

PACEC

Public and Corporate
Economic Consultants



Northern Ireland Screen

Strategic Review and Evaluation of the Ulster–Scots Broadcast Fund

Final Appendices – June 2016

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PACEC Limited is a well-established provider of economic consultancy services with a core team that has been working together for some 25 years. It trades under PACEC. The firm has offices based in Cambridge and Belfast. It employs over 20 professional staff, including researchers, economists, statisticians, organisational development consultants and accountants. The work covers public policy and programme evaluation, appraisals, feasibility studies, VFM assessments, training needs analysis and Organisational Reviews. PACEC Limited (No NI607634) is registered in Northern Ireland. Registered Office: Number One, Lanyon Quay, Belfast, BT1 3LG.

APPENDIX A: CONSULTEES

Consultee	Role / Group
Ian Parsley	USBF Committee - Current Member Chair of Committee
Ian Crozier	USBF Committee - Current Member Chief Executive of the Ulster-Scots Agency
Mark Adair	USBF Committee - Current Member Head of Corporate and Community Affairs - BBC NI
John Erskine	USBF Committee - Current Member
Liam Logan	USBF Committee - Current Member
Anne Morrison-Smyth	USBF Committee - Current Member
Rick Hill	USBF Committee - Previous Member Previous Chair of the Northern Ireland Screen Board
Mark Thompson	USBF Committee - Previous Member
Rotha Johnston	Chair of the Northern Ireland Screen Board
Richard Williams	Northern Ireland Screen - Chief Executive
Linda Martin	Northern Ireland Screen - Director of Finance and Corporate Services
Suzanne Harrison	Northern Ireland Screen - Funding Manager
Lindsay Alexander	British Film Institute (BFI)
Gavin Falconer	Professional Translator
Susan Lovell	Broadcaster - BBCNI
William Johnston	Broadcaster - BBCNI
Michael Wilson	Broadcaster - UTV
Elizabeth Partyka	Broadcaster - STV
Colm O'Callaghan	Broadcaster - RTE
Alan Esslemont	Head of Content – MG ALBA
Nelson McCausland	MLA
Dr William Roulston	Ulster Historical Foundation
John Murray	Ullans
Iain Carlisle	Ulster Scots Community Network

APPENDIX B: PERFORMANCE AGAINST TARGETS 2011/12 – 2015/16

Performance Against Targets 2011/12

Performance Against Targets 2011/12

KPI	Met / Not Met	Evidence
Deliver 20 additional hours of Ulster-Scots programming	Not Met	Commissioned 12 hours of Ulster-Scots television programming and an additional unquantifiable number of digital content hours
Broadcast 90% of USBF funded programming within 6 months of delivery	Met	100% of delivered programmes broadcast or scheduled to be broadcast within 6 months of delivery
Reach an initial audience of 25,000 in Northern Ireland	Met	2 programmes – Pipe Dreamers and Tattoo Debut have reached their broadcast
USBF will seek to contribute positively to DCAL’s Shared Future and Strategic Approach to Commemorations strategies	Met	Commissioned: The Ulster Covenant in time for the 2012 centenary and commissioned The Siege in time for Derry-Londonderry’s City of Culture and to screen at the Celtic Media Festival

Source: USBF Investment Plan 2012-2013, Northern Ireland Screen

While the USBF came close to reaching its volume target – 18 hours plus digital commissions against a 20-hour target – this came at a larger cost than anticipated. This was due to the Investment Committee’s wish to prioritise high end landmark programming. The target was reduced to 12 hours for future years¹.

¹ USBF Investment Plan 2012-2013

Performance Against Targets 2012/13

Performance Against Targets 2012/13

KPI	Met / Not Met	Evidence
Deliver 12 additional hours of Ulster-Scots programming	Met	Commissioned 17.1 hours of Ulster-Scots programming during this period
Broadcast 90% of USBF funded programming within 6 months of delivery	Met	93% of delivered programmes have been broadcast within 6 months of delivery. The Siege was held back until April 15th to coincide with the Derry Londonderry City of Culture celebrations.
Reach an initial audience of 40,000 in Northern Ireland	Met	With the exception of 2 programmes Ulster Scots programming to date has reached initial audiences beyond 40,000.
USBF will seek to contribute positively to DCAL's Shared Future and Strategic Approach to Commemorations strategies	Met	The Siege was broadcast on 15th April 2013 to tie in with the City of Culture celebrations. An Ode to Burns and Eddie Reader's Rabbi Burns Trip delivered on time to go out during the Burns Night celebrations. The Ulster Covenant was well received across the political spectrum in Northern Ireland, as was An Independent People.
1 programme to receive broadcast in the UK outside of Northern Ireland	Met	Written in Stone is planned for repeat broadcast on BBC4 in 2013-14
1 programme to receive an international broadcast	Met	Our Friends in the North was broadcast on RTE in April 2013.

Source: USBF Investment Plan 2013-2014, Northern Ireland Screen

Performance Against Targets 2013/14

Performance Against Targets 2013/14

KPI	Met / Not Met	Evidence
Commission 12 additional hours of Ulster-Scots programming	Met	13 hours of Ulster-Scots programming were commissioned in 2013-14
Broadcast 90% of USBF funded programming within 6 months of delivery	Met	100% of programming has been broadcast within 6 months of delivery. 8 projects have been delivered during this period and all 8 have been broadcast within 6 months of delivery. In addition to these 8 projects a further 5 programmes previously delivered were also broadcast during this period. In total 13 projects have been broadcast between 1st April 2013 - 31st March 2014
Reach an initial audience of 40,000 in Northern Ireland	Met	2 of the 12 programmes broadcast did not reach initial audiences beyond 40,000. Viewing figures are not yet available for the Five Fables series.
1 programme to receive broadcast in the UK outside of Northern Ireland	Met	Paul and Nick's Big Food Trip Series 2 was broadcast via STV in Scotland reaching an audience of 319,000. Dan Cruickshank's Written in Stone was broadcast on BBC4 in May 2013
1 programme to receive an international broadcast	Met	One 4 part series Our Friends in the North was broadcast internationally on RTE

Source: USBF KPIs 2013-14, Northern Ireland Screen

Performance Against Targets 2014/15

Performance Against Targets 2014/15

KPI	Met / Not Met	Evidence
Commission 12 additional hours of Ulster-Scots programming	Not Met	Commissioned 10 hours of Ulster-Scots programming to date during this period.
Broadcast 90% of USBF funded programming within 6 months of delivery	Met	All delivered programmes will be broadcast within 6 months of delivery.
Reach an initial audience of 40,000 in Northern Ireland	Met	Based on average audience figures one programme reached more than the target 40,000 however based on the overall reach of the programme as provided by the broadcaster all the programmes with the exception of 1 reached audiences of more than the target 40,000.
USBF will seek to contribute positively to DCAL's Shared Future and Strategic Approach to Commemorations strategies	Met	USBF content continues to be received well across the political spectrum in NI and contributes to the Policy and Strategic framework for Good Relations in NI under the shared future plans.
1 programme to receive broadcast in the UK outside of Northern Ireland	Met	Paul and Nick's Big American Food Trip Series which was delivered during 2014-15 will broadcast by STV in Scotland in April 2015.
1 programme to receive an international broadcast	Not Met	There has been no programming broadcast internationally.

Source: USBF Investment Plan 2014-2016, Northern Ireland Screen

Performance Against Targets 2015/16

Performance Against Targets 2015/16

KPI	Met / Not Met	Evidence
Commission 12 additional hours of Ulster-Scots programming	Met	Commissioned 23 hours of Ulster-Scots programming during this period.
Broadcast 90% of USBF funded programming within 9 months of delivery	Met	Seven programmes have been delivered of which four have been broadcast. The remaining three programmes are due to be broadcast within 9 months of delivery.
Reach an initial audience of 40,000 in Northern Ireland	Met	5 programmes have been broadcast in this period and with the exception of 2 programmes have reached audiences of more than the target 40,000.
USBF will seek to contribute positively to DCAL's Shared Future and Strategic Approach to Commemorations strategies	Met	USBF content continues to be received well across the political spectrum in NI and contributes to the Policy and Strategic framework for Good Relations in NI under the shared future plans.
1 programme to receive broadcast in the UK outside of Northern Ireland	Met	Paul and Nick's Big American Food Trip Series 1 broadcast on STV in Scotland from May 2015 onwards.
1 programme to receive an international broadcast	Met	Paul and Nick's Big American Food Trip Series 1 was repeated on UTV Ireland in January 2016.

Source: USBF Investment Plan 2016-2017, Northern Ireland Screen

APPENDIX C: COMMITTEE MEMBERS TOPIC GUIDE

Committee Members- topic list regarding the Review of the Ulster Scots Broadcast Fund

Introductions

- Knowledge of the evidence and rationale used to set the USBF up and the politico-cultural environment in which it emerged.
- Current Need for the USBF and how it could best contribute to the delivery of relevant Government Strategy(ies)
- Awareness of the Fund’s objectives and targets and performance against these/ any reasons for variation from targets
- Feedback on the benefits delivered by the Fund- including culturally, educational and economic
- Is the Fund VFM?
- What is the process for evaluating applications and the Committee’s role in this? What other functions does the Committee have?
- Feedback on how the Fund is operated, specifically:
 - Number and range of applications to the Fund
 - Quality of applications/ ideas to the Fund- particularly with regard to Ulster Scots themes
 - How were the Ulster-Scots themes defined/ any changes needed and why?
 - On the inter-relationship between broadcaster and committee decisions,
 - On the decision making process for projects and how this could be developed
 - How committee views are incorporated within final editorial specifications,
- Describe the Programme review and assessment process and how effective is this? What feedback is provided to Producers?
- To what extent has the Fund developed the Ulster Scots competence in the TV production sector/ does this need to be further developed,
- Any changed circumstances and new emerging opportunities which may affect the remit, operation and priorities of the Fund.
- Need for future government intervention in this sector.
- Any areas for development regarding the fund’s remit and future development. What benefits would you wish to see the Fund deliver in the future? How might these be delivered?

APPENDIX D: PRODUCTION COMPANY SURVEY FINDINGS

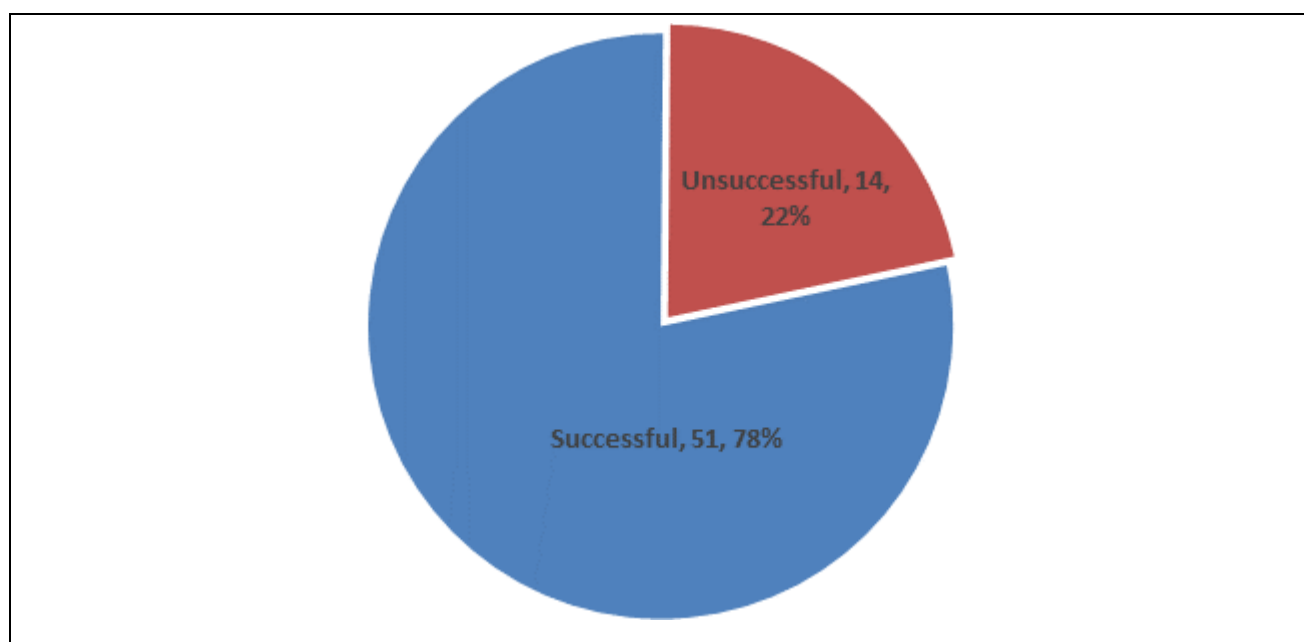
Awareness and Understanding of the Role and Function of the USBF

80% of respondents (n=12) understood the role and function of the USBF to be the ‘funding of NI Ulster-Scots broadcasting’ and ‘fostering the Ulster-Scots independent sector in NI’; a third of respondents (n=5) understood the role to be providing financial support to local film and television.

In addition, 12 respondents described the role and function in their own words, the majority of which (n=11) cited the function to be promoting an understanding and awareness of Ulster-Scots culture and heritage.

Use of the USBF

Applications for Funding to the USBF



Source: PACEC Ltd Survey Production Companies that received funding from USBF

The 15 respondents made 65 applications for funding to the USBF since it was established. Just under half of the production companies (n=7) had at least one unsuccessful application. On average the companies had made approximately four applications each.

Of the seven that had unsuccessful applications, two (28.6%) did not know why these were unsuccessful and one said this was due to a lack of interest from suitable broadcasters, four respondents provided other reasons, namely:

- The project was similar to an idea pitched by another production company around the same time;
- The committee felt the project did not have a strong enough Ulster-Scots focus;
- The project was too ambitious; and
- At the time of the unsuccessful application, the production company was based in England with no NI offices.

Developing Ideas

The majority of respondents (n=9) developed their project idea through discussions with contacts that are Ulster-Scots experts. For example, one production company said *'ideas can be developed in a range of different ways but the primary source of development would be through contacts with expertise in Ulster-Scots'*. This respondent also noted that *'networking with these individuals opens the sector up; leading to more ideas.'*

Three respondents said that feedback and suggestions from the USBF or broadcasters helped to develop their idea.

Ulster-Scots Advisor

Fourteen of the fifteen (93.3%) production companies had an Ulster-Scots advisor involved and all felt this was beneficial. The main role of advisors was to:

- Provide feedback on production ideas;
- Provide suggestions/ direction on the project;
- Check facts to ensure the project would be historically accurate; and
- Development of the script and proposal to the USBF.

Qualitative feedback included *'his [the advisor's] involvement was very beneficial and a necessary part of the process. The consultant made sure the production was on message with the Fund and that the content was interesting and appealing.'*

Another production company noted that use of an Ulster-Scots advisor was an *'integral part of the process'*. Nine respondents (75%, base=12²) felt that an Ulster-Scots advisor should be required as part of the application process.

Discussions with the USBF Ahead of Submitting an Application

Five production companies (38.5%, base=13³) were involved in discussions with the USBF and/or the Investment Committee before submitting their application form, and stated these discussions were beneficial to the application. One respondent said they showed the USBF draft scripts and these were reviewed and discussed ahead of submitting their application.

Furthermore, when discussing how production companies developed ideas, two of the five respondents said that suggestions from the USBF was one of the main sources they use.

Three respondents who indicated that they did not discuss their application with the USBF noted that this would have been beneficial and suggested there should be one point of contact for the whole committee.

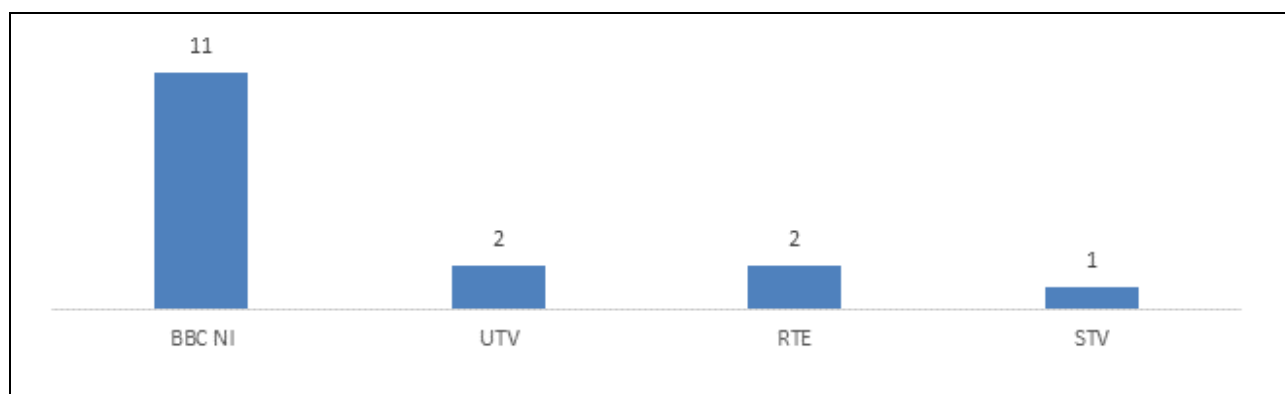
² This question was not asked as part of the Pilot Survey (n=3) and therefore the three pilot respondents did not provide an answer to this question. Base=12.

³ This question was not asked as part of the Pilot Survey (n=3), however one pilot respondent answered this during a general discussion, therefore two pilot respondents did not provide an answer to this question. Base=13.

Broadcaster

In line with the requirements of the Fund, twelve of the fourteen production companies⁴ submitted their idea to a broadcaster, the two that did not submit their idea were involved in the production of digital content and so a broadcaster was not required as part of their application.

Broadcasters that received submissions from Production Companies



Source: PACEC Ltd Survey Production Companies that received funding from USBF n=12, Two respondents did not submit their idea to a broadcaster while a further production company also acts as a broadcaster so did not need to submit an application

As shown above, eleven of the twelve companies submitted their idea to BBC followed by two submitting their idea to UTV, two to RTE, and one to STV. One respondent submitted their application to both BBC and RTE while another respondent submitted their application to BBC, UTV, RTE and STV.

All 12 respondents indicated that the broadcaster helped to develop the content of the proposal before it was submitted to the USBF. This help included:

- Giving direction to the project;
- Advice on the broadcast content (script) and fit with audience demand; and
- Fit with the needs of the USBF.

Qualitative feedback included *‘they advised on the content and focus of the broadcast so that it would work for both them [the broadcaster] and the USBF’*

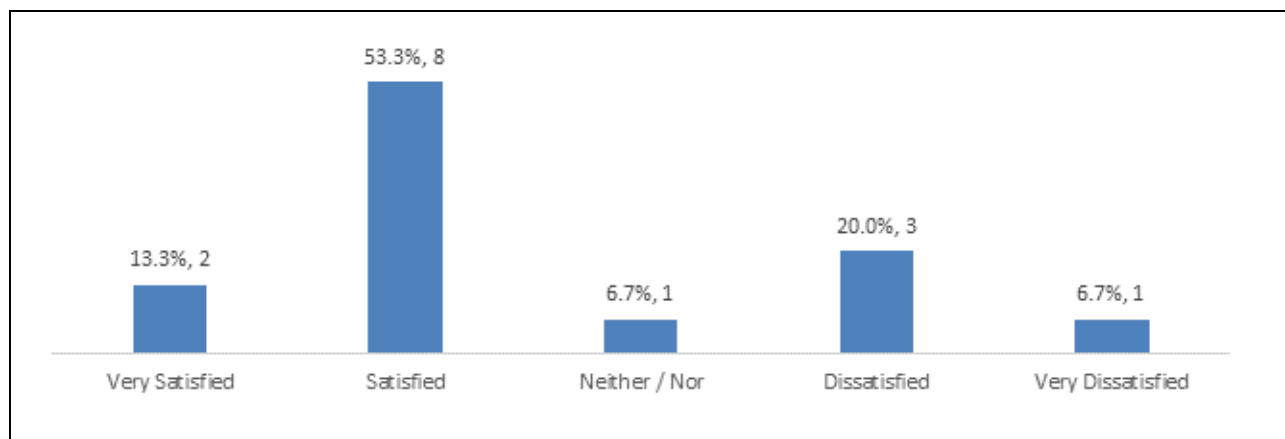
One respondent noted that at that stage they were still a small production company and therefore the help and guidance provided by the broadcaster (BBC) was helpful to developing their application.

⁴ One respondent’s company acted as both a production company and a broadcaster and as such were not able to answer this question.

Application Stage

Respondents were asked how satisfied they were with the application stage of the process.

Production Company Satisfaction with Application Stage (n=15)



Source: PACEC Ltd Survey Production Companies that received funding from USBF

As shown above the majority of respondents were satisfied/ very satisfied (66.6%) with the application stage of the process.

Feedback included that the process was straightforward and there was good communication throughout. One respondent noted that the process had become more streamlined and relationships with the broadcasters had improved.

Four respondents were either dissatisfied or very dissatisfied (n=3 and n=1, respectively) with the application stage. Feedback included:

- One production company described the application process as complicated, suggesting a disparity between the priorities of the broadcaster and that of the USBF, as while support was obtained from the broadcaster the project did not receive funding from the USBF and feedback highlighted that it was not in line with the content they were seeking;
- One respondent cited difficulties in finding a suitably skilled Ulster-Scots advisor, suggesting they tend to work with companies that they have a previous relationship with, therefore it was suggested that the USBF signpost production companies to Ulster-Scots advisors and resources to assist with their applications; and
- Two respondents felt the application process took too long, in one instance the production company also acted as a broadcaster and initially they were not eligible for funding from the USBF, meaning their application took 8 months to resolve / process.

Executive Producer

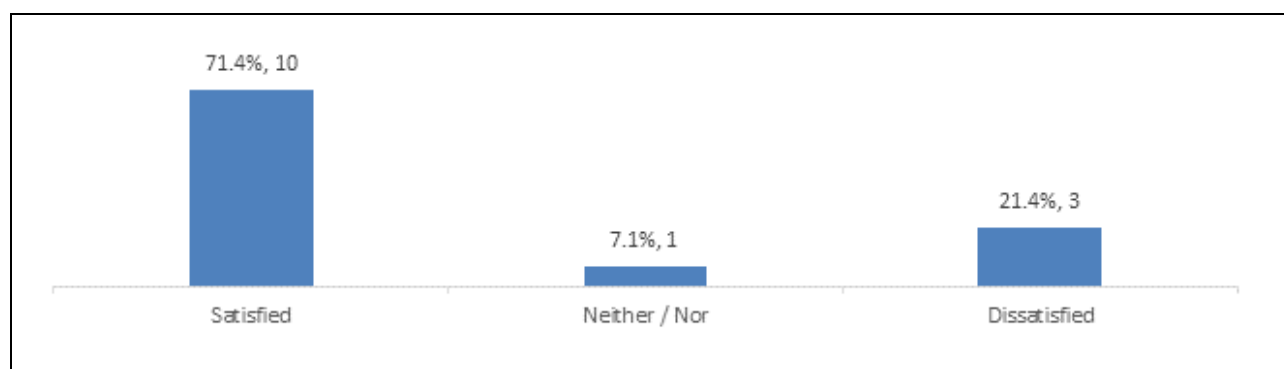
Three production companies (25%, base=12)⁵ had worked with an Executive Producer who was a specialist in Ulster-Scots and respondents indicated that their knowledge of Ulster-Scots helped with the development of the project, however it was also noted by one respondent that the Executive Producer should be experienced in programming in the first instance and their skills in Ulster-Scots is an additional benefit.

Four respondents (36.3%, base=11)⁶, two of which had worked with an Executive Producer skilled in Ulster-Scots, stated this is / would be helpful to develop the content of their projects, however seven production companies suggested these skills were not essential in an Executive Producer if there is an Ulster-Scots advisor/consultant actively involved on the team.

Assessment Process

Respondents were asked how satisfied they were with the assessment process.

Production Company Satisfaction with Assessment Process (n=14)



Source: PACEC Ltd Survey Production Companies that received funding from USBF

The majority of production companies (n=10, 71.4%, base=14⁷) were satisfied with the assessment process, however one of these respondents also noted that while they were satisfied with the process, there was a need for greater flexibility in the content that could be funded.

Three production companies were dissatisfied with the assessment process, noting:

- There was a lack of clarity on what the Fund will support (n=1); and

⁵ This question was not asked as part of the Pilot Survey (n=3) and therefore the three pilot respondents did not provide an answer to this question. Base=12.

⁶ This question was not asked as part of the Pilot Survey (n=3) and therefore the three pilot respondents did not provide an answer to this question, in addition, one of the respondents was only involved in producing digital content so was unable to comment on whether or not it would be useful to have an executive producer that is skilled in Ulster-Scots. Therefore, base=11.

⁷ This question was not asked as part of the Pilot Survey (n=3) however two of these production companies provided a qualitative answer to this in general discussion. Therefore the base is 14.

- There was a disparity between the content the USBF will fund and the content broadcasters will support (n=2). It was also suggested that decisions by the Investment Committee were often subjective and individual members could have differing views / opinions on what should be funded, therefore decision outcomes could potentially vary depending on who was involved in the assessment.

Ten of fourteen⁸ (71.4%) production companies indicated they were provided with sufficient feedback by the USBF Committee on their decision, this feedback was either a face to face meeting with the USBF or written feedback. Three respondents listed additional feedback they would like to have received, specifically:

- More detailed feedback on failed applications; and
- Consistent and formal feedback (i.e. face to face meetings).

Overall Experience

Ten of the fifteen companies were either very satisfied (n=1) or satisfied (n=9) with their overall experience of using the Fund. Production companies identified areas that worked well as:

- Meeting with the USBF ahead of submitting an application to develop their proposal;
- The Fund allowed for the upskilling of staff in Ulster-Scots;
- The Fund helped them '*get their foot in the door*' with broadcasters;
- The application process was straightforward; and
- Strong relationships that exist between Northern Ireland Screen, the USBF and production companies.

Respondents also suggested area for development, specifically:

- Brief of the committee – respondents felt that there should be more flexibility over what can be funded under the USBF. In particular, one respondent commented that there is a strong Ulster-Scots culture that does not need to be dominated by historical documentaries, suggesting that the Fund could marginalise Ulster-Scots programming to highbrow documentaries and therefore the Fund should consider offering lower levels of funding for '*light hearted*' Ulster-Scots productions. Other respondents also noted a need to include fictional / drama / animation / musical Ulster-Scots productions within the remit of the Fund;
- There is a perceived disparity between broadcasters and USBF priorities;
- Disparities in the committee – respondents felt there were different opinions between committee members as to what should be funded under the USBF, suggesting feedback from the committee was dependent on who was in attendance on the day application are assessed. A further respondent commented that it can be difficult to take into account the differing needs of committee members and then there is a challenge in aligning this with the needs (expectations) of the broadcaster; and
- One respondent commented that there should be more training to develop the Ulster Scots knowledge/skills within the sector in order to build capacity.

⁸ One respondent skipped this question as they could not recall, therefore the base is 14.

Clarity on the Ulster-Scots Programme Content being sought under the USBF

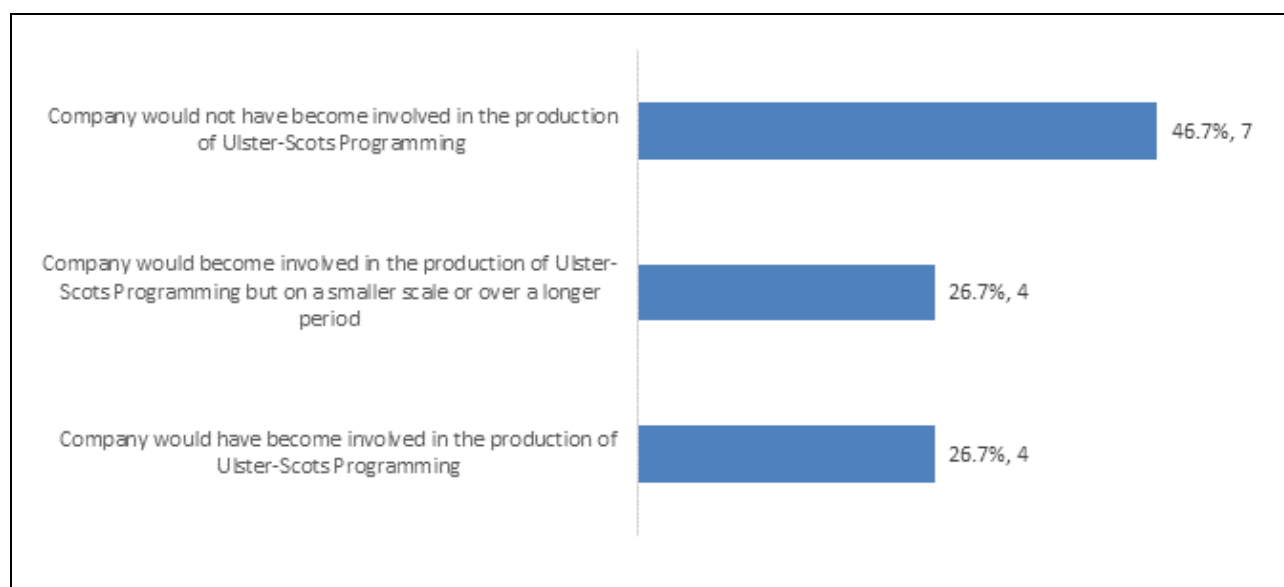
The fifteen production companies were asked to rate on a scale of 0 to 10 how clearly articulated the Ulster-Scots Programme content being sought under the Fund was, where 0 is not clear at all and 10 is perfectly clear. The survey found that:

- The average rating was 4.87 and three respondents gave the clarity a rating of zero (i.e. not clear at all) compared to one respondent rating it as 10 (i.e. perfectly clear). Therefore for the majority of production companies there exists some confusion over what content the Fund is seeking.
- Three respondents said that while they know what the Fund are looking for this does not always translate to the assessment process, suggesting that *‘in theory we know what the fund are looking for but in practice the views of the committee seem to differ’*
- Three respondents stated that examples of the type of projects that could be / are being funded would be helpful to production companies applying to the Fund.
- Five production companies are clear on the content being sought under the fund (gave a clarity rating of 6 or above), these respondents stated that all the information needed has been available to them, however three noted that the requirements are somewhat narrow and inflexible.

Company Background and Activity Prior to the Creation of, or Involvement in, the USBF

The impact the introduction of the USBF had on production companies’ decision to become involved in the production of Ulster-Scots Programming for Broadcast in NI is outlined in the figure below.

Production companies without the introduction of the USBF (n=15)



Source: PACEC Ltd Survey Production Companies that received funding from USBF

The figure above shows that the majority of production companies (n=7, 46.7%) that have received funding under the USBF would not have become involved in the production of Ulster-Scots

programming otherwise (full additionality)⁹. Furthermore, four production companies (26.7%) would have still become involved in Ulster-Scots productions but this would be on a smaller scale and/or over a longer period of time (partial additionality)¹⁰. Respondents stated that without the fund they would not have had the resources/funding necessary to carry out the Ulster-Scots project, with two respondents noting that they were small companies when they were first involved with the Fund and it assisted in building relationships with broadcasters.

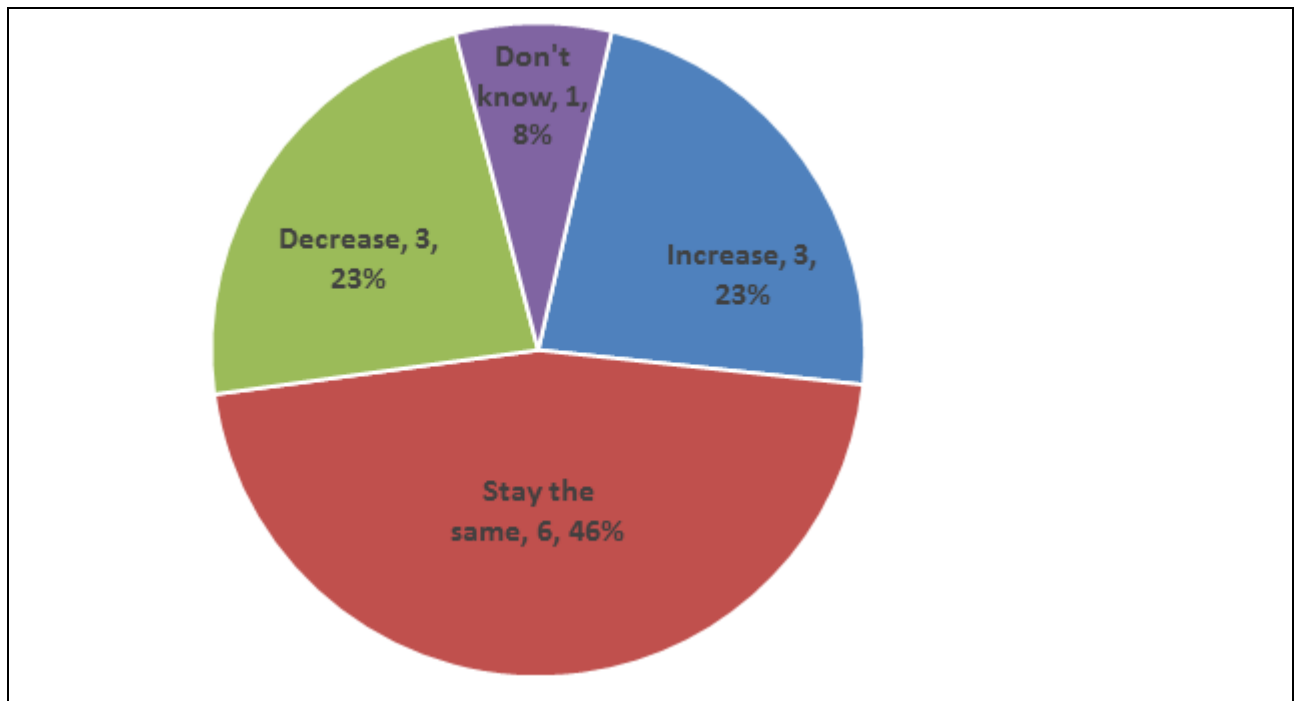
Four of the 15 (26.4%) production companies would have become involved regardless of the introduction of the scheme, however one acknowledged that the scale at which they were involved would depend on broadcasters' willingness to fund Ulster-Scots productions without the USBF.

Prior to the introduction of the scheme two of the fifteen production companies were involved in the production of Ulster-Scots Programming, between them producing a total of 13 hours of programming for broadcast in Northern Ireland.

Impact and significance of the USBF to production companies

Expectations

Over time production companies expect the number of annual Ulster Scots productions they produce for NI to (n=13)



Source: PACEC Ltd Survey Production Companies that received funding from USBF

⁹ An impact is fully additional if it has only occurred as a result of the USBF.

¹⁰ An impact is partially additional if it would not have occurred to the same scale in the absence of the USBF.

As shown above, just under half of respondents (n=6, base=13)¹¹ expect their annual number of Ulster-Scot Productions to stay the same over time; while three expect them to increase and three expect them to decrease.

Of those that said the number of Ulster-Scots productions they produce will stay the same over time, this was dependent on future funding. Of the three that said productions will increase feedback highlighted a demand for Ulster-Scots programming and they expect to see an increase in the productions in line with this demand.

Of the three respondents that said they expect to see a decrease in the number of productions, one suggested this will happen due to the *'disconnect between the USBF and BBC commissioners'*.

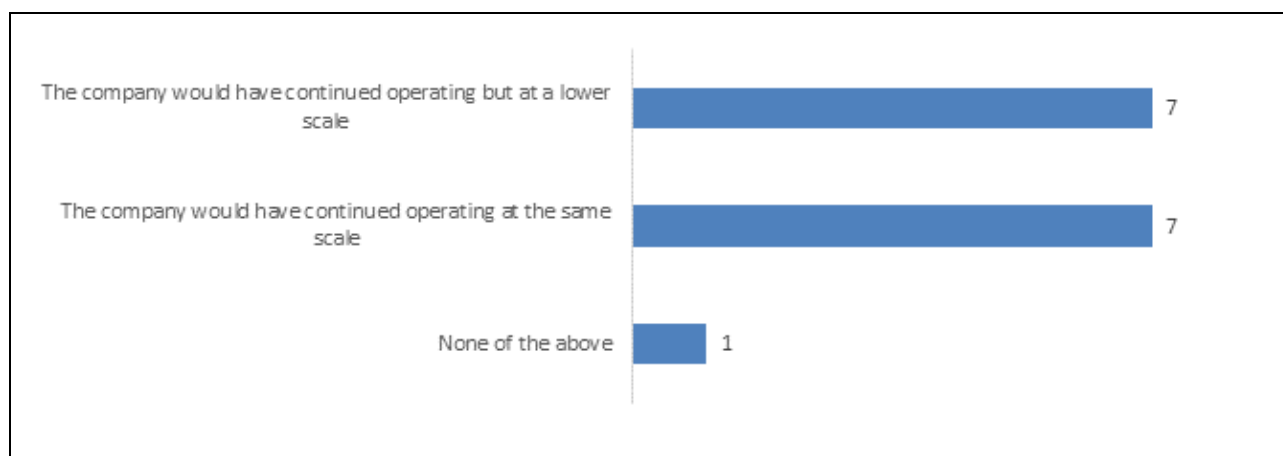
Turnover

Two thirds of the fifteen production companies (n=10) said that involvement with the USBF had increased company turnover while it had no impact on turnover at the remaining five companies (*note: one of these companies involvement with the USBF was for a not for profit online learning tool, therefore no impact in turnover was expected*).

Of the six organisations that provided details of the increase in turnover attributable to their involvement with the USBF, the average increase in turnover was 33.8%.

Company Survival

USBF Impact on Company Survival



Source: PACEC Ltd Survey Production Companies that received funding from USBF

The figure above shows that seven of the fifteen production companies said in the absence of the USBF they would have continued operating at the same scale (i.e. the USBF had no impact on the scale of operations). None of the fifteen production companies said that in the absence of the USBF

¹¹ One respondent was involved in developing an online e-learning tool and a further one respondent's production company had since shut down and so these two were not in a position to answer this question. Therefore, base=13.

they would have ceased trading, however seven stated that while they would have continued operating, this would be on a lower scale.

Employment

Production companies found it difficult to quantify the changes in staffing resulting from involvement with the Fund as staffing changes usually took the form of temporary staff employed to assist with a project, however three respondents noted that there had been a general upskilling of staff in Ulster-Scots heritage and culture as a result of involvement with the USBF.

Seven production companies (63.6%, base=11) reported increased employment as a result of involvement with the USBF, five of these quantified this increase as 23 overall roles (8 of which are temporary/freelance) and 9 of these new staff (4 of which are freelance) are skilled in Ulster-Scots.

Future Funding Under USBF

Production companies provided details on the impact on their company if no further funding was available under the USBF; the majority of respondents (n=8, 61.5%, base=13)¹² said there would be no impact and the company would continue to produce the same number of Ulster-Scots Productions per year in NI. Of the four that are still producing Ulster-Scots programmes, three provided details on why their production level would stay the same if no further funding was available. Two of the production companies believed they *'have their foot in the door'* as a result of the Fund and therefore can continue to produce Ulster-Scots programming in the absence of the fund, a third respondent stated it may not impact on them as there are a larger production company however they also acknowledged that if no further funding was available *'smaller production companies would undoubtedly reduce the number of Ulster-Scots productions'*.

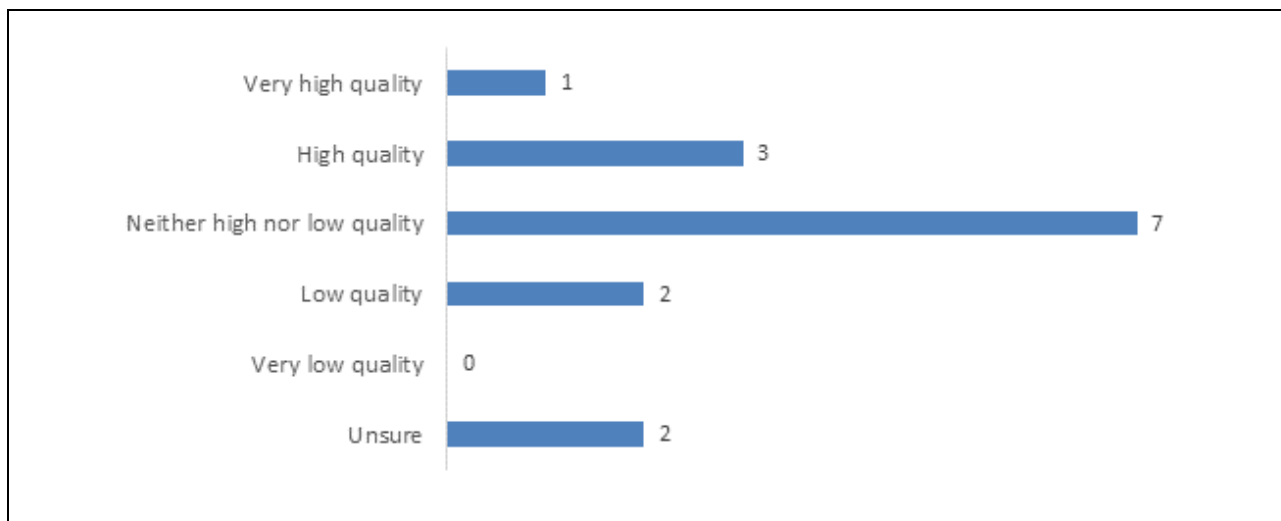
Five production companies stated they would reduce the number of Ulster-Scots productions; with three noting they would reduce the number by 100% due to funding issues. The remaining two stated productions would reduce and any future productions would be dependent on what broadcasters are willing to support without the finance provided by the USBF.

Quality of Ulster-Scots Productions in NI

Production companies were asked to rate the quality of Ulster-Scots productions in NI outside of their own production company, as shown in the following figure.

¹² One respondent was involved in the production of an online e-learning tool that was not for profit therefore this question is not applicable, a further respondent was not sure and did not provide an answer. Therefore, the base is 13.

Production Companies Views on the Quality of Ulster-Scots Productions in NI (n=15)



Source: PACEC Ltd Survey Production Companies that received funding from USBF

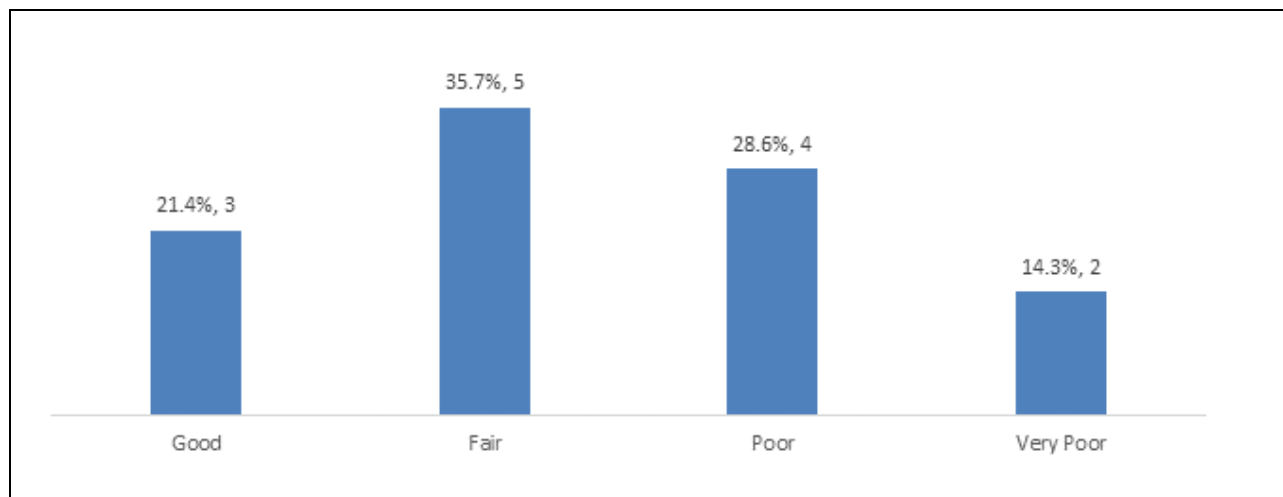
Four of the fifteen production companies reported that Ulster-Scots productions in NI (outside those of their own company) were of a high or very high quality (n=1 and n=3, respectively), saying the funding from USBF has allowed for programming of a high production value and quality.

One of the two production companies stated the quality of productions in NI was low as they believed the quality of programming was limited by the narrow range of ideas that can be funded under the USBF and often these do not have broad audience appeal. Moreover, it was suggested that there is a large proportion of documentaries supported by the USBF and an absence of high quality drama, musical and cultural programmes.

The USBF and Broadcasters

Production companies were asked to rate the relationship between broadcasters and the USBF. One production company was funded to produce an online learning tool by the USBF and was not involved with broadcasters and therefore could not comment on this question (base=14).

How Production Companies Rate the Relationship between the USBF and Broadcasters (n=14)



Source: PACEC Ltd Survey Production Companies that received funding from USBF

The figure shows that the majority of production companies rated the relationship between the Fund and broadcasters as either Poor (n=4) or Very Poor (n=2), compared to just three production companies rating the relationship as Good and no companies saying that an Excellent relationship exists. Of the three production companies that rated the relationship as 'Good', one stated that the broadcaster (BBC) are understanding and aware of what content is needed under the Fund, while another stated that a high level of Ulster-Scots productions can only happen if the broadcasters and the USBF understand of each other's priorities. Respondents also commented on the disparity between the objectives/priorities of the USBF and broadcasters. Communication was identified as key to improving these relationships, suggesting the USBF and broadcasters should work in 'tandem' to align priorities and that the Fund should widen that scope of what can be funded, noting 'if a production is too heavy on Ulster-Scots then the audience demand will not be there and the show will not be broadcast during primetime'.

Priority Areas for Ulster-Scots Productions Supported by the Government

The priorities for Ulster-Scots productions supported by the government were identified by production companies as:

- Expanding the range of programming being funded with an opportunity for drama, fiction, music and online productions as well as the social side of Ulster-Scots heritage, suggesting productions should be produced to a level comparable to the Irish Language Broadcast Fund;
- Clarifying the type of content that will be funded by the USBF;
- An open channel of communication and continued conversations between the USBF, broadcasters and production companies;
- Alignment of broadcaster and USBF priorities;
- Training in Ulster-Scots to develop more well-trained staff in the sector; and
- Focus on supporting smaller production companies.

APPENDIX E: INVESTMENT COMMITTEE TERMS OF REFERENCE

Northern Ireland Screen Ulster –Scots Broadcast Fund Investment Committee Overview

The Investment Committee (the ‘Committee’) of the Ulster-Scots Broadcast Fund (the ‘USBF’) is a sub-committee of the Northern Ireland Screen Board (the ‘Board’) which has been delegated certain responsibilities relating to the USBF on behalf of the Board of Northern Ireland Screen.

It has been established to oversee the investments made by the USBF and to ensure that at all times the USBF investment decisions are made in line with the guidelines for the USBF.

Aligned to this, the Committee is tasked with ensuring that appropriate procedures and associated monitoring and reporting measures are in place to allow the Committee to report effectively to the Board and to support the work of the USBF staff.

The Committee will be built on a shared commitment to improving the accountability and quality of service offered by the USBF.

Terms of Reference

To sanction all funding decisions relating to USBF

- To advise on how to maximise the effectiveness of the USBF in delivering against its objectives as stated in the USBF guidelines (which may from time to time be varied by agreement of the Northern Ireland Screen Board in conjunction with DCMS)
- To act as the advisory panel to the Board with regard to all matters relating to Ulster-Scots.
- To deliver 12 additional hours of Ulster-Scots programming per annum in a range of genres conducive to the delivery of the heritage, culture and language aim.
- Reach a significant Northern Ireland audience, primarily but not exclusively through broadcast television, with an initial audience target of 40,000 people in Northern Ireland.

Powers

- The Committee has the power within the framework of the Guidelines to make all investment decisions relating to USBF;
- The Committee shall make recommendations to the Board on any matters to either the USBF or the Ulster-Scots heritage culture and language generally, but power to change the guidelines or to adopt significant new policy relating to the Ulster-Scots heritage, culture and language remains with the Board.

Operating Principles

Committee Membership

The Committee shall consist of one member of the Board, who shall be the chair, appointed by the Board. The other members are a nominated member from the BBC NI who represents broadcasting interests generally, a nominated member from the Ulster-Scots Agency and three independent representatives on behalf of the Ulster-Scots audience in Northern Ireland.

Its members shall hold office for an initial period of two years and may be eligible for reappointment. The Committee Chair ceasing to be a member of the Board will immediately cease to be a chair of the committee and must be replaced by decision of the board. Election to the

committee shall be conducted by the Board at a Board Meeting and removal from the Committee may also be confirmed by majority vote of the Board at any Board Meeting.

Quorum

The quorum for meetings to proceed is three including the chair. Membership is not substituted. However, in exceptional circumstances the Chair may nominate a temporary Chair from the sitting members of the Committee or members of the Board should the chair be unavailable.

Meetings

USBF meetings will take place on a minimum of twice and a maximum of four time per annum.

Papers for meetings will be forwarded to the Committee in advance of meetings and a full record will be kept of meetings.

The papers to be distributed to the Committee in advance of meetings will include:

- Agenda
- Minutes from previous meeting
- Miscellaneous reports as required by the Committee
- Assessments for funding
- Financial Update.

Reaching Agreement

Committee members will seek to reach consensus wherever possible. Where this is impossible, a clear majority by way of vote shall carry a decision. The Chair retains the power to vote should the committee fail to make a decision.

Attendance

The Committee will be attended by the selected member of Northern Ireland Screen staff dealing with USBF applications and assessments, and may be attended by Northern Ireland Screen's Chief Executive and/or by the Head of Finance.

Expert Members & Invited Guests

The Committee may, from time to time, require experts to attend meetings because of their knowledge of the subject. Such invitations will be agreed in advance.

Review

The Committee may review its terms of reference at any time but must seek the approval of the Board prior to invoking the amended terms of reference.

APPENDIX F: BENCHMARKING

Irish Language Broadcast Fund (ILBF)

Overview

The ILBF was established in June 2005 and aims to promote the production and broadcast of quality Irish language content for an audience in Northern Ireland and beyond, and to help grow the Irish language production sector in Northern Ireland. It is funded by DCMS via the British Film Institute (£12 million over a four-year period).

The ILBF finances approximately 50 hours annually of Irish language content. Development and production funding is available for a wide variety of genres and broadcast on BBC Northern Ireland, TG4 and RTÉ as well as various digital platforms. The ILBF also provides funding for a range of training initiatives for Irish speakers currently working or aspiring to work in the production sector in Northern Ireland.

Objectives and Targets

Key objectives of the ILBF are:

- To fund around 50 hours of Irish language content across a range of genres;
- All programmes must be broadcast in Northern Ireland to an audience of at least 25,000 per week; and
- To develop the Irish language independent production sector in Northern Ireland through support of projects, improving calibre of output and providing training support.

In addition, the following objectives have been set for the ILBF in relation to training:

- To provide apprentice style training in production skills across a number of levels including New Entrant, trainee producer, trainee assistant producer and trainee senior producer;
- Trainees on placement with production companies and NVTV;
- 80 per cent of trainees to be retained for the duration of the scheme; and
- 80 per cent to secure employment on a freelance basis in the production sector on completion of the training schemes.

Other Training:

- Skills Development Bursary Fund open to Irish speaking production personnel who wish to attend short courses in production skills;
- Group courses supported based on sectoral need; and
- Radio training and production scheme with Raidió Fáilte, provision of training of transferrable skills and production of 40 hours of radio content per year.

In addition, the ILBF Investment Plan for 2016/17 states that “as part of the BBC partnership deal signed in March 2015 the BBC has undertaken to assist Northern Ireland Screen in the development and maintenance of a portal where ILBF programming will be hosted. The BBC will also pursue opportunities for ILBF material to be broadcast on its network services. ILBF content is also currently being cleared for use on the Digital Film Archive which is managed by Northern Ireland Screen”.

Funding

The ILBF invests between £10,000 and £400,000 up to a ceiling of 75% of the overall agreed project costs and will require that no less than 70% of those project costs is spent in Northern Ireland. However, a maximum of 50% of the overall number of projects will be funded at 75% aid intensity with the balancing 50% of projects funded at less than 50% aid intensity.

Funding Criteria

Funding criteria for the ILBF includes¹³:

- The minimum Irish language content requirement is 75% of the spoken word; and
- Evidence of match funding, and if appropriate, evidence that the project is additional to current programming levels of the broadcaster must be provided.

All funding applications will be considered by the ILBF Investment Committee which will have due consideration for the following:

- That the project complies satisfactorily with the priorities set;
- Relevance and contribution to Northern Ireland Screen's Strategy;
- The quality of the proposal and audience appeal;
- Value for money/maximising ILBF resources;
- Accessibility within the broadcaster's schedule/maximising audience access; and
- Contribution to the development of the Irish language independent production sector in NI, whether through employment of production personnel fluent in Irish, promoting co-production and/or co-broadcasting or incorporating training and development elements into the proposal.

Programming Structure and Processes

Investment Committee

The Investment Committee has delegated authority within Northern Ireland Screen to make funding decisions regarding the ILBF. The Investment Committee is made up of 6 members including the chair who is a Northern Ireland Screen Board Member. The other members of the Investment Committee are a nominated member from BBC NI and TG4 respectively who represent broadcasting interests generally, a nomination from Foras na Gaeilge, and two independent representatives on behalf of the Irish Language speaking audience in Northern Ireland.

The British Film Institute (BFI) which provides government funding for the ILBF has observer status on the committee.

Application Process

Applications are assessed in accordance with the assessment criteria.

The process involves:

¹³ Irish Language Broadcast Fund Guidelines (Revised January 2015)

- Assessment form completed by Head of the ILBF against the following key areas: Section 1: project details (title, genre, total minutes, broadcaster, projected scheduling, content delivery, date and duration of production/date envisaged for broadcasting, percentage of programme in Irish, spend in NI, total amount requested and broadcaster investment, total budget, cost per minute and summary of the proposal. Section 2 of the assessment contains the head of the ILBF assessment against the assessment criteria: complies with ILBF priorities, relevance and contribution to the Opening Doors Strategy, quality of the proposal, audience appeal, Value for Money/maximizing ILBF's resources, accessibility within the broadcaster's schedule/maximizing access, and contribution to the growth of the Irish language independent production sector in NI
- Investment Committee assessment: qualitative assessment against the priorities and based upon the head of ILBF assessment / treatment provided
- Investment Committee decision
- Signature by Chair of ILBF Investment Committee
- A Letter of Offer is then issued by Northern Ireland Screen to the Investment Committee approve

The following form is completed by the Head of the ILBF:

Criteria of the Assessment of Funding Applications

SECTION 1: PROJECT DETAILS	
Project Reference No.	Date envisaged for broadcasting
Name of Applicant	Percentage of content in Irish
Project Title	Projected spend in Northern Ireland
Project Genre	Amount requested from ILBF
Projected Scheduled on specified channel	Broadcaster investment
Content delivery	Total cash budget
Date and duration of production	Proposal
SECTION 2: ASSESSMENT BY HEAD OF ILBF	
Complies with funding priorities set	
Contribution to the Opening Doors Strategy	
Audience appeal	
Value for money/maximising the ILBF's resources	
Accessibility within the broadcaster's schedule/maximising audience access. The Investment Committee will prioritise projects where the potential audience is large and the penetration throughout NI is high	
Contribution to the growth & development of the Irish language independent production sector in NI e.g.: opportunities for wider income generation, wide audience appeal, promotion, % of project in Irish, etc.	
Recommendation by Head of Irish Language Broadcast Fund	

Source: Assessment of Funding Applications by ILBF Assessment Committee.

Key Statistics

- **TV programmes produced per year:** between 2005 and 2015 the ILBF supported over 855 hours of Irish language programming and around 90% of all programming supported was broadcast, often within 6 months of project delivery¹⁴
- **Other Work:** in addition to TV programming the ILBF also receives applications for¹⁵:
 - funding for mobile phone applications, digital games and website content, particularly those aimed at a youth audience and language learners; and
 - funding for training and content production schemes; it currently supports an Irish language radio content production and broadcasting scheme with strong training elements at its core.

Sound and Vision Irish Broadcast Fund

Overview

Sound and Vision is a funding scheme managed by the Broadcasting Authority Ireland (BAI) for television and radio programmes, developed under the provisions of the Broadcasting Act 2009 (“the Act”) and funded through the television licence fee. The current scheme is Sound and Vision Three and is due to operate for a period of five years (2015 - 2019).¹⁶

Objectives and Targets

The objectives of the Scheme are to¹⁷:

- Develop high quality programmes based on Irish culture, heritage and experience,
- Develop these programmes in the Irish language,
- Increase the availability of programmes referred to above to audiences in the State,
- Represent the diversity of Irish culture and heritage,
- Record oral Irish heritage and aspects of Irish heritage which are disappearing, under threat, or have not been previously recorded, and
- Develop local and community broadcasting.

To achieve these objectives, the Scheme offers grant funding to new television and radio programmes which deal with the themes of¹⁸:

- Irish culture, heritage and experience;
- Improving adult or media literacy;
- Raising public awareness and understanding of global issues impacting on the State and countries other than the State; and/or
- Any of the above in the Irish language.

¹⁴ DCAL / FGS McClure Watters (2010) Evaluation of the Irish Language Broadcast Fund

¹⁵ Irish Language Broadcast Fund Guidelines (Revised January 2015)

¹⁶ Crowe Horwath (2013) Statutory Review of the Sound and Vision Scheme

¹⁷ Sound and Vision 3 – Guide for Applicants October 2015

¹⁸ Sound and Vision 3 – Guide for Applicants October 2015

Funding

It is anticipated that the current scheme will provide up to €24 million to television and radio programmes over the next two years. The Scheme can fund a maximum of 95% of the costs in the eligible budget.¹⁹

Funding Criteria

Programmes must address at least one of the themes outlined below and the BAI welcomes broad and creative interpretations of these themes²⁰:

- Irish Culture, heritage and experience, which can include but is not limited to: history; historical buildings; the natural environment; folk, rural and vernacular heritage; traditional and contemporary arts; the Irish language; and the Irish experience in European and international contexts;
- Improving adult or media literacy;
- Raising public awareness and understanding of global issues impacting on the State and countries other than the State; and
- Any of the above programmes in the Irish language.

The BAI takes a broad view of Irish culture, heritage and experience and includes all of its contemporary expressions. Programmes can be Irish, English, bilingual (Irish and English) or multilingual (i.e. Irish plus two or more languages). Bilingual and multilingual programmes must include at minimum of 30% Irish language content.

Programme Formats and Genres

- Accepted Formats: Documentary; Education; Animation; Drama; and, Entertainment
- Accepted Genres: Children's; Arts/Culture; Contemporary Society; History/Heritage, Science/Nature/Environment; and, Adult/Media Literacy
- Excluded Genres: News and Current Affairs
- New Programmes: All programmes funded must be new. The BAI is open to considering applications for second or follow-on programmes or series of programmes however they need to demonstrate:
 - how the proposed project is 'new'; and
 - that the original programme or series is substantially complete when the application is submitted.
- Requirement to Broadcast: The BAI will only fund the production of programmes that will be broadcast by an eligible broadcaster. At application stage, the BAI requires applicants to provide a letter of commitment from a broadcaster which confirms agreement to broadcast the programme in line with the BAI's requirements.

¹⁹ 95% is only available in the case of radio projects with a total eligible budget of equal to, or less than, €20k and television projects with a total eligible budget of equal to, or less than, €50k.

²⁰ Sound and Vision 3 – Guide for Applicants October 2015

- **Peak broadcasting:** In accordance with the statutory provisions, all programmes must be broadcast at peak times.
- **Access services:** In order to facilitate the understanding and enjoyment of television programmes by people who are deaf or with hearing difficulties, all funded programmes must make provision for subtitling.
- **Eligible funding – amounts and percentages:** The Scheme will only accept applications for programmes that are ready to go into production. The scheme does not accept applications for programmes already in production. The Scheme will not provide standalone development or completion funding. The Scheme can fund a maximum of 95% of the costs in the eligible budget.

Programming Structure and Processes

The assessment process and criteria for the current Sound and Vision Programme is:

Stage 1 - Preliminary Evaluation: The purpose of the preliminary evaluation is to ensure that an applicant is eligible for funding under the scheme. The focus is to ensure that the minimum criteria have been met and all required documentation has been submitted. Any applications which do not pass the preliminary evaluation stage are disqualified and are not subject to further consideration.

Stage 2 - Qualitative Evaluation: Each application is assessed on its own merits in the context of the scheme objectives and the assessment criteria as outlined below.

- **Scheme Objectives and Programme themes** - Does the proposal further the objectives of the Scheme and deal with one of the programme themes described in the scope?
- **Quality of Proposal** - Does the proposal clearly demonstrate in terms of content, approach and production processes that the programme(s) will be high quality and does it demonstrate innovation in terms of programming in Ireland?
- **New/Additionality** - Does the content of the programme add to the range of viewing or listening options for audiences in Ireland?
- **Partnerships** - Has the applicant concluded any partnerships, formal or informal, with relevant third parties?
- **Resources** - Are the resources proposed clearly explained and are they adequate and realistic in the context of the proposed programme(s). Does the proposal represent value for money? The track record of the applicant with past Sound & Vision applications or contracts may be considered by the Assessment Panel under this heading.
- **Community Broadcasters (only)** - Is the proposal consistent with the definition of community broadcasting and will it deliver a social benefit?

Stage 3 - Strategic Assessment: In instances where there are more qualifying applications than funds available the BAI will have a second evaluation phase. This will focus on achieving a balance in the overall package of funded projects in the context of the scheme objectives. The recommendations for the qualitative phase will also be considered here. Final recommendations are then submitted to the Authority for ratification. The assessment criteria for this phase are:

- Diversity of audiences served by the programme
- Diversity of content with references to genres and formats
- Track record of the applicant with past Sound & Vision applications or contracts (if applicable)

- Capacity of the applicant to deliver
- Recommendations from the assessment panels

Stage 4 – Formal Ratification: The final stage sees the Authority make final decisions on the applications, taking into account recommendations emerging from the previous assessment phases.

Applications are assessed by two external assessors as well as a BAI staff member. Assessors include producers, directors, lecturers, development consultants etc.

Key Statistics

Key findings from the evaluation²¹ of Sound and Vision II include:

- **TV programmes produced per year:** Sound and Vision II began in 2010 and at 2013 803 projects had been supported (on average 85 radio projects and 30 TV projects were supported per funding round)²²
- **Impact:** qualitative feedback suggests the Scheme had a positive impact on the economy, the production sector, the broadcasters and the audience. While not quantified, it was noted that the Scheme generated economic activity and enable producers to leverage additional funding as well as providing broadcasters with additional, quality programming at a reduced cost.
- **Effectiveness:** the Scheme successfully funded projects that met its quality, additionality, Irish-language and heritage objectives.

MG ALBA (previously Gaelic Media Services Scotland)

Overview

MG ALBA (Meadhanan Gàidhlig Alba - Gaelic Media Scotland) is an organisation established by the Communications Act 2003 to replace the Gaelic Broadcasting Committee. In addition to its former mandate to fund programme production and development, training, audience research and related activities, MG ALBA delivers BBC ALBA (the Gaelic language television channel) in partnership with the BBC (from 5 August 2008). It has the power to make, schedule and commission programmes and was given the authority to seek a broadcast licence. The partnership is overseen by a Joint Management Board, chaired by the Chief Executive of MG ALBA.

The remit of MG ALBA is to ensure that persons living in Scotland are provided with a wide and diverse range of high quality programmes in Gaelic.

It is funded by the Scottish Government (£2.1M over two years from 2014/15) and DCMS (£1M in 2014/15 and £1M in 2015/16).²³

²¹ Crowe Horwath (2013) Statutory Review of the Sound and Vision Scheme

²² Crowe Horwath (2013) Statutory Review of the Sound and Vision Scheme

²³ MG ALBA 2014/15 Annual Report and Accounts

Objectives and Targets

MG ALBA sets out its strategic objectives, spending priorities and budgets for the following year in its Operational Plan. The objectives of MG ALBA in 2014/15 were to²⁴:

- Invest in the professional and personal development of staff in order to increase operational effectiveness;
- Reach 70% of the core audience and 10% of the wider audience each week, and 5m iPlayer viewings – *measured using a weekly survey of the ‘core audience’ using the results of the 2011 census as the establishment survey*
- Achieve high appreciation for drama among core Gaelic audience – *approval ratings are measured using a weekly survey of the ‘core audience’ using the results of the 2011 census as the establishment survey*;
- Continue to improve service to non-linear users²⁵ of Gaelic media content – *measured by website visits, twitter use, Facebook visits etc.*;
- Generate high levels of media interest in BBC ALBA programming – *monitoring of press for volume of articles, tone of article and impact of article (national/local) as well as social media*;
- Foster an entrepreneurial culture with partners, aiming for 18 hours co-financed origination from volume deal contracts and growth of 20% in the value of other collaborative projects – *relates to work with industry bodies to try and foster more co-production and less 100% reliance on our own funding, measured by co-financed hours and growth of 78% in the value of other collaborative projects*;
- Support BBC ALBA programme makers to meet their current and projected skills needs – *measured through the establishment of an Advisory group and CPD plans in place at all major suppliers to MG ALBA, all major suppliers have to provide evidence of this during their yearly review*;
- Enable the development of talent and digital media participation at school and community level;
- Ensure MG ALBA Stornoway facilities are fully utilised and successful integration of BBC with MG ALBA at MG ALBA offices and studios; and
- Achieve consistent and reliable delivery of workflows into BBC ALBA - *measures the amount of production MG ALBA does ‘in-house’; specifically number of hours of junctions / indents (video that plays a few seconds before a programme starts, informing the viewer of which channel they are watching) and original hours delivered and broadcast*

Funding / Funding Criteria

As the only publisher-broadcaster in Scotland, MG ALBA commissions 78% of the channel’s content from the independent production sector.²⁶

²⁴ MG ALBA 2014/15 Annual Report and Accounts

²⁵ Non-linear refers to non-traditional ways of presenting television programming (e.g. on demand) - Nonlinear television is defined as non-traditional means of viewing that enables place and timeshifting. This contrasts with traditional linear television, where viewers must watch a scheduled TV program at the time it is broadcasted, and on the channel it is presented on

²⁶ Ofcom (2015) Ofcom’s Third Review of Public Service Broadcasting Submission from MG ALBA

MG Alba have multi-year production contracts for sports, music, documentaries and dubbing however they also carry out Commissioning Rounds each year. For example, the current commissioning round (summer 2016) is for:

- Distinctive factual programmes or short factual series aiming to create substantial popular and/or critical impact with audiences throughout Scotland;
- Factual entertainment, entertainment or lifestyle series appealing particularly to female audiences Scotland-wide; and
- Programmes of special interest and value for the Gaelic-speaking communities.

Applicants are required to provide a brief creative summary, details of key talent behind and in front of camera and a budget, not exceeding one A4 page per programme. The opportunity to develop these summaries are given through interviews with applicants

Key Statistics

The 2014/15 annual report highlights the following key achievements²⁷:

- During 2014/15 £11.6M of MG ALBA programming was broadcast
- During 2014/15 100 hours of junctions²⁸ and 479 hours of original hours delivered and broadcast
- During 2014/15 exceeded weekly reach targets of 70% of Gaelic users and 10% of Scotland wide (Core audience: 72.6 % overall; Scotland-wide weekly reach: 16.2%)
- During 2014/15 IPlayer viewings was 7M (capacity for this had been expanded during 2014/15 from 7 days to 30 days)

In addition, the 2013/14 Ofcom report²⁹ states that the average weekly 15-minute reach in Scotland was 750,000 throughout 2013-14.

Opportunities/disadvantages of the absence of a language fund or comparative fund in Scotland

While there is a Scottish Language policy in Scotland there is no dedicated Scottish language / broadcasting fund. Feedback from key stakeholders highlighted that broadcasters alone do not have the budgetary capability to commission Ulster Scots programmes of a sufficiently high quality that will attract the required viewing figures (in Scotland only 5% of the budget is allocated to own Scottish programming) and they cannot afford to commission programmes that will not outperform national figures.

In addition, production company feedback (see section 5.5) found that production companies supported by the USBF reported additionality levels of 73.4% (46.7% = full additionality and 26.7% = partial additionality³⁰), demonstrating that in the absence of the fund almost 50% of companies would not have become involved in the production of Ulster-Scots programming.

²⁷ MG ALBA 2014/15 Annual Report and Accounts

²⁸ Refers to video played between programmes / idents etc.

²⁹ Ofcom (2015) Ofcom's Third Review of Public Service Broadcasting Submission from MG ALBA

³⁰ Refers to those that would have produced an Ulster Scots Programme on a smaller scale and/or over a longer period of time

MG ALBA has progressed from being a Fund to a broadcaster of Gaelic programming, feedback from the Head of Content highlighted that by the BBC and Gaelic Media Services pooling the money available for Gaelic television to create an audience-focused channel meant that they were able to create an audience-focused channel rather than occasional programmes on BBC Scotland or STV.

Case Studies

In addition to the benchmarking examples above, below are case study examples of specific elements of other international funds that provide additional detail / learning.

Training

The “Fund for the Promotion of Non-commercial Broadcasting”³¹ in Austria³² also supports Training and Research, albeit each of these areas only account for 10% of the total fund.³³

The Fund supports 60-80% of training costs for employees seeking to undertake courses in the technical aspects of audiovisual production and broadcasting operations. This includes those interested in pursuing a qualification in the business and marketing aspects of media management. The Fund only supports training offered by institutions with a recognised competence in the field of journalism education or the technical and commercial aspects of broadcasting. Preference is given to qualifications that can be applied in a wide range of broadcasting institutions with a view to ensuring that the money expended by the fund makes a real contribution to the future employability of employees.

Numeric Scoring System

The “Fund for the Promotion of Pluralism and Diversity of Electronic Media”³⁴ in Croatia has a numeric scoring system to rate and rank applications submitted. The application form for the scheme is designed by the Electronic Media Agency³⁵ and the Agency members conduct the assessment of submitted projects.³⁶

³¹ The fund supports three types of activity and divides its resources in the ratio 80:10:10 on, respectively: Content and project funding: this refers to the production and broadcast of programmes or to the funding of projects that lead to the production and broadcasting of programmes (including tradition/heritage); Education Funding: supporting training of both, commercial and non-commercial broadcasting technical staff; and Research Funding: supporting the conduct of audience research.

³² European Commission (2010) State aid No N 632/2009 – Austria Nichtkommerzieller Rundfunk-Fonds

³³ Crowe Horwath (2013) Statutory Review of the Sound and Vision Scheme

³⁴ The Fund is used for producing public interest programmes of television and/or radio broadcasters at the local and regional levels and to support non-profit television and/or radio broadcasters (community television/radio). This includes promotion of cultural creativity and fostering of cultural heritage and promotion of works in dialects of the Croatian language. The Fund is also used to encourage employment of skilled employees in television and/or radio broadcasters at the local and regional levels and non-profit television and/or radio broadcasters. The fund is financed by taking 3% of the national license fee levied on owners of radio and television receivers. (The fund is a rolling fund in the sense that any monies not spend in one year are retained for the following year.)

³⁵ The Electronic Media Agency is directly responsible for the implementation of the Fund for Promotion of Pluralism and Diversity.

³⁶ Crowe Horwath (2013) Statutory Review of the Sound and Vision Scheme

Scores are assigned under the following categories:

- The extent to which the programme addresses the right of citizens to public Information (5-35 points) (*in this regard the Agency also weights the score of the submission according to the scale of the potential audience within a particular broadcasting region*)
- The extent to which the programme targets the interests of Ethnic Minorities in Croatia (5-15 points)
- The extent to which the programme addresses specific programs for areas of Special State concern (5 to 20 points)
- The extent to which the programme promotes cultural creativity (5-22 points) (*specifically the Agency favours programmes on the subjects of cultural heritage, cultural events, and which promote and preserve indigenous traditions, as well as contemporary cultural projects*)
- The extent to which the programme contributes to the development of education, science and the arts (5-18 points)