



# **BUSINESS PLAN 2020-21**

Year 3 of the 4-year plan  
**OPENING DOORS PHASE 2**

# **Business Plan 2020-21**

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Northern Ireland Screen is the screen agency for Northern Ireland. We are committed to maximising the economic, cultural and educational value of the screen industries for the benefit of Northern Ireland. Our mission is to accelerate the development of a dynamic and sustainable screen industry and culture in Northern Ireland.

Our 3 economic, cultural and educational objectives are for:

1. Northern Ireland to have the strongest screen industry outside of London in the UK and Ireland;
2. Ensure the industry supports vibrant and diverse cultural voices that will be recognised and celebrated equally at home and abroad;
3. Mainstream across Northern Ireland the most successful screen and digital technologies education provision in Europe.

The impacts of the Covid-19 response have created an unprecedented challenge to Northern Ireland Screen's mission and objectives. Remaining focused on the long-term objectives of Northern Ireland Screen is the key touchstone for Northern Ireland Screen's actions during this difficult time.

It is also important that we remain consistent with our 5 core values as follows:

Act as a champion for the screen industries in Northern Ireland; Deliver an integrated strategy tying together economic, cultural and educational objectives; Prioritise interventions that deliver the widest reach and contribute positively to social inclusion, diversity and equality; Embrace all screen product; and; Be customer-facing and build on previous success.

This revised Business Plan is in response to the Department for the Economy's (DfE) request to understand the implications of the current crisis on our business needs and covers the 3<sup>rd</sup> year of Phase 2 Opening Doors Strategy 2018-22 ('the Strategy'). As requested, where possible, we continue to deliver the Strategy as approved by DfE. To provide a full and clear picture of the implications on the Strategy, we have modelled two cashflow scenarios where production returns in all sectors on 1<sup>st</sup> September and on 1<sup>st</sup> December. *It is only in the 1<sup>st</sup> December scenario that the cash demand reduces as DfE expected that it would<sup>1</sup>.*

The 1<sup>st</sup> September may be regarded as an optimistic date for the resumption of production but the British Film Commission and British Film Institute ('BFI') are drafting a Code of Practice associated with DCMS's developing 'Safer Places Policy' with a view to returning to work as soon as possible and potentially earlier than 1<sup>st</sup> September.

This Business Plan does include reference to the Freelance Hardship Bursary as the Board of Northern Ireland Screen unanimously support this initiative as critically linked to the delivery of our Strategy. However, the numbers provided illustrate this intervention would be at the expense of other activity within our Strategy, not additional to it.

The Business Plan also covers activities financed by the Department for Communities 'DfC' for cultural, educational and outreach purposes, and the Irish Language and Ulster-Scots Broadcast Funds funded by DCMS through the BFI. The principles described above apply equally to all Northern Ireland Screen activities no matter the funder.

As independent evaluation has evidenced, Opening Doors delivers a unique portfolio of value and contributes significantly to the 12 Programme for Government Outcomes and 4 of the 5 Pillars of the Industrial Strategy<sup>2</sup>.

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<sup>1</sup> Accordingly, should Northern Ireland Screen pursue its strategy, it cannot surrender 20-21 budget before the 2<sup>nd</sup> monitoring round

<sup>2</sup> Link to evaluation of ODS 1

## Opening Doors Highlights Year 2 2019-20

The global pandemic throws up enormous challenges for the screen industry across the world and, like everywhere, the end of 19-20 was bleak for the Northern Ireland screen industry. ***The Northman*** and ***Line of Duty***, along with all other live action production shut down for an indefinite period.

However, it is worth remembering that the financial year began with Season 8 of ***Game of Thrones*** broadcasting to its highest audiences ever worldwide, ***Line of Duty*** capturing BBC1's biggest audience of the year to date and ***Derry Girls*** returning to Channel 4 as its most successful comedy in 10 years. This is the high-water mark that indicates we are progressing towards our ambition to have the strongest screen industry outside London.

There were plenty more high-profile positive indicators across the year:

- It was announced that Chris Baugh's ***Boys from County Hell*** would premiere in Tribeca;
- Jimmy Nesbitt fronted drama ***Bloodlands*** wrapped in March and will deliver;
- Michael Patrick and Oisin Kearney's ***My Left Nut*** attracting good reviews for BBC3;
- ***Ordinary Love*** releasing in the USA with Liam Neeson and Lesley Manville receiving great media coverage following premieres at the Toronto and London Film Festivals;
- The Tohill brothers were signed on to direct a remake of the Texas Chainsaw Massacre;
- New Regency's ***The Northman*** completed prep based at Belfast Harbour Studios and negotiations on reletting Titanic Studios for another studio film production ahead of the end of HBO's lease were well advanced;
- Following a successful tender to which Northern Ireland Screen was a party, ***Mastermind*** was produced in Belfast at Blackstaff Studios;
- ***Lost Lives*** premiered at London Film Festival too and was scheduled for a special screening at Hot Docs in Toronto;
- Belfast Film Festival successfully launched ***Docs Ireland*** as a new all Ireland documentary market and festival;
- New Talent film ***Bump Along the Way*** premiered successfully in Toronto and Galway;
- Dog Ears began production on their and our first animated feature ***Puffin Rock***<sup>3</sup>. Also our first co-production with China;
- Aisling Productions' music documentary ***Lomax in Éirinn*** won Spirit of the Festival at the 40<sup>th</sup> Celtic Media Festival;
- Paper Owls' ***Sol***, the first Irish language/Welsh/Scots Gaidhlig feature animation started production;
- Italic Pig commenced production on ***Paleo Pines***, Northern Ireland's first 7 figure budget video game financed by the Irregular Corporation;
- Belfast Harbour announced its planning application to more than double the size of Belfast Harbour Studios;
- Hypixel Studios, the videogame developer behind upcoming title ***Hytale*** run by Aaron 'Noxy' Donaghey and Sean McCafferty, announced its headquarters in Derry~Londonderry as part of its acquisition by US-based developer and publisher Riot Games.

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<sup>3</sup> Puffin Rock was the first project to be impacted by Covid-19 as the animation studio in China was forced to close. However, the studio has now begun the process of re-opening.

### *Business as Usual*

The primary action in 20/21 is to support 'Business as Usual' where possible. Animation and Games are relatively unscathed by Covid-19 restrictions and may benefit from increased global demand as the year progresses. Many other areas of work – Fact/Ent, Irish Language production, skills development, careers – will adapt relatively quickly to new working practices once through the initial shock of the complete shutdown. With the stimulus detailed below<sup>4</sup>, the Fact/Ent Sector has an opportunity to grow market share in the medium term<sup>5</sup>.

### *Platform for Recovery*

Priority 2 is to facilitate a platform for recovery. This means seeking to ensure that all of infrastructure – production and supply chain companies, facilities, studios, crew and new entrants – remain available to the industry after the lockdown. There are many points of weakness in our ecosystem, but we have identified two key areas; ensuring the continuing availability and commitment of freelance crew<sup>6</sup>, and ensuring that longer term projects are not unnecessarily delayed<sup>7</sup>.

### *Skills and Careers*

The Covid-19 Response has made retaining and strengthening our talent base and supply chain even more critical than before given the potential for people to perceive the screen and creative industries as insecure career options. Accordingly, our career focused activity will be continued – remotely for as long as is necessary – while we will seek to sustain and where possible grow our traineeships and other training activities.

### *Irish Language and Ulster-Scots Broadcast Funds*

New Decade New Approach outlined the intention to expand the value and reach of the Irish Language Broadcast Fund and the Ulster-Scots Broadcast Fund. While no timeline was placed on this commitment, we intend to shape the plans for these extensions by the end of the financial year.

### *Belfast Film Centre*

Northern Ireland Screen wishes to see an acceleration in the development of the Belfast Film Centre within Belfast City Council's proposed Destination Hub and will work alongside Belfast City Council to this end.

### *Belfast Harbour Studios*

Encourage the continuation without delay of the planned expansion at Belfast Harbour Studios.

### *Archive*

Deliver a Business Case to the Department for Communities for moving image heritage encompassing all of the issues relating to moving image heritage and seeking to bring together all of the relevant stakeholders including in particular PRONI and BBCNI.

### *Integrated Northern Ireland Screen Strategy*

Work towards a fully integrated Northern Ireland Screen strategy that has all strategic planning and financing working on the same 4-year cycle and with a fully integrated approach to governance, financing and the measurement of outcomes.

### *BREXIT*

Address the impact of Brexit on the screen industry in Northern Ireland.

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<sup>4</sup> Coronavirus Development Fund;

<sup>5</sup> It is useful in this regard that 'production' is named on the Northern Ireland Executive's essential workers list;

<sup>6</sup> Which is why our Freelancer Hardship Bursary is critical;

<sup>7</sup> For example, extension of Belfast Harbour Studios, development of Belfast Film Centre, delivery of fully integrated Northern Ireland Screen strategy.

## Alignment with Programme for Government Outcomes

Programme for Government Outcomes	Potential Related Outcomes Delivery Plan 2020/21 Indicators	Screen Industry/Northern Ireland Screen contribution
We prosper through a strong, competitive, regionally balanced economy	20. Private sector NI Composite Economic Index 21. External sales 22. Rate of innovation activity	<ul style="list-style-type: none"> <li>The screen industries are an almost exclusively export-based sector and Northern Ireland Screen's Strategy is exclusively focused on export and foreign direct investment.</li> </ul>
We are an innovative, creative society, where people can fulfil their potential	22. Rate of innovation activity 27. % engaging in arts/cultural activities in the past year	<ul style="list-style-type: none"> <li>A significant proportion of screen development is innovative and it is all creative activity.</li> <li>Northern Ireland Screen has introduced after school film clubs to over 250 of the most disadvantaged schools in NI.</li> <li>Outreach events, festivals and screenings contribute to the % engaging.</li> <li>Into Film's ScreenWorks programme provides industry work experience for young people 16-19.</li> </ul>
We have more people working in better jobs	17. Economic inactivity rate excluding students 18. A Better Jobs Index 41. Proportion of local Graduates from local institution in professional or management occupations or further study 6 months after graduation	<ul style="list-style-type: none"> <li>The Opening Doors Strategy levered £250 million direct spend on high value jobs.</li> <li>Northern Ireland Screen has been at the forefront of developing modern apprenticeships that bridge the gap between education and the creative workplace.</li> <li>CLC's sector focused academies give young people visibility and understanding of better jobs available in screen industries.</li> </ul>
We have a more equal society	12. Gap between % non-FSME and FSME school leavers achieving Level 2 or above including English and Maths 17. Economic inactivity rate excluding students 34. Employment rate by council area	<ul style="list-style-type: none"> <li>All Northern Ireland Screen education activities are primarily targeted at schools with the highest number of children in the greatest need.</li> </ul>
We are a shared, welcoming and confident society that respects diversity	26. A Respect index 35. % of the population who believe their cultural identify is respected by society	<ul style="list-style-type: none"> <li>Exported Screen Content will impact on the Respect Index.</li> <li>Supported content presents diverse representation of NI.</li> <li>Irish Language and Ulster-Scots television programming contribute to expression of cultural identity.</li> <li>The production of HBO's Game of Thrones in Northern Ireland has already had a very considerable impact on the perception of Northern Ireland across the globe. Further projects attracted to the new Belfast Harbour Studios will contribute further.</li> <li>International awards and nominations do much for society's confidence; for example, the Oscar for The Shore and the Oscar nomination and BAFTA award for Boogaloo &amp; Graham.</li> </ul>
We have created a place where people want to live and work, to visit and invest	30. Total spend by external visitors 40. Nation Brands Index 18. A Better Jobs Index	<ul style="list-style-type: none"> <li>A vibrant screen industry and culture can be seen all over the world to be an important ingredient in the attractiveness of a place for residents and visitors alike.</li> </ul>
We give our children and young people the best start in life	13. % schools found to be good or better	<ul style="list-style-type: none"> <li>The Creative Learning Centres are supporting schools to innovate with digital technologies and creative learning techniques for over a decade.</li> <li>The Film and Animation Academies and the ScreenWorks work experience programme will help focus children and young people on screen industry job opportunities.</li> </ul>

## Alignment with Industrial Strategy Pillars

Industry Strategy Pillars	Ambition	Screen Industry/Northern Ireland Screen contribution
<p><b>Pillar 1 – Accelerating Innovation and Research</b></p>	<p>The ambition is to have an economy where entrepreneurship and enterprise is endemic and innovation is embedded.</p>	<ul style="list-style-type: none"> <li>• The screen industry is one of the most dynamic sectors requiring high levels of entrepreneurship and innovation.</li> <li>• The screen industry is about constant creative development and innovation.</li> <li>• There is a high correlation between regions that are generally entrepreneurial and those with developed screen sectors; for example, New Zealand, Singapore, Israel and the Republic of Ireland all have developed screen industries.</li> </ul>
<p><b>Pillar 2 - Enhancing Education, Skills and Employability</b></p>	<p>The ambition is an economy built on talent which delivers excellence and relevance in education and skills and where everyone is supported to achieve their potential.</p>	<ul style="list-style-type: none"> <li>• At the heart of the Strategy is skills development and the central plank of that is a continuation and extension of modern apprenticeships.</li> <li>• Northern Ireland Screen’s activity has a strong education dimension primarily through the Creative Learning Centres and their support of teacher training in the area of digital technologies.</li> <li>• ScreenWorks and the Film and Animation Academies are seeking to make better links between education and industry.</li> </ul>
<p><b>Pillar 3 – Driving inclusive, sustainable growth</b></p>	<p>An economy which delivers for people across all parts of Northern Ireland with more people in employment, more companies being established and more inward investment being attracted.</p>	<ul style="list-style-type: none"> <li>• The Strategy will deliver considerably more inward investment.</li> <li>• The screen industries, while largely freelance in nature, are remaining extremely labour intensive.</li> <li>• The screen industry in Northern Ireland develops a considerable number of start-ups every year; for example, over 30 start-ups have been supported in the interactive/games sector during Phase 1 of Opening Doors.</li> <li>• A higher percentage of Screen Industry jobs are safe from automation than across industry generally.</li> </ul>
<p><b>Pillar 4 – Succeeding in Global Markets</b></p>	<p>Northern Ireland will be viewed across the world as the location of choice within the United Kingdom to do business from, and to do business with.</p>	<ul style="list-style-type: none"> <li>• The production of HBO’s <i>Game of Thrones</i> in Northern Ireland has already had a very considerable impact on the perception of Northern Ireland across the globe. New international projects attracted to the Belfast Harbour Studios will contribute further.</li> <li>• A vibrant screen industry and culture is a highly appealing dimension to the overall attractiveness of Northern Ireland as a business location.</li> </ul>

## WHAT WE DO

### ECONOMIC

#### **Northern Ireland Screen Fund: Production and Development**

The Northern Ireland Screen Fund is both a development investment fund and a production investment fund and is Northern Ireland Screen's primary tool in accelerating the development of the screen production sector. It is targeted at 6 Sectors; Large-Scale Production, Animation, Television Drama, Factual/Entertainment Television, Interactive/Games and Independent Film. It remains unchanged for 20-21, except for increased development funding in response to Covid-19



*Marcella series 3 filmed in Northern Ireland for ITV and Netflix*

#### **Film Studios**

Belfast Harbour Studios, developed by the Belfast Harbour Commission, became available in April 2017. This 'best in class' studio facility complements the film studio infrastructure already developed at Titanic Studios. Northern Ireland Screen markets these film studios and seeks to utilise them to maximum benefit for Northern Ireland. Belfast Harbour Commission has applied for planning permission for Phase 2 which includes 90,000 ft<sup>2</sup> of new sound stages and additional workshops, offices scheduled to be available in 2022.



*Belfast Harbour Studios*

#### **Skills**

This Strategy places an even greater focus on skills development and how to facilitate clearer pathways both into the screen industries and through the ranks of the screen industries. Skills development married with production activity yields the best results. Promotion of support for CPD has been increased and, where possible, online training is being considered.



*Aim High 5*

#### **Development Activity**

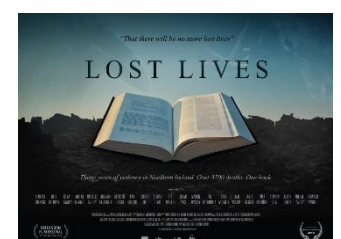
Development activity is a programme of script development seminars, practical production workshops and access to a professional development executive service across film, television and digital content. The intention is to maximise the prospect of local IP creators reaching their full potential. Our partnership development with the BFI will continue in line with the BFI's new strategy BFI2022. Where possible these activities will be delivered online.



*A Bump Along the Way*

#### **Lottery Funding**

Film is a designated good cause within the Lottery Act. Northern Ireland Screen has delegated responsibility from the Arts Council of Northern Ireland to disperse this funding. Priorities for Lottery Funding in 2020/21 will continue to focus on opportunities for New and Emerging Talent across script development and short film.



*Lost Lives*

#### **Marketing**

Northern Ireland Screen markets Northern Ireland as a centre for independent film, television and games production to the global screen industries; communicates its success stories; provides practical and financial support for distribution, sales, marketing and PR to the sector. Support for attendance at industry markets, festivals and conferences will be limited during 20-21.



*Game of Thrones Premiere*



## WHAT WE DO

### CULTURE

#### **Irish Language Broadcast Fund**

The Irish Language Broadcast Fund (ILBF) fosters the Irish speaking independent production sector in Northern Ireland and serves an audience keen to view locally produced Irish language programming for BBC NI, TG4 and RTÉ as well as other digital platforms. The ILBF also funds a range of training initiatives in television and radio production for Irish speakers working in the sector in Northern Ireland. During 20-21, the ILBF is scheduled to be expanded to reflect the commitments in New Decade New Approach.



*Trad ar Fad*

#### **Ulster-Scots Broadcast Fund**

The aim of the Ulster-Scots Broadcast Fund (USBF) is to ensure that the heritage, culture and language of Ulster-Scots are expressed through moving image for a Northern Ireland audience. The USBF is also open to supporting radio and interactive content and funds a trainee scheme designed to attract new researchers or aspiring assistant producers who are passionate and knowledgeable about Ulster-Scots. During 20-21, the USBF is scheduled to be expanded to reflect the commitments in New Deal New Approach.



*Links to the past*

#### **Film Culture and Audiences**

Northern Ireland Screen provides core funding to the key film festivals in the region: Belfast Film Festival; Docs Ireland Festival; Cinemagic Film Festival; Foyle Film Festival and Northern Ireland's only cultural cinema, the Queen's Film Theatre (QFT). It is anticipated that the activities of these organisations will be considerably negatively impacted on for most of 20-21. Already Belfast Film Festival and Docs Ireland have been cancelled as physical events. However, as with Belfast Film Festival, virtual editions of these festivals and institutions can be successful as a bridge to future growth.



*Aamir Khan at the Belfast Film Festival*

#### **Heritage and Archive**

Containing digitised moving image content that spans from 1897 to the present day, Northern Ireland Screen's Digital Film Archive (DFA) is a free public access resource available at a variety of locations across Northern Ireland. Recognised by the BFI as a 'Significant Screen Heritage Collection', the DFA is being expanded through the support of the BFI's Heritage 2022 digitisation schemes. Under the UTV Archive Partnership, Northern Ireland Screen and the Public Record Office of NI – supported by ITV and DfC – will continue to digitise the historically and culturally significant UTV film and tape archive to make it accessible via the DFA outreach programme and website. Over 2,000 UTV items have been digitised to date.



*UTV cameraman (c1959)*

#### **Outreach and Access**

Northern Ireland Screen provides themed presentations based on the content of the Digital Film Archive (DFA) to a variety of audiences, including community groups and charities, historical societies and schools. All activity is delivered free of charge and tailored to meet the needs and interests of the audience. Access to DFA content is further facilitated through a range of collaborative initiatives, with partner organisations encouraged to utilise the DFA and integrate it into their own access and education programmes. Once digitised and catalogued, the UTV archive will be the primary focus for outreach



*Outreach session  
Sir Samuel Kelly Care Home (2020)*

## WHAT WE DO

### EDUCATION

#### **Creative Learning Centres**

Northern Ireland Screen works in partnership with Northern Ireland's three Creative Learning Centres (CLCs); the Nerve Centre in Derry/Londonderry, Nerve Belfast and the Education Authority's AmMA Centre in Armagh. The centres offer a range of integrated creative digital technology skills programmes for teachers, youth and community leaders and young people to build sustainability in schools and the youth sector. A key element of the service provides professional learning programmes for teachers and youth leaders. The CLCs, together with Cinemagic, deliver the BFI Film Academy programme, which acts as a significant bridge between school and industry. In 2020, we will further expand the Academies concept to cover the five screen sectors, Film, TV, Animation, Gaming and VFX. The Creative Learning Centres also increasingly collaborate with Into Film, delivering teacher professional learning programmes on their behalf.



*Nerve Centre Belfast*

#### **Moving Image Arts A Level and GCSE**

Northern Ireland Screen works in partnership with the Council for the Curriculum, Examinations and Assessment (CCEA) and Northern Ireland's three Creative Learning Centres on the continuing development of Moving Image Arts (MIA), the only A-Level and GCSE in the UK in digital film-making. During the 2019 summer exams almost 1,800 students undertook the qualification and we anticipate the teaching of this subject to resume in September 2020. Northern Ireland Screen sees MIA as the most significant first building block or entry point to the screen industries.



*Amy Armstrong from Portadown College 'Rouge' First Place Best AS*

#### **School Film Clubs**

Northern Ireland Screen works with Into Film, Cinemagic and the Nerve Centre to deliver school and community based Into Film Clubs across Northern Ireland. In 2019 there were almost 1,000 Into Film Clubs in Northern Ireland - over 90% of all schools and the highest take-up across the UK. Northern Ireland Screen's financial support is targeted at Extended Service Schools in Northern Ireland in addition to Into Film offering a broadly targeted service to all schools wishing to participate. Into Film provides pupils and teachers with the opportunity to explore the world of film with free weekly screenings in school, online reviewing, industry events, film-making experiences and hands-on support. Into Film Clubs inspire, excite and open up new avenues for learning. The Education and Training Inspectorate evaluated the scheme as delivering good quality education outcomes, particularly in the important area of literacy skills for young people.



*Holy Cross Girls Primary School attending the BAFTA Kids: Behind the Scenes event*

#### **Careers/Work Experience**

Delivering on our strategic objective to strengthen the pathways into the screen industries, Northern Ireland Screen has prioritised the need for young people, schools, youth groups, teachers and parents from all social backgrounds to better understand the career opportunities in the screen industries and the pathways to those careers. ScreenWorks and Academies will continue in 2020/21 in providing young people in Northern Ireland aged 14-19 the opportunity to experience and explore screen craft and technical roles through a range of unique experiences.



*Student on ScreenWorks Camera Department Programme*

## HOW WE DO IT

### Economic

#### Northern Ireland Screen Fund

The Strategy retains the vision and sector focused structure of Phase 1 and seeks to build on the success of Phase 1. Both the independent evaluation and Northern Ireland Screen's own extensive consultation recommended this approach.

Phase 2 of Opening Doors has a target of £300 million direct Northern Ireland spend, an increase of 20% against the target for Phase 1. In reality, this is a more stretching target once the absence of *Game of Thrones* is factored in.

With the impact of Covid-19, it is unlikely that the Strategy will achieve its target of £300 million. However, the value proposition across the first two years of the Strategy has been extremely strong and we will do everything we can to protect that success and growth.

While Covid-19 has impacted on the plan and budget, the impact on budget is less than might be expected in all but the most extreme scenario planning. This is largely because we carry forward commitments in excess of £5 million to which we add fixed costs, skills and marketing with the result that £X budget is committed on day one of the financial year.

The general Sector ratios and other KPIs are unchanged by Covid-19 for 20-21. The changes that apply largely relate to the timing of production and cashflow, and a shift of budget from production to development to sustain companies in productive activity during the Lockdown.

This Business Plan models two scenarios that presume that a level of 'normality' that allows Large-Scale and Television Drama production to exist by 31<sup>st</sup> August and 31<sup>st</sup> November respectively. While the reality is likely to be more complex with significant differences from project to project as well as across Sectors, this gives us a reasonable working assumption and the ability to respond to DfE's request for an updated Business Plan 20-21 that is realistic regarding the impacts of Covid-19.

### **Animation**

- Animation is not badly impacted by the Covid-19 Response because it is well suited to a working from home model due to the computer-based nature of the activity. This does not mean that the animation sector is unimpacted but that it still has a functional production model in the short term;
- The Strategy target is to take at least 15% of the UK market for animation production. Measurement of this will become easier if, as has been requested, the geographic location of production is tracked as part of the UK's tax credit processes;
- Development and production funding will be targeted at the cluster of 6-7 successful exporting animation companies already active in Northern Ireland;
- Prioritise slate and individual project development to include the development of tasters and animatics;
- The average gross ratio will be raised from 6:1 to 7.5:1 in line with the re-phased strategy figures. Service work ratio will remain at 8:1;
- Encourage projects other than pre-school content; for example, comedy, arts and 7-11;
- Support animation in Derry / Londonderry;
- Encourage all-Ireland co-productions;
- Support interactive content supporting locally made animation projects.

## Children's Television

- Like all live action production, children's television drama is impacted by Covid-19 response. However, with smaller crews, few high-profile stars and a younger profile to the whole cast, children's television production might be expected to slot into the first phase of re-instigated drama production. Child licensing and the loss of school time to Covid-19 may be forces in the opposite direction;
- Retain our interest in children's drama, both with the BBC and beyond;
- We will no longer consider reducing the ratio for children's drama where the production delivers 6 out of 8 creative positions. Instead, other than in exceptional circumstances, the 6 out of 8 creative positions will be a key criteria;
- Develop over the course of the Strategy the credibility of a number of Northern Ireland resident producers to the point that they could be series producers on dramas for children;
- Support interactive content supporting locally made children's television projects;

## Large-Scale Production

- Large-Scale Production is severely impacted by Covid-19;
- We are working with the British Film Commission on developing a Code of Practice for Large-Scale Production that complies with social distancing within the context of DCMS's Safer Places Policy;
- Ensuring that Titanic Studios and Belfast Harbour Studios have live projects on the lifting of restrictions is the priority including the successful return to production of *The Northman*;
- Given the importance of the availability of freelance crew to Large-Scale Production, introduce a Freelance Hardship Bursary targeting the crew that fall between the UK government's two significant interventions. Given the geographic and industry mobility of our crew, this intervention is critical to ensuring that the depth of crew continues to grow in the future<sup>8</sup>;
- The incentives, sales and marketing associated with the two studios will be maintained. Communication with key targets will also be sustained albeit remotely;
- Recces will continue to be encouraged for the appropriate moment. Budget and a budget comparison service and location booklet service will also be continued;
- A significant exercise in cost comparison will be undertaken to ensure cost competitiveness;
- A regional discount to the BECTU/PACT rates will be pursued;
- With one Large-Scale project already committed for 20-21 awaiting the relaxation of Lockdown, the minimum target for 20-21 is the securing of one further Large-Scale project for Titanic Studios;
- Depending on timing of relaxation of Lockdown, a second project for Belfast Harbour Studios might be secured.

## Television Drama

- Television Drama is severely impacted by the Covid-19 Response and production cannot recommence until restrictions are significantly lifted. Short term, the pipeline of fully financed projects is likely to be impacted by the practical, financial and management challenges facing the broadcasters. This challenge will be much greater for the UK PSBs than the international streamers which we expect to be more aggressive in their buying power post Covid-19;
- The priority is to assist in the delivery of projects that have already begun production – we will seek to comply with the "finish what they started" approach to production scheduling;
- Seek projects that have a significant international dimension within the finance plan or, where exclusively funded from the UK/Ireland, we will expect to sit high in the recoupment waterfall;
- For fully internationally funded projects grant support may be offered; however, where a grant is offered the contracted spend ratio will be greater;
- Our involvement will be based on securing a minimum of 6 out of 8 of the key creative positions;
- Utilising the increased Slate Funding, we will continue to seek to build one or two credible drama production companies in Northern Ireland as the key next step in the drama sector's development;

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<sup>8</sup> Scotland has already introduced a similar scheme

- The commissioning of a returning long running drama remains a key priority. We will work with the BBC and BBC NI to deliver this specific strategic ambition;
- Support the comedy initiative developed with BBC and BBC NI.

### **Factual/Entertainment Television**

- Support the core Northern Ireland-based companies with awards from the increased Slate Development Funding. Seek to maximise the value of this funding by reaching out directly to commissioning editors;
- Support the BBC3 initiative negotiated with BBC and BBC NI with the intention of positioning Northern Ireland as a centre of excellence for the production of youth content;
- While support for Fact/Ent has been redirected towards development, where appropriate continue to support production awards.

### **Independent Film**

- With substantial investment in independent film during the first 2 years of the Strategy, investment in Independent Film will be restrained;
- The focus will continue to be the development of talent, the majority of whom can transfer their skills to TV Drama and Large-Scale;
- Feature Documentary remains a priority with the increased Slate Development funding open to documentary companies and projects;
- Short film will continue to be supported with the broader focus to include factual stories alongside fictional stories and through live action and animation;
- Script development will continue to extend its focus into children's drama, comedy and Large-Scale projects alongside Independent Film and Television Drama;
- New Talent Focus produces one feature length film directed by an emerging director. The projects are almost fully funded by Northern Ireland Screen and have been extremely successful in recent years;
- Feature documentaries will continue as presently managed; funding will not exceed £150k with a target investment of £50k per project.

### **Games/Interactive Content**

- Consolidate the work in games around The Pixel Mill<sup>9</sup>;
- The Pixel Mill will provide:
  - Platform - A business accelerator programme aimed at scaling 3 video games companies by providing them with office space, funding, market support and mentorship;
  - Co-working Space – A space for companies and freelancers working within the interactive sector to work from network with their peers providing free office space;
  - Access to executive level support to navigate production, technical, creative, publishing, outsourcing, legal/finance challenges;
  - A focal point for industry activities including seminars, workshops, training and hackathons;
- Developer partnerships with corporate partners e.g. Unity, Barclays;
- Continue to support games development for individual projects;
- With the Sector growing, make a higher number of production awards at production ratios;
- Continue the Assembler programme.

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<sup>9</sup> The Pixel Mill is presently closed but, following the example of Invest NI and Propel, Northern Ireland Screen continues to pay the service agreement.

The Skills strategy will continue and where necessary adapt to the constraints of the Covid-19 Response.

Skills development of the Animation sector will include:

- Retain the Creative Animation Scheme as our primary talent development vehicle;
- While focusing on support for placements and recent graduates of the Ulster University animation degree, we encourage Ulster University to integrate students from graphic design and fine art courses that have the skills and inclination to succeed within 2D animation into their existing courses.

Skills development in Large-Scale Production will include:

- 100% Skills Bursaries available during Lockdown;
- The appointment of trainees will be a pre-requisite of Large-Scale Production funding;
- 'Stepping Up' opportunities will target senior grades moving to HoD and HoDs from TV Drama or Independent Film moving into Large-Scale Production;
- Continued support of company placements and broadening out the number of placements and types of companies;
- Seeking opportunities to get Ulster University CGI students and Northern Ireland VFX companies working on Large-Scale projects.

Skills development in Television Drama will include:

- Continuing the Stepping Up Scheme and the Shadowing Scheme designed to address skills gaps;
- Engaging constructively with closing our skills gaps will be a pre-requisite to funding support;
- Extending New Writer Focus – presently an Independent Film initiative – to include TV drama and comedy ideas;
- Introduction of a new Producer/Director shadowing scheme aimed at Kids' TV Drama.

Skills development in Factual/Entertainment will include:

- Aim High remains the key skills intervention in Fact/Ent and we will endeavor to raise the funds needed for Aim High 6 in 20/21;
- A Sector Development Charter will be published;
- Stepping-up and shadowing mechanisms will continue.

Skills development in Independent Film will include:

- Independent Film is skills focused and structured to create pathways for talented writers, directors and producers to come through. Lottery Funding for Short Film, dealt with elsewhere, is the key skills support mechanism. It is supported by the Development Programme also dealt with below.

Skills development in Games/Interactive will include:

- A mentor pool of global industry expertise has been recruited to support the growth of companies to navigate their production, technical, creative, publishing, outsourcing and legal/finance challenges;
- Trainee pool will be recruited relevant to the Interactive sector to ensure the support for the emergence of high-functioning teams and develop the next generation of industry leaders capable of delivering exemplar projects.

## Development Activity

This development activity is largely supported by the BFI under the UK-wide banner Network.

As previously, there will be six key parts to the BFI Network funded programme:

- **New Writer Focus** - The aim of the New Writer Focus scheme is to provide an opportunity for writers new to feature film to develop a polished feature length script;
- **New Shorts Focus (development)** - An initiative to find and develop new filmmakers. Priority will be given to filmmakers from communities that are underrepresented in the film and television sector;
- **Creative Animation** - An initiative to encourage established animation companies to work with new and emerging animation talent;
- **Breaking In** – A mentoring scheme where emerging writers, directors and producers will be paired with established UK-based practitioners to receive career guidance and support. As part of Breaking In, Northern Ireland Screen will create work placements for two aspiring directors on feature film and network television drama projects that have been funded by Northern Ireland Screen. The aspiring directors will be engaged as Director’s Assistants for at least the duration of the shoot but also, preferably, during pre-production and post-production where possible;
- **London Readings** – Twice a year an un-produced script will be selected to be read by actors. The event will take place in a central London venue for an invited industry audience of producers, production companies, financiers and agents;
- **Northern Ireland Talent Showcase** in London where the best of the year’s short films and a feature are screened to an invited industry audience.

The new and emerging talent development activities funded outside of the BFI Network are:

- **Two Minute Masterpiece:** Over the past 4 years Northern Ireland Screen, BBC Arts and BBC NI have partnered to give new Northern Ireland talent from under-represented groups, an opportunity to make 2 minute short films;
- **Storyland:** Over the past 5 years Northern Ireland Screen and RTÉ have partnered to give emerging Northern Ireland talent the opportunity to make original dramas;
- **Bridging the Gap:** Over the past 3 years Northern Ireland Screen and the Scottish Documentary Institute have partnered to give new Northern Ireland documentary makers an opportunity to make short documentaries;
- **Random Acts:** Last year Northern Ireland Screen, Channel 4 and Little Dot Studios have partnered to give new Northern Ireland talent an opportunity to make short films;
- **Networkshops:** A series of seminars aimed at new filmmakers to give them practical insights into filmmaking. Practitioner led seminars covering development, pre-production, production, post-production and distribution across factual or fiction genres through live action or animation;
- **Development seminars:** A series of seminars aimed at emerging and established writers, directors and producers to give them practical insights into various aspects of writing, directing and producing. The seminars are intended to increase the development and production knowledge of writers, directors and producers.

## Lottery Funding

Film is a designated good cause within the Lottery Act. Northern Ireland Screen has delegated responsibility from the Arts Council of Northern Ireland to disperse this funding. The priorities are:

### SCRIPT DEVELOPMENT

The intention is to develop feature film and television drama scripts. The awards are assessed on: the quality of the proposed project; the track record of the creative team; and the source, availability and level of match funding.

### SHORT FILM

Short film support is designed to encourage Northern Ireland-resident producers to make a significant contribution to developing talent within the local industry and to develop Northern Ireland-resident creative talent (writer, director, producer teams) who intend to work professionally in factual or fiction genres.

## Marketing

Marketing continues to play an important strategic role within Northern Ireland Screen and remains a fundamental part of the business, supporting the various departments within the agency to achieve their key objectives.

Marketing activity underlines all departmental priorities and objectives with a remit to promote Northern Ireland as a major production location, to celebrate Northern Ireland product, talent and culture to the world and to ensure that a range of learning opportunities are delivered so that growing numbers of people in Northern Ireland are motivated to enjoy, understand and explore the moving image.

The Strategy restructured marketing activity on Sector lines where it was previously grouped by the marketing discipline. Activity is planned according to needs of the Sector or Northern Ireland Screen focus with varying degrees of emphasis and expenditure.

These Sectors/Areas of Focus are:

- Large-Scale Production;
- Animation and Children's Drama;
- Television Drama;
- Irish Language and Ulster-Scots;
- Factual/Entertainment Television;
- Independent Film including Feature Docs;
- Games/Interactive;
- Archive;
- Careers.

Marketing also continues to work with Tourism NI and Tourism Ireland to assist with the development of Screen Tourism.

Marketing activity will be sustained. However, support of delegations to markets, festivals and conferences will be limited throughout 20-21.



## HOW WE DO IT

### Education

#### Creative Learning Centres

Northern Ireland Screen remains committed to embedding the use of Moving Image and related digital technologies as a support across the curriculum in schools. The Creative Learning Centres ('CLCs') will continue and where necessary adapt to the constraints of the Covid-19 response with large elements of delivery being moved online with their experienced trainers developing resources for young people, parents and teachers. The focus firmly remains on the provision of programmes and services that target the marginalised and most disadvantaged schools and communities. Key priorities include:

- The provision of continued core funding for the CLCs, with a focus on support across the curriculum, particularly at KS2 and KS3;
- All three CLCs deliver programmes for schools and young people in the use of creative digital technologies. A key element to the services provided is continual professional learning programmes for teachers and youth leaders;
- The **CLC Partnership Schools Programme** is extremely effective in helping school senior management teams focus on the part played by creative digital learning in school development planning, and will remain a primary focus. These extended programmes help build capacity at school level and are delivered over 2 years to 90 schools each year;
- **Teacher Professional Learning** programmes will also continue, with 'Twilight Sessions' for primary and post-primary teachers prioritised;
- CLC programmes will actively support the **Department of Education's Shared Education** strategy developing partnerships between schools and encouraging the efficient and effective use of resources, promoting equality of opportunity, good relations, equality of identity and respect for diversity and community cohesion;
- The CLCs, led by Nerve Belfast, continue to expand the Academy model developing new Academy Programmes across all of the 5 screen sectors to sit alongside the long standing and successful BFI Film Academy;
- Continuing to measure the impact of CLC programmes on young people using ETI action planning and self-evaluation processes;
- Continued support of **Moving Image Arts** through the **CLC Teacher Professional Learning** programmes and that this support will be further enhanced by linking **MIA** students with the **BFI Film Academy** programme delivered by the three **CLCs** and **Cinemagic**.

All CLC activity will give priority to young people in disadvantaged and marginalised groups and those living in poverty. Targets are specified in funding agreements based on: extended schools; special schools; schools in rural areas; youth and hard to reach groups. A minimum of 70% of all Creative Learning Centre programmes will focus on the reduction of poverty and social exclusion.

#### School Film Clubs

Northern Ireland Screen works with Into Film, Cinemagic and the Nerve Centre to deliver school and community-based Into Film Clubs across Northern Ireland. Into Film School Film Clubs were established to provide access for children and young people to the enjoyment and understanding of a wide range of film from around the world. The clubs contribute to the Executive's efforts to increase the % engaging in arts and cultural activities and promote a shared future and a cohesive society.

Delivery of Film Clubs will be severely impacted due to the current closure of schools but Into Film are investing in online resources for parents and teachers in the interim. A new Into Film streaming service

is anticipated to launch with the new school year in September 2020, so the focus will be to support the programme across the remainder of the academic year.

Northern Ireland Screen provides funding to provide support for Into Film Clubs in Extended Schools and others serving areas of the greatest disadvantage. By providing this better resourced service to these schools to sit alongside the standard access to Into Film Clubs that Into Film provides to all schools, we hope to reduce social exclusion.

Northern Ireland Screen's support for Into Film Clubs is focused on schools serving the most deprived and hard to reach areas:

- Into Film Clubs are running in 188 Extended Services Schools and other schools in disadvantaged areas across Northern Ireland (March 2019). In 2018-19 4,788 club members attended 833 film screenings and uploaded 2,125 film reviews to the club website;
- Northern Ireland Screen works closely with Into Film, the Nerve Centre, Cinemagic and the BFI in supporting almost 1,000 Film Clubs in all schools and providing teacher professional development programmes in Northern Ireland as part of the BFI's national film education strategy;
- The delivery organisations continue to embed the ETI endorsed Learning Strategy in Into Film Club activity through self-evaluation against agreed quality indicators, participants' own evaluations, and collaboration with other film education organisations, in particular the promotion of critical skills and the sharing of good practice;
- Northern Ireland Screen also welcomes the input and support provided by *Into Film* in its School Film Club programme in *MIA* schools, and the free online teaching resources specifically designed for *MIA* teachers and students.

## Careers/Work Experience

Delivering on our strategic objective to strengthen the pathways into the screen industries, Northern Ireland Screen has prioritised the need for young people, schools, youth groups, teachers and parents from all social backgrounds to better understand the career opportunities in the screen industries and the pathways to those careers.

All of the objectives and outputs of the 2019 ScreenWorks pilot were achieved. 140 young people aged 16-19 in NI participated in the pilot programme with Into Film delivering 10 experiences including: Costume, Make-Up, Hair and Wigs, Gaming, VFX, Props and Art Direction, Storyboarding and Animation. The focus has been on the craft and service sectors of the screen industries, reflecting the future needs of the sector, with scope to develop support in additional screen sectors already identified to meet the emerging demand.

Northern Ireland Screen will work closely with Into Film and the Creative Learning Centres in refining the ScreenWorks and Academy work experience programmes due to the Covid-19 Response but these will continue in 2020/21 in providing young people in Northern Ireland aged 14-19 the opportunity to experience and explore screen craft and technical roles through a range of unique experiences.

ScreenWorks and Academy programmes will be looking to deliver online masterclasses and webinars with industry professionals in the interim, however delivery for these programmes in previous years has not officially kicked off until August/September so we would hope the impact would be less with their programming.

## HOW WE DO IT

### CULTURE

#### Irish Language Broadcast Fund

Whilst Covid-19 has affected the production of many of the projects funded by the Irish Language Broadcast Fund as well impacting on the training schemes, we have put in place a number of interventions in order to meet our KPI's and support the Irish language sector. We will be contracting on projects funded in the April round as quickly as possible. We held an additional development funding round which will be assessed, and funding awarded as quickly as possible. All trainees will have their contracts extended by 6 months and we have opened a 100% funded Skills development bursary for courses that can be undertaken during lockdown.

The New Decade, New Approach document published in January outlined that the remit of the ILBF should be broadened with additional funding to be allocated from the UK Government and the Irish Government outlined that it would also provide additional funding to the ILBF for a 3-year period. We will engage with DCMS and with the Irish Government and shape an appropriate plan for the broadening of the remit. Crucial in this engagement is the confirmation of continuity of the Fund beyond the current one-year extension of our previous 4-year Strategy.

The ILBF will continue to support a variety of programming for broadcast, with continued emphasis on development of content for the second screen, for language learners and for young people. The minimum number of hours of television content produced will be maintained in order to ensure high levels of production quality and to ensure that the linguistic integrity of Irish is not compromised. Support for the development of the Irish language drama sector here will continue with a series of drama writing workshops and the development of a drama series planned in conjunction with broadcasters BBC and TG4. Support for the Amharc scheme for arts documentaries will also continue. The growth of the existing local Irish language production sector continues to be a key priority for the ILBF and emphasis on international co-productions will continue.

Targets for 2020-21 include:

- 55 hours of locally produced Irish Language television content for local broadcast and beyond;
- An average cost per minute to ILBF across all programming of £760 per minute;
- Continued emphasis on maintaining the linguistic integrity with minimum language levels of 75%;
- 4 x new entrant trainee places and 2 x trainee assistant producers will be supported on year-long schemes with a view to extending schemes on successful completion. 1 x trainee post-production co-ordinator and 1 x trainee editor will be supported for a second year with an additional trainee editor to be recruited in April/May;
- Develop the local Irish Language drama sector through the support of a low budget drama series and writing workshops to encourage new Irish speaking talent;
- Increased emphasis on the support of content aimed at young people and interactive/second screen content;
- Increased emphasis on the growth of the existing Irish language production sector through targeted funding and training support initiatives. Particular emphasis on co-production/co-broadcast opportunities with Scotland, Wales and Canada and on developing content for an international market;
- Continuation of our relationship with local TV station NTVV to produce Irish Language content for local community television broadcast;
- Continue to provide funding for relevant training courses for the Irish speaking production sector through the Skills Fund;
- Continuation of training provided through Raidió Fáilte;

## Ulster-Scots Broadcast Fund

The Ulster-Scots Broadcast Fund (USBF) will continue to support a variety of programming for broadcast with at least 10 hours of Ulster-Scots programming being commissioned.

The overarching aim of the USBF remains as the need to ensure that the heritage, culture and language of Ulster-Scots are expressed through moving image which includes broadcast and interactive content. As a support to the primary aim, the Fund is also open to supporting radio content produced for BBC Radio Ulster, other local commercial stations and/or community radio. There has been limited commissioning for radio content and interactive content to date, but the intention is to develop this in 2020-21.

The development of the Ulster-Scots independent production sector in Northern Ireland including the development of creative talent remains a priority for the Fund. The USBF Trainee Scheme was introduced in 2017-18 and to date has led to the development of four Ulster-Scots content producers of which three are now employed in the sector. One new trainee has been recruited for Year 3 of the scheme and is currently on placement with a production company. The scheme will be continued into 2020-21.

Whilst the creation of Ulster-Scots content for a Northern Ireland audience remains a priority, the USBF working alongside key broadcasters will continue to seek out opportunities for programming that can reach a national and international audience. A strong example of which is ***Captain Jack and the Furious Few*** which broadcast on BBCNI and BBC4 and the ***Paul and Nick Big Food Trip Series*** which broadcasts on UTV and STV.

Targets for 2020-21 include:

- Deliver 10 additional hours of Ulster-Scots programming which should include Language Programming (including radio) (max 20% of USBF budget);
- Deliver Ulster-Scots radio programming (max 10% of USBF budget);
- Deliver online projects (max 10% of USBF budget);
- Achieve general audience satisfaction levels consistent with those for other local programmes broadcast in Northern Ireland of a similar genre in a similar broadcast slot;
- Broadcast 90% of the USBF funded programming within 9 months of delivery;
- Reach a significant Northern Ireland audience, primarily but not exclusively through broadcast television, with an average per programme audience target of 40,000 people in Northern Ireland (target is an average across all the programming supported by the USBF applied to each 12-month period);
- One new entrant trainee will be supported via the USBF Trainee scheme.

## Film Culture, Exhibition and Audiences

Northern Ireland Screen provides core funding to the key film festivals: Belfast Film Festival; Docs Ireland; Cinemagic Film Festival; Foyle Film Festival and Northern Ireland's only cultural cinema, the Queen's Film Theatre (QFT). In 2019, the key film festivals were extended to include Docs Ireland which was run by Belfast Film Festival.

This group of organisations – the 'exhibition sector' - provides the public with access to the cultural aspects of the screen industries in Northern Ireland. This Exhibition Sector has been extremely good at making the connections between the cultural value, educational value and economic value that are critically important to Northern Ireland Screen's vision. For example; **Belfast Film Festival** celebrates and promotes the work of all new directors and writers; **Cinemagic** has produced its own internationally acclaimed films and also helps to deliver School Film Clubs and the BFI Film Academy; **Foyle Film Festival** has an extensive education and curriculum focused programme; and, **QFT**, as well as being the highly successful and only cultural cinema in Northern Ireland, houses Film Hub NI which provides resources and support to cultural cinema exhibition across the whole of Northern Ireland.

This connected approach is also strongly illustrated in the new **Docs Ireland** festival introduced in 2019 and has been designed to serve audiences, new talent and the burgeoning Feature Documentary sector here.

The entire exhibition sector in Northern Ireland has been severely impacted by Covid-19, in particular the organisations and activities funded by Northern Ireland Screen. The Belfast Film Festival scheduled to start on 1<sup>st</sup> April was cancelled, as was the Docs Ireland Festival planned by Belfast Film Festival for June. The Foyle Film Festival's Intercultural and Anti-Racism Festival planned for late March was also cancelled. The Cinemagic festival planned for October will go ahead in a reshaped format – much of it online - as will Docs Ireland and Belfast Film Festivals in a combined programme of online events. The Derry/Londonderry based Foyle Film Festival in combination with the Intercultural and Anti-Racism Festival will take place in late November/early December in a combined programme. QFT closed in March and will re-open, dependent on government advice, later in the year. Northern Ireland Screen has asked all its funded exhibition organisations to discuss its planned activity and timing of events as part of our Exhibition Steering Group, consisting of representatives from each exhibitor, in order to minimise disruption and coordinate delivery of the various festivals and screenings.

We propose to maintain the funding at existing levels across the exhibition partners.

	2016-17	2017-18	2018-19	2019-20	2020-21
<b>Belfast Film Festival</b>	£80,000	£80,000	£80,000	£80,000	£80,000
<b>Cinemagic Film Festival</b>	£40,000	£40,000	£40,000	£40,000	£40,000
<b>Foyle Film Festival</b>	£90,000	£90,000	£90,000	£90,000	£90,000
<b>QFT</b>	£60,000	£60,000	£60,000	£60,000	£60,000
<b>Docs Ireland</b>	-	-	£50,000	£50,000	£50,000

In 2020-21, we will focus on the following:

- **AUDIENCES:** We will work with the Exhibition Sector, Film Hub NI, Into Film, BFI and others, to develop audiences across NI, providing more opportunities for all to engage with cultural cinema and the moving image. A key component will be early and strategic collaboration with Into Film and their film education initiatives;
- **DOCS IRELAND:** A modest pilot festival in 2018 and a more ambitious programme in 2019 attracted a considerable and diverse audience. **Docs Ireland** will build on the growing interest both locally and internationally in Feature Documentary. The festival will also connect strongly with the very

successful local documentary production sector including an 'Industry Day', as well as developing a programme that is professionally relevant to the whole of Ireland;

- CINEMAGIC: *Cinemagic*, originally created by the Northern Ireland Film Council, predecessor to Northern Ireland Screen, celebrated its 30<sup>th</sup> anniversary in October 2019 with a series of successful festival events and screenings aimed at young audiences. Maintaining the momentum gained by linking the cinema viewing experience with careers in the screen industries, participation in the BFI Film Academy, and showcasing short films, particularly those made by young people, will be an important focus into the future;
- EDUCATION, PATHWAYS AND SKILLS: We will encourage the Exhibition Sector to support and promote skills, education and engagement across all of their activity building on the considerable work that Foyle and Cinemagic in particular do in this area, often alongside Into Film;
- ARCHIVE: We will encourage the Exhibition Sector to promote and showcase archive content and, in particular, to assist us in showcasing the value of the newly digitised UTV archive.

## Heritage and Archive

Northern Ireland Screen works with a variety of local and national partners to advocate for Northern Ireland's moving image culture and deliver a broad range of heritage and archive activity. Key projects commencing in 2020-21 will focus on large-scale digitisation and preservation initiatives, with collaborative working essential to the successful delivery of these programmes.

Part of the BFI's Nations and Regions Archive Group and the Film Archives UK network, Northern Ireland Screen will work with the BFI on delivery of its Heritage 2022 Strategy and, specifically, on the realisation of the BFI objective to digitise 100,000 works from fragile videotape formats.

Under the UTV Archive Partnership, Northern Ireland Screen and the Public Record Office of NI – supported by ITV and DfC – will maintain its focus on safeguarding the UTV archive for future generations, whilst ensuring that the collection's cultural and educational value can be realised by audiences today.

Under the Broadcast Authority of Ireland's Archiving Scheme, €275,000 has been secured towards the digitisation of 160 hours of UTV cine material. Contribution funding of £90,000 from DfC will allow for the realisation of the project and the delivery of a complementary programme of public engagement activity.

Digitisation and Preservation Targets for 2020-21 include:

- Undertake logistics coordination – physical inspection, itemising, prep and transport – for all 22 Northern Irish collections (6,600 items) proposed for the BFI Videotape Digitisation programme;
- Commence quality control and digital preservation for all items processed through the BFI Videotape Digitisation programme;
- Commence technical work on BAI Archiving Scheme. 80hrs (50%) of project content to be digitised by end-March 2021.

## Outreach and Access

Providing themed presentations based on the content of the Digital Film Archive (DFA), Northern Ireland Screen's outreach programme reaches a variety of audiences across NI – including community groups and charities, historical societies and schools. Northern Ireland Screen will continue to prioritise this outreach activity. In particular we will focus on delivering activity to the most vulnerable members of our society, including working with older persons' groups and developing dementia-friendly sessions. Through ongoing training and support, third-party partner organisations will also be encouraged to increase integration of archive content into their own education and cultural programmes.

Increasing access to DFA content through the delivery of high-profile collaborative initiatives will be another central strand of the Outreach and Access strategy. Innovative public engagement projects include a project for Northern Ireland Mental Health Week, that will engage musicians and filmmakers in exploring and responding to archive content and a special event, in partnership with BBCNI, to celebrate the work of legendary UTV and BBCNI broadcaster, James Boyce.

Outreach and Access Targets\* for 2020-21 include:

- 40 core outreach events/presentations per annum;
- 120 events to be provided by DFA partners – reaching 2,500 people;
- 10 UTV-focussed public engagement events.

\*In response to Covid-19, contingency measures will be put in place over the coming weeks, should 2020-21 Outreach and Access activity be partially, or wholly, curtailed. Proposals include increasing curation of archive collections via the DFA website, expanding social media presentation of content and a programme of online outreach – webcasts and virtual sessions that care homes, groups and individuals can access remotely.

**SEPTEMBER ASSUMPTION**

**AWARDED - INCLUDING FORECASTED 20-21**

Areas of spend	Strategy Commitment Budget (Year 1, 2 & 3)	Total Commitment (Including forecasted)	Funding Remaining to Award
Large Scale	7,885,187	7,681,931	203,256
Animation	5,352,724	5,718,850	-366,126
TV drama	6,862,767	6,751,841	110,926
Fact/Ent TV	3,024,550	3,324,870	-300,320
Independent Film	5,559,223	5,258,838	300,385
Interactive	3,210,912	3,845,237	-634,325
CDF	1,240,000	1,000,000	240,000
	<b>33,135,363</b>	<b>33,581,567</b>	<b>-446,204</b>
<b>Other costs</b>			
Skills	2,657,727	2,657,727	0
Marketing	1,323,233	1,223,233	100,000
Legal	484,947	484,947	0
Admin	3,770,247	3,750,247	20,000
	<b>8,236,154</b>	<b>8,116,154</b>	<b>120,000</b>
<b>TOTAL</b>	<b>41,371,517</b>	<b>41,697,721</b>	<b>-326,204</b>

**DECEMBER ASSUMPTION**

**AWARDED - INCLUDING FORECASTED 20-21**

Areas of spend	Strategy Commitment Budget (Year 1, 2 & 3)	Total Commitment (Including forecasted)	Funding Remaining to Award
Large Scale	7,885,187	7,681,931	203,256
Animation	5,352,724	5,718,850	-366,126
TV drama	6,862,767	6,751,841	110,926
Fact/Ent TV	3,024,550	3,324,870	-300,320
Independent Film	5,559,223	5,258,838	300,385
Interactive	3,210,912	3,845,237	-634,325
CDF	1,240,000	1,000,000	240,000
	<b>33,135,363</b>	<b>33,581,567</b>	<b>-446,204</b>
<b>Other costs</b>			
Skills	2,657,727	2,657,727	0
Marketing	1,323,233	1,223,233	100,000
Legal	484,947	484,947	0
Admin	3,770,247	3,750,247	20,000
	<b>8,236,154</b>	<b>8,116,154</b>	<b>120,000</b>
<b>TOTAL</b>	<b>41,371,517</b>	<b>41,697,721</b>	<b>-326,204</b>

**CASH FLOW - INCLUDING FORECASTED 20-21**

Areas of spend	Cash Budget from DfE 2020-21	Forecasted cash spend in year 2020-21	Forecasted (over)/under spend vs budget 2020-21	Carry forward to 21-22
Large Scale	2,639,694	1,859,202	780,492	334,000
Animation	2,059,059	1,984,112	74,947	1,442,896
TV drama	1,680,678	1,554,936	125,742	521,464
Fact/Ent TV	520,958	1,013,996	-493,038	373,750
Independent Film	866,954	823,510	43,444	594,472
Interactive	727,770	1,099,356	-371,586	536,029
CDF	1,240,000	1,000,000	240,000	
	<b>9,735,112</b>	<b>9,335,112</b>	<b>400,000</b>	<b>3,802,610</b>
<b>Other costs</b>				
Skills	950,000	950,000	0	
Marketing	419,000	319,000	100,000	
Legal	160,000	160,000	0	
Admin	1,319,419	1,299,419	20,000	
	<b>2,848,419</b>	<b>2,728,419</b>	<b>120,000</b>	
<b>TOTAL</b>	<b>12,583,531</b>	<b>12,063,531</b>	<b>520,000</b>	

As at today, contractual obligations on the above forecasted cash totals ~£6mil

**CASH FLOW - INCLUDING FORECASTED 20-21**

Areas of spend	Cash Budget from DfE 2020-21	Forecasted cash spend in year 2020-21	Forecasted (over)/under spend vs budget 2020-21	Carry forward to 21-22
Large Scale	2,639,694	908,000	1,731,694	1,642,000
Animation	2,059,059	1,749,112	309,947	1,677,896
TV drama	1,680,678	1,452,330	228,348	639,007
Fact/Ent TV	520,958	724,654	-203,696	663,092
Independent Film	866,954	791,510	75,444	626,472
Interactive	727,770	1,099,356	-371,586	536,029
CDF	1,240,000	1,000,000	240,000	
	<b>9,735,112</b>	<b>7,724,962</b>	<b>2,010,150</b>	<b>5,784,495</b>
<b>Other costs</b>				
Skills	950,000	950,000	0	
Marketing	419,000	319,000	100,000	
Legal	160,000	160,000	0	
Admin	1,319,419	1,299,419	20,000	
	<b>2,848,419</b>	<b>2,728,419</b>	<b>120,000</b>	
<b>TOTAL</b>	<b>12,583,531</b>	<b>10,453,381</b>	<b>2,130,150</b>	

As at today, contractual obligations on the above forecasted cash totals ~£6mil



ECONOMIC TARGETS 2018-22

Objective	ODS 1 Target	Outcome at Evaluation MAR 16	Forecast to end of ODS 1 strategy	ODS 2 Targets 2018-22
<b>Direct Spend Ratio</b>	<b>5.8</b>	<b>6.8</b>	<b>6.6</b>	<b>6.0</b>
<b>Economic Funding</b>	<b>£42.8m</b>	<b>£21m</b>	<b>£42.8m</b>	<b>£50m</b>
<b>Direct spend</b>	<b>£250,000,000</b>	<b>£143,000,000</b>	<b>£282,583,417</b>	<b>£300,480,000</b>
<b>Direct NI spend Ratio</b>				
Large-Scale Production	10.6	14.6	13.8	12.9
Animation	6.5	3.9	5.1	6.0
Television Drama	6.0	5.8	7.0	6.7
Factual & Ent TV	6.0	4.0	4.3	4.0
Independent Film	3.0	2.0	3.1	2.8
Interactive	6.0	3.0	8.7	3.3
<b>Development of Skills base - % NI residents working on productions</b>				
Heads of Department	60%	60%	60%	65%
Crew	70%	71%	70%	75%

## KEY PERFORMANCE INDICATORS FOR CULTURE & EDUCATION

EDUCATION	
Creative Digital Technology programmes	345 introductory and follow-up course training units
Teachers participating in Creative Digital Technology Programmes & Courses	2,100 teachers participating
MIA Course for Teachers	20 courses
Teachers participating in MIA courses	150 teachers
Total teachers involved in all programmes	2,100 teachers
Young people involved in all programmes	4,950 young people
Total Partnership and Returning Schools	90 schools
Young people outside of schools involved	1,100 young people
Creative Learning Centres Activity in areas of disadvantage – partnership schools	<ul style="list-style-type: none"> <li>• Nerve Centre 70%, Nerve Belfast 70%, Amma Centre 70%</li> </ul>
School Film Clubs	<ul style="list-style-type: none"> <li>• 270 schools run film club in areas of poverty &amp; social exclusion</li> <li>• Maintain membership at 2k annually</li> <li>• Each school to deliver a minimum of 12 film related activities over the course of the academic year</li> <li>• Each school to upload 20 reviews to the Into Film website over the course of the licence year (April- March)</li> </ul>
CULTURAL	
Exhibition: QFT, Belfast Film Festival, Cinemagic, DocFest and Foyle Film Festival	<ul style="list-style-type: none"> <li>• Foyle to deliver 90% Education programming to extended schools</li> <li>• BFF to deliver 40% of screenings to areas of deprivation</li> <li>• Cinemagic Festival to deliver a minimum of 68 screenings, workshops, masterclasses and film education events focused on DfC Strategic Priorities</li> <li>• Queens Film Theatre to target 1,000 admissions under community ticket scheme</li> </ul>
Irish Language Broadcast Fund	<ul style="list-style-type: none"> <li>• 55 hours television broadcast to 25,000+ people in N Ireland</li> <li>• Emphasis on developing the linguistic quality</li> <li>• Support 11 trainees across mixed disciplines</li> </ul>
Ulster-Scots Broadcast Fund	<ul style="list-style-type: none"> <li>• Deliver 10 additional hours of Ulster-Scots Programming</li> <li>• Support 2 Ulster-Scots trainees</li> </ul>
ARCHIVE & OUTREACH	
Digital Film Archive	<ul style="list-style-type: none"> <li>• 40 outreach events/presentations per annum</li> <li>• 120 partner events to reach 2,500 people</li> <li>• Accumulated audience/participants for above DFA activity</li> </ul>
PRONI	<ul style="list-style-type: none"> <li>• 500 items digitised per annum (selection, technical transfer and quality checked)</li> <li>• 10 UTV-focussed outreach events per annum</li> </ul>
CAREERS	
ScreenWorks	<ul style="list-style-type: none"> <li>• Deliver 30 work experience/careers advice weeks/mini weeks</li> <li>• Reach 450 young people ensuring broad spread of schools</li> <li>• 70% young people from the most disadvantaged backgrounds</li> </ul>
Academies	<ul style="list-style-type: none"> <li>• Deliver at least 5 foundation academies across a range of sectors to include Animation, Film and 3 others</li> <li>• Reach 200 young people ensuring broad spread of schools</li> <li>• 70% young people from the most disadvantaged backgrounds</li> </ul>

Northern Ireland Screen is sponsored by the Department for the Economy (DfE).

Primary funding for Northern Ireland Screen in 20/21 will come from DfE, the Department for Communities (DfC), the British Film Institute (including DCMS funding of Minority Languages), and the Arts Council of Northern Ireland to administer Lottery Film Funding in Northern Ireland.

Northern Ireland Screen is required to operate under the terms of the 16 October 2018 Management Statement and Financial Memorandum; this document sets out the responsibilities and accountability of the organisation as well as aspects of the financial provisions which Northern Ireland Screen must observe:

- Promote and enhance professional standards to meet statutory best practice in equality, corporate governance and work procedures;
- Present the Annual Report and Accounts (drawn up in accordance with IFREM) for the 2020-21 year for audit by June 2021 and subsequently present to the Board in June 2021;
- Actively review and manage progress against Business Plan objectives via a monthly tracking and KPI reporting system;
- Review and clear outstanding external and internal audit recommendations;
- Embed risk management procedures further within the organisation;
- Report all frauds (proven or suspected) immediately to DfE;
- Follow DfE guidance on the inclusion of social clauses in all public procurement contracts;
- Regularly review the Business Continuity Plan;
- Deliver on our commitments within the *Opening Doors Strategy*;
- Provide accurate and timely information to DfE as agreed.

Governance and Risk Management has a central role within Northern Ireland Screen; we have adopted a risk management strategy which identifies, evaluates and mitigates the risks affecting the organisation. We have put appropriate financial and other arrangements in place to protect Northern Ireland Screen from the consequences of risk. This prudent approach ensures that areas of high risk are identified, and remedial action is taken.

Progress against the business plan will be monitored against KPIs and is reviewed by the Board on a quarterly basis. The supply of monitoring information is a contractual requirement within Third Party Organisation funding agreements and is supplied to Northern Ireland Screen on a quarterly basis.

### **Equality of Opportunity**

In accordance with its Equality Scheme, Northern Ireland Screen has established a system to monitor the impact of policies to identify their effects on relevant S75 groups. If the monitoring shows that a policy results in greater adverse impact than predicted or if opportunities arise to promote greater equality of opportunity, Northern Ireland Screen is committed to revising the policy accordingly.

## Northern Ireland Screen Budget 2020-2021 (September assumption)

	Draft Budget 2020-21 (£)	ODS 2	Actual Spend 2019 -20 (£)
<b>Income and Expenditure Account</b>			
DfC	1,906,000	1,650,000	1,946,000
DfE	11,863,531	12,604,419	12,913,000
Recoupment	200,000	0	261,906
Irish Language Broadcast Fund	3,000,000	3,000,000	3,027,000
Ulster-Scots Broadcast Fund	1,000,000	1,000,000	962,595
Arts Council NI Lottery Fund	250,000	250,000	316,416
British Film Institute	192,000	250,000	157,337
Other Income	775,000	100,000	698,373
<b>TOTAL Income</b>	<b>19,186,531</b>	<b>18,854,419</b>	<b>20,282,627</b>
<b>PROGRAMMES</b>			
<b>Production Funds</b>			
Screen Fund	9,415,112	9,900,000	10,438,123
Skills	1,355,000	900,000	1,352,287
Lottery Awards & Expenditure	225,000	250,000	294,344
Marketing Activity	319,000	450,000	450,278
Development Activity	187,000	150,000	185,773
Production Legal Fees	160,000	110,000	160,000
Production Salaries	432,093	490,966	401,381
	<b>12,093,205</b>	<b>12,250,966</b>	<b>13,282,186</b>
<b>Ulster-Scots Broadcast Fund</b>			
Production Awards	841,000	841,000	854,946
Direct Costs & Trainees	89,000	89,000	37,644
	<b>930,000</b>	<b>930,000</b>	<b>892,590</b>
<b>Irish Language Broadcast Fund</b>			
Production Awards	2,456,998	2,405,671	2,488,462
Salaries	115,502	116,329	113,239
Training	233,000	280,000	235,381
Direct Costs and Marketing	59,500	68,000	54,919
	<b>2,865,000</b>	<b>2,870,000</b>	<b>2,892,001</b>
<b>Exhibition</b>			
Third Party Funded Organisations	<b>325,000</b>	<b>270,000</b>	<b>387,967</b>
<b>Education &amp; Heritage</b>			
Creative Learning Centres	750,000	750,000	821,520
School Film Clubs	295,000	304,000	273,600
Academies	168,000	150,000	147,800
Screenworks	184,000	0	165,600
PRONI	135,000	0	130,598
Unlocking Video and DFA	85,000	276,000	130,798
Other Projects including BAI	240,000	0	2,659
Education Activities	19,000	0	18,812
Education Salaries	172,764	116,576	165,035
	<b>2,048,764</b>	<b>1,596,576</b>	<b>1,856,422</b>
<b>TOTAL Programme Costs</b>	<b>18,261,970</b>	<b>17,917,542</b>	<b>19,311,166</b>
<b>Administration</b>			
Salaries	589,444	584,121	572,014
Office Overheads	106,083	119,646	114,572
Premises	131,034	104,040	120,085
Travel	33,000	63,070	70,697
Board Fees and Expenses	15,000	16,000	19,225
Depreciation	0	0	27,865
Economic Appraisal	50,000	50,000	0
	<b>924,561</b>	<b>936,877</b>	<b>924,458</b>
<b>Surplus/(Deficit)</b>	<b>-</b>	<b>-</b>	<b>47,003</b>

Note 1: The above budget for 2020-21 reflects an underspend of £520k as is detailed in the cash flow workings on page 24 of the business plan.

## Northern Ireland Screen Budget 2020-2021 (December assumption)

	Draft Budget 2020-21 (£)	ODS 2	Actual Spend 2019 -20 (£)
<b>Income and Expenditure Account</b>			
DfC	1,906,000	1,650,000	1,946,000
DfE	10,253,381	12,604,419	12,913,000
Recoupment	200,000	0	261,906
Irish Language Broadcast Fund	3,000,000	3,000,000	3,027,000
Ulster-Scots Broadcast Fund	1,000,000	1,000,000	962,595
Arts Council NI Lottery Fund	250,000	250,000	316,416
British Film Institute	192,000	250,000	157,337
Other Income	775,000	100,000	698,373
<b>TOTAL Income</b>	<b>17,576,381</b>	<b>18,854,419</b>	<b>20,282,627</b>
<b>PROGRAMMES</b>			
<b>Production Funds</b>			
Screen Fund	7,804,962	9,900,000	10,438,123
Skills	1,355,000	900,000	1,352,287
Lottery Awards & Expenditure	225,000	250,000	294,344
Marketing Activity	319,000	450,000	450,278
Development Activity	187,000	150,000	185,773
Production Legal Fees	160,000	110,000	160,000
Production Salaries	432,093	490,966	401,381
	<b>10,483,055</b>	<b>12,250,966</b>	<b>13,282,186</b>
<b>Ulster-Scots Broadcast Fund</b>			
Production Awards	841,000	841,000	854,946
Direct Costs & Trainees	89,000	89,000	37,644
	<b>930,000</b>	<b>930,000</b>	<b>892,590</b>
<b>Irish Language Broadcast Fund</b>			
Production Awards	2,456,998	2,405,671	2,488,462
Salaries	115,502	116,329	113,239
Training	233,000	280,000	235,381
Direct Costs and Marketing	59,500	68,000	54,919
	<b>2,865,000</b>	<b>2,870,000</b>	<b>2,892,001</b>
<b>Exhibition</b>			
Third Party Funded Organisations	<b>325,000</b>	<b>270,000</b>	<b>387,967</b>
<b>Education &amp; Heritage</b>			
Creative Learning Centres	750,000	750,000	821,520
School Film Clubs	295,000	304,000	273,600
Academies	168,000	150,000	147,800
Screenworks	184,000	0	165,600
PRONI	135,000	0	130,598
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Other Projects including BAI	240,000	0	2,659
Education Activities	19,000	0	18,812
Education Salaries	172,764	116,576	165,035
	<b>2,048,764</b>	<b>1,596,576</b>	<b>1,856,422</b>
<b>TOTAL Programme Costs</b>	<b>16,651,820</b>	<b>17,917,542</b>	<b>19,311,166</b>
<b>Administration</b>			
Salaries	589,444	584,121	572,014
Office Overheads	106,083	119,646	114,572
Premises	131,034	104,040	120,085
Travel	33,000	63,070	70,697
Board Fees and Expenses	15,000	16,000	19,225
Depreciation	0	0	27,865
Economic Appraisal	50,000	50,000	0
	<b>924,561</b>	<b>936,877</b>	<b>924,458</b>
<b>Surplus/(Deficit)</b>	<b>-</b>	<b>-</b>	<b>47,003</b>

Note 1: The above budget for 2020-21 reflects an underspend of £2,130,150 as is detailed in the cash flow workings on page 24 of the business plan.