



Business Plan 2021-22

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Introduction: Year 4 of Opening Doors Phase 2 Strategy 2018-22

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 Covid-19 created many unforeseen challenges to Northern Ireland Screen's mission and objectives. Thankfully the industry rose to those challenges and largely productions were able to complete on time and more importantly safely. 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 covers the final year of the Opening Doors Strategy 2018-22 ('the Strategy'). As requested, where possible, we continue to deliver the Strategy as approved by DfE.

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.

Opening Doors Highlights Year 3 2020-21

2020 was a year of staggering resilience within the screen industry. The beginning of 2020 saw many film and TV projects in hiatus with production suspended, while games and animation projects were able to proceed more normally. When lockdown eased many projects including New Regency's *The Northman* and Jed Mercurio's *Line of Duty* were able to complete their shoots.

The working environment for screen production is unrecognisable from the pre-Covid-19 era but everyone's willingness to embrace the difficulties, limitations and challenges of working with Covid-19 has meant that the sector has come through 20-21 strongly and is well placed to grow again in 21-22 and beyond. With cameras ready to roll on Netflix's *The School for Good and Evil* and Paramount's *Dungeons and Dragons* we end 20-21 on a much more positive note than we started it.

The 9pm Sunday primetime slot on BBC has been dominated with local content since February, *Bloodlands* launched with an average of 8.2 million viewers making it the biggest new BBC drama launch since last June. In Northern Ireland, the premiere episode had a 52% consolidated audience share, making it the highest BBC drama to launch locally on record. *Line of Duty* series 6 took over the slot in March with episode one pulling in a record audience of 9.56m viewers making it the best performing drama on UK television since *Bodyguard* broadcast in 2018.

These continued successes in the face of so much uncertainty indicate that 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:

1. Throughout the lockdown period funds were reallocated towards allowing independent production companies to spend this time developing ideas for new content. The local sector rose to the challenge with new shows such as Stellify Media's *Celebrity Snoop Dogs* getting commissioned by Channel 4 and Paper Owl, creators of CBeebies pre-school animation *Pablo* about a little boy with Autism, produced a 'House Time Special' episode directly addressing the challenges of lockdown.
2. Jam Media's *Jessy and Nessy*, a new preschool series about a young girl with magical spectacles, launched on Amazon.
3. *Sol* – Paper Owl's inspiring film about a little boy's journey through grief – premiered in the UK and Republic of Ireland on the darkest night of the year, the Winter Solstice. Recognising the need nationwide for such a topical film, multiple TV broadcasters came together to premiere *Sol* across seven platforms on the same day; TG4, S4C, BBC Alba, CiTV, Itv Hub, All 4 and My5.
4. Sixteen South's *Odo* was commissioned by KiKA and Channel 5.
5. With cinemas across the world closed Disney brought the magnificent north coast into the homes of its millions of subscribers when *Artemis Fowl* launched on Disney Plus.
6. Lisa McGee's *The Deceived* aired on Channel 5 and drew in 2m viewers on its launch night, making it the channel's highest rating launch for a drama commission ever.
7. Hypixel Studios, the videogame developer behind upcoming title *Hytale*, announced that it will establish its headquarters in Derry~Londonderry as part of its acquisition by US-based developer and publisher Riot Games. *Hytale* has already received a monumental reception

from the gaming community. It has amassed over 2.5 million sign-ups for its beta testing program, and its debut trailer has received millions of views on YouTube.

8. Films made in Northern Ireland continued to be screened and celebrated at film festivals around the world, albeit virtually. **Wildfire**, the debut feature from Cathy Brady screened at Toronto International Film Festival and London Film Festival. Cathy also won a prestigious £50,000 bursary at the London Film Festival for her work. Stacey Gregg's **Here Before** had its world premiere at SXSW. **Ballywalter**, also written by Stacey, completed its shoot at the beginning of the year.
9. Vertigo Releasing announced the acquisition of Chris Baugh's **Boys From County Hell**, and is planning to release the film in UK and Irish cinemas and on digital platforms this Summer. Shudder previously picked up North American rights and will release the film in US and Canada on April 22.
10. Glenn Leyburn and Lisa Barros d'Sa's **Ordinary Love** won Best Film 2020 at the IFTA Awards.
11. Hot Docs, North America's largest documentary festival, shone a spotlight on documentaries made in Northern Ireland with DoubleBand Films' **Lost Lives**, Fine Point Films' **The Dakota Entrapment Tapes** and Ross McClean's **Hydebank** screening virtually for Ontario audiences to enjoy.
12. **Lost Lives** was shortlisted for a prestigious Grierson Award.
13. Nice One Productions' new quiz show **Lightning** aired on BBC Two.
14. Afro-Mic's **Adrian Dunbar's Coastal Ireland** aired on Channel 5 easily bucking the slot average and became the channel's third-most-watched show in the slot of the past 12 months.
15. BBC announced two new Northern Ireland drama projects – **Hope Street** and **Blue Lights** as well as recommissioning **Bloodlands** for a second series.
16. BBC Three commissioned Alleycats' **Big Proud Party Agency** (w/t), the format was pitched as part of the BBC Three, BBC Northern Ireland and Northern Ireland Screen Youth Content Development Scheme but went straight to series.

Looking forward

The primary action in 2021-22 is to support the industry as we emerge from the pandemic. Overall, the industry like many other sectors has felt the financial strain of the pandemic whether having to furlough staff or pause on projects to the additional cost of Covid. Some sectors such as Animation and Games are able to operate relatively easily. Other areas of work – Fact/Ent, Irish Language production, skills development, careers have had to adapt relatively quickly to new working practices and whilst the restrictions are easing there remains caution. The launch by DfE of the *Vision for a 10X Economy* earlier in the 2021 also provides context and direction for the activities of Northern Ireland Screen, which are already clearly aligned with the overall objectives and principles of 10X, and will contribute to its delivery by supporting the further development of creative industries, identified as a priority within 10X.

Support After EU Exit and Covid

Key to the opening-up after EU Exit and Covid is our ability to support in the challenges which prevail. This means seeking to ensure that all of infrastructure – production and supply chain companies, facilities, studios, crew and new entrants – remains available to the industry through any policy or legislative changes. 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, and ensuring that longer term projects are not unnecessarily delayed.

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. The additional funds received will assist in extending that reach and support cultural activity.

Screen Media Innovation Lab (SMIL)

Northern Ireland Screen is the Sponsor Body for SMIL, which will be the most significant contributor to the growth of virtual production capacity in Northern Ireland, identified as a key enabling technology as part of the 10X Vision. The project will see the Full Business Case approved this year. Our partners, Belfast Harbour Commission and the University of Ulster will progress the development of the site and infrastructure to facilitate an opening of 2023.

Destination Hub - Belfast Film Centre

Northern Ireland Screen is partnering with Belfast City Council's proposed Destination Hub and is providing key support in the area of archive, oral history and skills development which will contribute to the success of this significant project.

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.

Alignment with Programme for Government Outcomes Current and Future Outcomes

Programme for Government Outcomes	Potential Related Outcomes Delivery Plan 2020/21 Indicators	Screen Industry/Northern Ireland Screen contribution
<p>We prosper through a strong, competitive, regionally balanced economy</p> <p>Our economy is globally competitive, regionally balanced and carbon-neutral.</p>	<p>20. Private sector NI Composite Economic Index</p> <p>21. External sales</p> <p>22. Rate of innovation activity</p>	<ul style="list-style-type: none"> 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.
<p>We are an innovative, creative society, where people can fulfil their potential</p> <p>Everyone can reach their potential</p>	<p>22. Rate of innovation activity</p> <p>27. % engaging in arts/cultural activities in the past year</p>	<ul style="list-style-type: none"> A significant proportion of screen development is innovative and it is all creative activity. Northern Ireland Screen has introduced after school film clubs to over 250 of the most disadvantaged schools in NI. Outreach events, festivals and screenings contribute to the % engaging. Into Film's ScreenWorks programme provides industry work experience for young people 16-19.
<p>We have more people working in better jobs</p> <p>People want to live, work and visit here.</p> <p>Everyone can reach their potential.</p>	<p>17. Economic inactivity rate excluding students</p> <p>18. A Better Jobs Index</p> <p>41. Proportion of local Graduates from local institution in professional or management occupations or further study 6 months after graduation</p>	<ul style="list-style-type: none"> The Opening Doors Strategy levered £250 million direct spend on high value jobs. Northern Ireland Screen has been at the forefront of developing modern apprenticeships that bridge the gap between education and the creative workplace. CLC's sector focused academies give young people visibility and understanding of better jobs available in screen industries.
<p>We have a more equal society</p> <p>We have an equal and inclusive society where everyone is valued and treated with respect.</p>	<p>12. Gap between % non-FSME and FSME school leavers achieving Level 2 or above including English and Maths</p> <p>17. Economic inactivity rate excluding students</p> <p>34. Employment rate by council area</p>	<ul style="list-style-type: none"> All Northern Ireland Screen education activities are primarily targeted at schools with the highest number of children in the greatest need.
<p>We are a shared, welcoming and confident society that respects diversity</p> <p>We have an equal and inclusive society where everyone is valued and treated with respect.</p>	<p>26. A Respect index</p> <p>35. % of the population who believe their cultural identify is respected by society</p>	<ul style="list-style-type: none"> Exported Screen Content will impact on the Respect Index. Supported content presents diverse representation of NI. Irish Language and Ulster-Scots television programming contribute to expression of cultural identity.

		<ul style="list-style-type: none"> • 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. • 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 & Graham.
We have created a place where people want to live and work, to visit and invest People want to live, work and visit here.	30. Total spend by external visitors 40. Nation Brands Index 18. A Better Jobs Index	<ul style="list-style-type: none"> • 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.
We give our children and young people the best start in life Our children and young people the best start in life	13. % schools found to be good or better	<ul style="list-style-type: none"> • The Creative Learning Centres are supporting schools to innovate with digital technologies and creative learning techniques for over a decade. • The Film and Animation Academies and the ScreenWorks work experience programme will help focus children and young people on screen industry job opportunities.

Alignment with Industrial Strategy Pillars

Industry Strategy Pillars	Ambition	Screen Industry/Northern Ireland Screen contribution
Pillar 1 – Accelerating Innovation and Research	The ambition is to have an economy where entrepreneurship and enterprise is endemic and innovation is embedded.	<ul style="list-style-type: none"> • The screen industry is one of the most dynamic sectors requiring high levels of entrepreneurship and innovation. • The screen industry is about constant creative development and innovation. • 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.
Pillar 2 - Enhancing Education, Skills and Employability	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.	<ul style="list-style-type: none"> • At the heart of the Strategy is skills development and the central plank of that is a continuation and extension of modern apprenticeships. • 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. • ScreenWorks and Screen Academies are seeking to make better links between education and industry.
Pillar 3 – Driving inclusive, sustainable growth	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.	<ul style="list-style-type: none"> • The Strategy will deliver considerably more inward investment. • The screen industries, while largely freelance in nature, are remaining extremely labour intensive. • 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.

		<ul style="list-style-type: none"> • A higher percentage of Screen Industry jobs are safe from automation than across industry generally.
<p>Pillar 4 – Succeeding in Global Markets</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"> • 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. • A vibrant screen industry and culture is a highly appealing dimension to the overall attractiveness of Northern Ireland as a business location.

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 the last year of the current strategy in 21-22.



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 received planning permission for Phase 2 and Loop Studios is nearing completion.



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 has been carried out.



Aim High 5

Development Activity

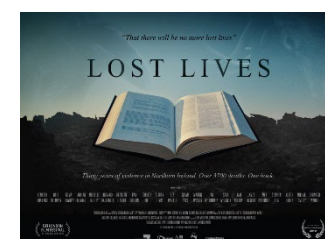
Development activity is a programme of script development seminars, practical production workshops and access to a professional development executive service across film, television and digital content. The intention is to maximise the prospect of local IP creators reaching their full potential. Our partnership development with the BFI will continue in line with the BFI's new strategy BFI2022. Where possible activities are 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 2021-22 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 continue to be limited during 2021-22.



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 21-22, 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 2021-22, 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 continue to be negatively impacted on for most of 21-22. However, as with Belfast Film Festival, virtual editions of these festivals and institutions can be successful as a bridge to future growth.



Amir 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 online – digitalfilmarchive.net – and at a variety of locations across Northern Ireland. Recognised by the BFI as a 'Significant Screen Heritage Collection', the DFA has been greatly expanded through the support of the BFI's Heritage 2022 Videotape Digitisation scheme and the Broadcast Authority of Ireland's Archiving Scheme 2.



UTV cameraman (c1959)

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. Since June 2018, approximately 3,000 UTV items have been preserved, with an additional 6,400 items scheduled to be digitised by the close of 2021-22.

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 specific audience.



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

Access to DFA content is further facilitated through special screenings, events, exhibitions and illustrated talks, with a range of collaborative initiatives allowing partner organisations to utilise the DFA in their own outreach and educational activities.

WHAT WE DO

EDUCATION

Creative Learning Centres

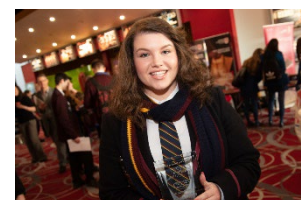
Northern Ireland Screen works in partnership with Northern Ireland's three Creative Learning Centres (CLCs); the Nerve Centre in Derry/Londonderry, Nerve Belfast and the Education Authority's AmmA Centre in Armagh. These centres offer a range of integrated creative digital technology skills programmes for teachers, youth and community leaders and young people to build sustainability in schools and the youth sector. By empowering teachers, the CLCs are encouraging a step change into life-long learning across our schools, youth, and community organisations with the new creative learning approaches of the digital age. A key element of the service provides professional learning programmes for teachers and youth leaders. Need for such services has never been so prevalent as during the coronavirus pandemic when using digital technology to deliver lessons remotely became essential.



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. 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

The Into Film Programme, free to all schools, colleges, and other youth settings in Northern Ireland, seeks to fully realise the educational, cultural, and social power of film in children and young people's development. An enhanced funding package from the Department for Communities ensures additional support for schools operating in areas of disadvantage, securing the long-standing collaboration of Into Film, Nerve Centre and Cinemagic in the provision of film-based education. More than 70% of Northern Ireland schools engage with our programme of Into Film Clubs, special cinema screenings, and resources and training to support classroom teaching. Alongside rich online content for young audiences, this provides 5–19-year-olds with inspiring opportunities to learn about and with film and develop a passion for cinema.



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 the Screen Academies programmes will continue in 2021/22 in providing young people in Northern Ireland aged 14-19, hands-on, practical work experience, featuring craft and technical roles across all five screen industries, as well as considering any in demand and emerging roles.



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.

Even with the impact of Covid-19, it is likely that the Strategy will achieve its target of £300 million. However, the value proposition across the first three 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 c30% of our budget is committed on day one of the financial year.

The general Sector ratios and other KPIs are unchanged by Covid-19 for 2021-22. The changes that apply largely relate to the timing of production and cashflow.

Animation

- Animation has not been badly impacted by the pandemic 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 remain at 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

- The need to reform the child licensing regulations asap remains a priority;
- We will 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

- 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;

Television Drama

- 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;
- 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 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;

Independent Film

- With substantial investment in independent film during the first 3 years of the Strategy, investment in Independent Film will continue to 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 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;
- 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 if a suitable project is found.

Skills

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:

- Up to 75% Skills Bursaries available;
- 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 . We will recruit for Aim High 6 in 2021-22 and start work placements from April 2022
- A Fast Track with the BBC and Channel 4 aimed at developing series producers will be introduced.
- 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 2021-22.

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 daunting societal challenge presented by the pandemic, highlighted the vital role of the CLCs as the closure of schools for prolonged periods required the centres to adopt new ways of working right across core programmes which opened significant opportunities for more flexible, innovative, and accessible programme delivery models that utilise the full potential of blended learning approaches.

Gathering evidence across the education sector indicates that the impact of the pandemic on the education sector is truly a transformative moment that calls for imaginative thinking and dynamic new approaches to teaching and learning. A step change is urgently required that will expand the horizons of education beyond the classroom into a new future of lifelong learning.

Inclusion is at the heart of Northern Ireland Screen's vision for transforming education and learning and tackling underachievement. There is an urgent need to reach out to those young people who require a richer, more practical, experiential mode of learning if they are to achieve their full potential. 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** at Primary and Post-Primary 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 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 will continue to develop the **Screen Academies** 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 **Screen Academies** programmes.

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. 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 and the partnership will ensure that film clubs will continue to foster a love and understanding of Film and stories. The programme also contributes to the NI Executive's efforts in increasing the % engaging in arts and cultural activities and promotion of a shared future and a cohesive society.

Delivery of the Film Club programme has been severely impacted due to the pandemic, however Into Film, Nerve Centre and Cinemagic are undertaking a recalibration of the programme to embed a more modernised and agile approach that reflects the dynamic learning and screen environments within Northern Ireland. Into Film have invested in numerous physical and online resources for young people, parents and teachers and the launch of the Into Film+ streaming service in June 2021 will allow for long term planning, more engaging sessions, live simultaneous events, interactions, and dedicated wrap around content, serving to make the stories and storytellers more accessible to young people.

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. Key priorities include:

- Into Film Clubs will continue to run in over 160 Extended Services Schools and other schools in disadvantaged areas across Northern Ireland. Even though the 2020/21 school year was significantly impacted, over 1700 film related activities took place within those schools and over 700 film reviews were uploaded by pupils to the Into Film 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.

Screen Academies is an intensive programme providing industry training, mentoring and hands-on experience of key job roles across the Film/TV, Animation, VFX and Gaming industries. The key objectives of the Screen Academies are:

- To establish an entry route for young people aged 16-19 into the screen industries.
- To address the current skills gap in the different sectors of the local screen industries.

- To offer participants direct access to industry training and mentoring provided by skilled personnel within local companies and talented freelancers working professionally on local and international productions.

The main method of delivery for **ScreenWorks** will continue to be practical, physical work experience in line with any current Public Health Advice.. Groups of up to 15 young people aged 14-19 will work alongside industry professionals to learn about careers in the screen industries over a 3-5 day placement. Into Film will deliver such programmes over an academic year, providing hands-on, practical work experience for young people. In 2020/21, the ScreenWorks team adapted in a variety of ways to ensure that engagement with schools continued and that industry professionals could still be involved to speak directly to young people about screen careers. The two main approaches adopted were the implementation of **ScreenWorks Online** and the delivery of an **Industry Q&A Series**. Over 3400 young people aged 14-19 engaged with the programme throughout the academic year and industry supported the delivery of 40 work experience sessions in that period.

Northern Ireland Screen will work closely with Into Film and the Creative Learning Centres in refining the ScreenWorks and Screen Academies due to the Covid-19 Response and these will continue in 2021/22 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.

Participants on both programmes were representative of a wide range of social backgrounds across diversity, disability and socio-economic. ScreenWorks and the Screen Academies will be looking to deliver a hybrid model of delivery with both in person programmes and online masterclasses and webinars with industry professionals.

HOW WE DO IT

CULTURE

Irish Language Broadcast Fund

Whilst Covid-19 has continued to impact on the production of 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 and will hold a digital and radio round in August. We delayed the start of the New Entrant training scheme and have adapted the scheme to ensure training objectives will be met.

Whilst the broadened remit of the Fund from DCMS/BFI and DTCAGSM through New Decade New Approach is welcomed we will continue to engage to ensure confirmation of continuity of the Fund beyond the current (and second) one-year extension of our previous 4-year Strategy.

The expansion of The Fund in 2021/22 to almost £5 million (£1 million additional BFI and €1 million additional DFA) will finance a minimum of 75 hours of Irish language moving image content per year for broadcast on BBC Northern Ireland, TG4 and RTÉ as well as content which will be available on digital platforms. The Fund will aim to support 10 hours of Irish language radio content per year for broadcast on locally available radio stations. The Fund will also support an increased number and range of training and skills initiatives to further develop the local Irish language production sector. 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. 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 2021-22 include:

- 75 hours of locally produced Irish Language television content for local broadcast and beyond plus 10 hours of audio content;
- An average cost per minute to ILBF across all programming of £900 per minute;
- Continued emphasis on maintaining the linguistic integrity with minimum language levels of 75%;
- 6 x new entrant trainee places will be supported on year-long schemes whilst 3 x trainee assistant producers & 2 trainee video journalists will also be supported on year-long schemes with a view to extending schemes on successful completion. 1 x trainee editor will be supported for a second year as will a trainee producer;
- 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 NTV 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 14 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. Additional funding of £1 million from BFI thereby increasing the Fund to £2 million for 2021-22 will enable greater expansion into the support of digital content, development of language projects and drama, support of projects aimed at younger audiences as well as continued support for a range of television and radio content.

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 has led to the development of seven Ulster-Scots content producers, the majority of which are now employed in the sector. One new trainee has been recruited for Year 4 of the scheme and is currently on placement with a production company. The scheme will be continued into 2021-22 including with enhanced professional development and training courses to be provided.

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.

Targets for 2021-22 include:

- Deliver 14 additional hours of Ulster-Scots programming;
- Support at least 5 language development projects and 1 language focused production;
- Deliver 2 Ulster-Scots radio programmes;
- Deliver 5 online projects;
- 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; ***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 ***Docs Ireland*** festival which has been designed to serve audiences, new talent and the burgeoning Feature Documentary sector here.

The exhibition sector in Northern Ireland has been severely impacted by Covid-19, in particular the organisations and activities funded by Northern Ireland Screen. Northern Ireland Screen has asked all its funded exhibition organisations to discuss its planned activity and timing of events for 2021-22 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.

Northern Ireland Screen is committed to collaborating with all our specialist exhibition providers to ensure that audiences, and in particular young and hard to reach audiences, have regular opportunities to see a wider range of film and moving image material, including film made in Northern Ireland, film and television from the past, and examples of independent and world cinema. We will continue to provide annual support for our funded exhibition organisations particularly in the challenging environment ahead as Northern Ireland begins to recover from the pandemic.

In 2021-22, 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:** Docs Ireland will build on the growing and diverse 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;
- **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's Heritage and Archive Department sits at the heart of a federation of interests, working across the areas of moving image archive, culture, education, skills, outreach, audience development and industry. It is the recognised regional partner of the British Film Institute (BFI) – working on digitisation initiatives and in partnership with Film Hub NI. Its Digital Film Archive is the only Northern Irish film archive granted 'significant collection' status by the BFI.

In 2021-22, Northern Ireland Screen will focus on ongoing delivery of work related to the BFI Videotape Digitisation scheme, including logistics, quality control checking and participation in the BFI's Libraries product project, through which content from across the UK's national and regional film archives will be made available across the UK library network.

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.

Digitisation and Preservation Targets for 2021-22 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;

Outreach and Access

For many people, the Digital Film Archive Outreach Programme is a highly valued service provided free of charge at community level. The programme is designed to target social exclusion and is delivered in areas of social deprivation/isolation.

2020-21 pilot projects, such as *In My Youth – Stories from the Digital Film Archive* have already demonstrated the value of such work. Delivered in partnership with Film Hub NI, Northern Ireland Screen coordinated a series of dementia-friendly screenings at Wood Green Care Home, in Jordanstown. The project had been developed over several months, with facilitated one-on-one and group sessions, allowing residents to become familiar with Digital Film Archive content and culminating in them co-curating a series of Cinema Day screenings. With family and friends in attendance, the event generated a sense of agency and well-being for those living with dementia.

We would propose continuing this core service in 2021-22, maintaining a focus on delivering activity to the most vulnerable members of our society – including developing dementia-friendly resources – and exploring how we can use the Digital Film Archive and technology to counter loneliness and enhance well-being amongst an aging population.

Complementing our core outreach work, a programme of curated public engagement activities – exhibitions, talks, screenings, creative response projects – will allow us to build lasting partnerships between the archive, film exhibition and cultural sectors.

2021-22 will also see the completion of Northern Ireland Screen's involvement in the Broadcast Authority of Ireland's Archiving Scheme 2. Having overseen the digitisation of some 800 reels of UTV cine film from the period 1959 to 1968, attention will now turn to incorporating this material in an all-island programme of public engagement and access.

Outreach and Access Targets* for 2021-22 include:

- 40 core outreach events/presentations per annum;
- 120 events to be provided by DFA partners;
- 10 UTV-focussed public engagement events.

*Given continuing uncertainty around COVID-19 and the ongoing impact on public gatherings and venues, traditional 'in-person' outreach may be severely curtailed. As such, 2021-22 activity will be primarily focused on delivery via online platforms – including screenings, illustrated talks, webcasts and virtual sessions that care homes, groups and individuals can access remotely. We will continue to monitor developments and, if possible, will look at recommencing more conventional public access activity.

ECONOMIC TARGETS 2018-22

Objective	ODS 1 Targets 2014-18	Final ODS 1 strategy 2014-18	ODS 2 Original Targets 2018-22	ODS2 Re-phased Targets (2020-22)
Direct Spend Ratio	5.8	6.9	6.0	6.0
Economic Funding	£42.8m	£42.8m	£50m	
Direct spend	£250,000,000	£296,919,535	£300,480,000	£300,480,000
Direct NI spend Ratio				
Large-Scale Production	10.6	20.1	12.9	16.0
Animation	6.5	6.1	6.0	7.5
Television Drama	6.0	7.4	6.7	7.0
Factual & Ent TV	6.0	5.0	4.0	7.0
Independent Film	3.0	3.2	2.8	2.8
Interactive	6.0	3.9	3.3	4.5
Development of Skills base				
% NI residents working on productions				
Crew on Large Scale	60%	60%	60%	60%
HOD on Large Scale	40%	40%	40%	40%
Crew on other production	70%	70%	75%	75%
HOD on other production	65%	65%	65%	65%

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 revised Management Statement and Financial Memorandum issued on 23 May 2019; 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.

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	600 young people
Creative Learning Centres Activity in areas of disadvantage – partnership schools	<ul style="list-style-type: none"> • Nerve Centre 70%, Nerve Belfast 70%, Amma Centre 70%
School Film Clubs	<ul style="list-style-type: none"> • 180 schools run film club in areas of poverty & social exclusion • Each school to deliver a minimum of 19 film related activities over the course of the academic year • Each school to upload 30 reviews to the Into Film website over the course of the licence year (April- March) • Target 30 Post Primary Schools focused on KS3 activity
CULTURAL	
Exhibition: QFT, Belfast Film Festival, Cinemagic, Docs Ireland and Foyle Film Festival	<ul style="list-style-type: none"> • Foyle Film Festival to target 2,000 admissions across their Intercultural & Anti-Racism programming • Foyle Film Festival to provide 1,000 free & low cost tickets as part of their Increasing Access Programme • Foyle Film Festival to target 2,500 admissions across their screenings and events programme • Queens Film Theatre to deliver 150 enriched screenings • Queens Film Theatre to target 1,500 admissions under community ticket scheme • Queens Film Theatre to target 1,5000 members of their LUMI young audiences scheme • Belfast Film Festival and Docs Ireland to target 1,000 admissions in areas of deprivation • Belfast Film Festival and Docs Ireland to target 150 admissions as part of their community and inclusion programme • Belfast Film Festival and Docs Ireland to target 9,000 admissions across their screenings and events programme • Cinemagic to deliver 6 dedicated film screenings with workshops as part of their accessible film screening programme • Cinemagic to deliver 5 regional film screenings events in hard to reach communities and rural areas as part of their community screening programme. • Cinemagic will partner with 5 community groups to deliver free to access screenings and events as part of the annual festival.
Irish Language Broadcast Fund	<ul style="list-style-type: none"> • 55 hours television broadcast to 25,000+ people in N Ireland • Emphasis on developing the linguistic quality • Support 11 trainees across mixed disciplines
Ulster-Scots Broadcast Fund	<ul style="list-style-type: none"> • Deliver 10 additional hours of Ulster-Scots Programming • Support 2 Ulster-Scots trainees
ARCHIVE & OUTREACH	

Digital Film Archive

PRONI

- 40 outreach events/presentations per annum
- 120 partner events to reach 2,500 people
- Accumulated audience/participants for above DFA activity
- 500 items digitised per annum (selection, technical transfer and quality checked)
- 10 UTV-focussed outreach events per annum

CAREERS

ScreenWorks

- Deliver 30 work experiences per annum
- Reach 450 young people aged 14-19 ensuring regional spread of schools across NI
- 60% of participants to be recruited from extended schools
- A minimum of 5% of participants from SEN Schools

Academies

- Deliver at least 5 academies across a range of sectors to include Film, Animation, VFX, and Gaming
- Target a minimum of 135 participants aged 16-19 across Screen Academies
- Target a minimum of 70 participants aged 16-19 across BFI Film Academy

Northern Ireland Screen Budget 2021-2022

	Draft Budget 2021-22 (£)	ODS 2	Actual Spend 2020 -21 (£)
Income and Expenditure Account			
DfC	2,031,000	1,650,000	2,774,061
DfE	12,686,000	12,614,949	13,071,801
Recoupment	200,000	-	575,000
Irish Language Broadcast Fund	4,955,200	3,000,000	3,180,200
Ulster-Scots Broadcast Fund	2,018,400	1,000,000	786,410
Arts Council NI Lottery Fund	250,000	250,000	244,450
British Film Institute	192,000	250,000	145,045
Other Income	740,000	100,000	803,777
TOTAL Income	23,072,600	18,864,949	21,580,744
PROGRAMMES			
Production Funds			
Screen Fund	9,985,113	9,900,000	10,496,581
Skills	1,355,000	900,000	1,736,595
Lottery Awards & Expenditure	225,000	250,000	222,150
Marketing Activity	419,000	450,000	313,000
Development Activity	187,000	150,000	189,665
Production Legal Fees	170,000	110,000	157,719
Production Salaries	450,000	501,156	446,350
	12,791,113	12,261,156	13,562,060
Ulster-Scots Broadcast Fund			
Production Awards	1,801,886	841,000	675,770
Direct Costs & Trainees	125,686	89,000	40,645
	1,927,572	930,000	716,415
Irish Language Broadcast Fund			
Production Awards	4,106,642	2,405,671	2,630,850
Salaries	115,502	116,329	133,574
Training	430,968	280,000	243,031
Direct Costs and Marketing	103,880	68,000	38,012
	4,756,992	2,870,000	3,045,467
Exhibition			
Third Party Funded Organisations	325,000	270,000	353,100
Education & Heritage			
Creative Learning Centres	750,000	750,000	1,150,625
School Film Clubs	295,000	304,000	334,340
Academies	168,000	150,000	182,200
Screenworks	184,000	-	184,000
PRONI	120,000	-	121,224
Unlocking Video and DFA	85,000	276,000	326,255
Other Projects including BAI	441,887	-	478,314
Education Activities	19,000	-	11,435
Education Salaries	180,000	118,358	176,914
	2,242,887	1,598,358	2,965,307
TOTAL Programme Costs	22,043,564	17,929,514	20,642,349
Administration			
Salaries	650,000	596,624	605,948
Office Overheads	147,036	122,039	99,620
Premises	150,000	106,121	131,378
Travel	40,000	64,651	18,457
Board Fees and Expenses	12,000	16,000	16,635
Depreciation	-	-	40,740
Economic appraisal	30,000	30,000	
	1,029,036	935,435	912,778
Surplus/(Deficit)	-	-	25,617

Note 1: The above budget for 2020-21 reflects an underspend of £25k which is a result of capital funding being recognised as income in year against annual depreciation charge