

# OPERATING PLAN

## 2015-16

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

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# Operating Plan 2015 - 16

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## Foreword – Carál Ní Chuilín, Minister of Culture, Arts & Leisure



DCAL is committed to harnessing culture, arts and leisure to promote equality and tackle poverty and social exclusion. Over the course of the last year DCAL and its arm's length bodies have made good progress transforming delivery so that as much public resource as possible is invested in these key priority areas in a way which will bring about lasting and meaningful change to as many people as possible, but in particular to those who are most disadvantaged.

All DCAL business areas and arm's length bodies have been busy delivering an exciting range of culture, arts and leisure projects and programmes which have benefitted all sections of society and have had considerable impact in promoting equality and tackling poverty and social exclusion, as well as contributing to the economy. Over the coming year, DCAL will be looking for further opportunities to collaborate with others in providing imaginative culture, arts and leisure interventions as an integral part of wider Executive initiatives.

We are having to contend with a difficult budget as a result of the cuts imposed by the British Government. I am not at all comfortable with this budget. All service areas across DCAL and its arm's length bodies have been affected by budget reductions as a direct result of the year on year erosion of the Block grant by a Tory led British Government.

Across the DCAL Family we have had to manage a budget reduction of £10 million or 10% on the opening allocation for 2014-15. This budget does not allow me to deliver the level of services and resources that I want, but despite these financial constraints I will continue work to the best of my ability to protect frontline services and target resources to those most in need.

I was able to reduce the proposed cut in allocations from 10% to 8.0% to help meet additional financial pressures, and I will continue to argue for additional resources. But I simply do not have the resources to do all that I would want to do. Some people view culture, arts and leisure as a luxury; however I see these as a basic right for all.

I am confident each of the organisations funded by the Department is doing all it can to minimise the impact of any budget reductions on jobs and frontline services.

In the year ahead, all of the DCAL Family will continue to offer their excellent services to their many thousands of users in addition to running a varied range of programmes. In all of our activities, promoting equality, and tackling poverty and social exclusion will remain our central objective.

Since taking office, I have worked tirelessly to ensure that culture, arts and Leisure is used to promote equality, tackle poverty and enhance social inclusion. Despite the pressures, I will continue to do so.

Carál Ní Chuilín,  
Minister of Culture, Arts & Leisure

# Réamhrá



Tá RCEF tiomanta do leas a bhaint as cultúr, na healaíona agus an fhóillíocht leis an chomhionannas a chur chun cinn agus dul i ngleic le bochtaineacht agus an eisiámh sóisialta. I gcaitheamh na bliana seo caite, rinne RCEF agus a cuid foras neamhthuilleamaíoch dul chun cinn maith ó thaobh seirbhísí a sholáthar sa dóigh is go n-infheistear a oiread acmhainní poiblí agus is féidir sna croí-réimsí seo le hathrú marthanach fóinteach a chur i gcrích a rachaidh chun sochair d'oiread daoine agus is féidir, go háirithe iad siúd is mó atá faoi mhíbhuntáiste.

Bhí gach brainse gnó de chuid an RCEF, agus a cuid foras neamhthuilleamaíoch uilig, gnóthach agus iad ag soláthar raon spreagúil tionscadal agus clár i réimsí an chultúir, na n-ealaíon agus na fóillíochta, obair a raibh tionchar nár bheag aici ar iarrachtaí leis an chomhionannas a chur chun cinn agus dul i ngleic leis an bhochtaineacht agus leis an eisiámh sóisialta, gan trácht ar a leas geilleagrach. I gcaitheamh na bliana seo chugainn beidh an RCEF ag lorg tuilleadh deiseanna le bheith ag obair i bpáirt le dreamanna eile le tabhairt faoi bhearta cruthaitheacha i réimsí an chultúir, na n-ealaíon agus na fóillíochta mar dhlúthchuid de thionscnaimh an Fheidhmeannais.

Tá againn le déileáil le buiséad deacair i mbliana, mar gheall ar na ciorruithe atá á gcur i bhfeidhm ag Rialtas na Breataine. Is cúis imní domsa an buiséad a bheith mar atá. Tá gach réimse seirbhíse de chuid RCEF agus a cuid foras neamhthuilleamaíoch thíos le ciorruithe buiséid a tháinig de thoradh díreach ar chreimeadh an Bhlocdheontais ag Rialtas na Breataine, rialtas a bhfuil na Tóraithe i gceannas air.

Bhí ar RCEF ciorrú buiséid de luach £10 milliún a bhainistiú, suim arb ionann agus 10% den leithdháileadh tosaigh don bhliain 2014-15. Coisceann an buiséad sin orm an leibhéal seirbhíse agus na hacmhainní is mian liom a sholáthar ach, in ainneoin na srianta airgeadais seo, leanfaidh mé orm ag obair ar feadh mo chumais, féachaint le seirbhísí líne tosaigh a chosaint agus acmhainní a chur i dtreo na ndaoine is mó a bhfuil siad de dhíth orthu.

D'éirigh liom an ciorrú 10% a bhí beartaithe ar leithdháiltí a laghdú go 8.0% le maolú ar an bhrú airgeadais, agus leanfaidh mé orm ag argóint ar son tuilleadh acmhainní. Ach is é fírinne an scéil nach bhfuil mo sháith hacmhainní agam leis an méid is mian liom a dhéanamh. Dar le daoine áirithe gur pléisiúr neamhriachtanach atá i gcultúr, sna healaíona agus san fhóillíocht; dar liomsa go bhfuil buncheart ag gach uile dhuine orthu.

Tá mé sásta go bhfuil gach ceann de na heagraíochtaí atá á maoiniú ag Roinn ag déanamh a ndíochill le tionchar na gcorruithe buiséid ar phoist agus ar sheirbhísí líne tosaigh a mhaolú.

Sa bhliain amach romhainn, leanfaidh gach dream i Meitheal an RCEF de bheith ag tairiscint seirbhísí den scoth do na mílte úsáideoir agus cláir ilchineálacha a réachtáil. Beidh chur chun cinn an chomhionannais, agus dul i ngleic leis an bhochtaineacht agus leis an eisiámh sóisialta, ina gcroíchuspóirí againn inár gcuid gníomhaíochtaí uilig.

Ó ceapadh i m'Aire mé, shaothraigh mé gan staonadh lena chinntiú go mbainfear leas as cultúr, na healaíona agus cúrsaí fóillíochta leis an chomhionannas a chur chun cinn, le dul i ngleic leis an bhochtaineacht agus leis an chuimsiú shóisialta a chothú. Leanfaidh mé orm ar an dóigh sin, in ainneoin gach brú.

Carál Ní Chuilín  
An tAire Cultúir, Ealaíon & Fóillíochta

## Year 2 of Opening Doors Strategy 2014-18

Northern Ireland Screen is the national 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. This goal is pursued through our mission to accelerate the development of a dynamic and sustainable screen industry and culture in Northern Ireland.

Northern Ireland Screen has 3 overarching objectives:

1. That Northern Ireland will have the strongest screen industry outside of London in the UK and Ireland within 10 years;
2. That this industry will be supported by vibrant and diverse cultural voices that are recognised and celebrated equally at home and abroad;
3. And that the sector will be underpinned by the most successful screen and digital technologies education provision in Europe ensuring that the education is within reach and of value to the most socially disadvantaged.

Developing the screen industry and its cultural sector has an almost unrivalled fit with the **Programme for Government** with the creative and cultural mix of the sector impacting on multiple priorities simultaneously. Northern Ireland Screen's activities make a considerable contribution to **Growing a Sustainable Economy**; **Creating Opportunities & Tackling Disadvantage**; and, **Building a Strong & Shared Future**.

Creating opportunities across the full range of the screen industries is the central theme of Northern Ireland Screen's economic strategy and is the most effective means of ensuring that opportunities in the screen industries are open to the widest possible range of people.

The Education, Exhibition, Cultural and Economic work supported is inextricably linked. A healthy ecosystem across all of these areas is the key to a sustainable and thriving screen industry in Northern Ireland.

Northern Ireland Screen while delivering its objectives will contribute to some of the key DCAL priorities for 2015-16 including supporting the creative industries, making culture, arts and leisure more accessible, promoting and supporting our cultural identity, advancing the PETPSE agenda, and supporting the use of social clauses in procurement.

Our strategy **Opening Doors 2014-18** is now coming to the end of its first year and is well on track to deliver significant economic, cultural and educational successes across the period. (<http://www.northernirelandscreen.co.uk/sections/92/opening-doors-strategy-2014-2018.aspx>)

### Highlights from 2014-15

- Supported productions which will contribute more than £56m to the NI economy, including spend on jobs and in local businesses;
- **Boogaloo and Graham**, written and directed by Ronan Blayney and Michael Lennox from NI and supported by Northern Ireland Screen, went on to win the **BAFTA** for best short film and the film was shortlisted for an **Oscar**. This is a strong endorsement of our work in talent development and short film production;
- The NI screen sector gained unprecedented worldwide media exposure when Queen Elizabeth and Prince Phillip visited the set of **Game of Thrones** at Titanic Studios in June;
- Northern Ireland Screen continues to attract high profile international productions to film in NI – eg **High Rise** from Oscar winning producer Jeremy Thomas starring Tom Hiddleston, Elizabeth Moss and Sienna Millar.
- **The Frankenstein Chronicles** started production in Northern Ireland; an internationally financed medium- to large-scale television drama led by Frank Doelger, the creative producer on **Game of Thrones**, a significant project for the Northern Ireland industry;
- **Game of Thrones** completed filming its 5<sup>th</sup> season in Northern Ireland contributing £22m to the economy and facilitating 118 trainee places;
- Feature Documentary **Road**, produced through local production company Doubleband Films, gained international recognition and received critical acclaim holding the number one spot on Amazon.
- **Lily's Driftwood Bay**, created and produced by local company Sixteen South, collected the Broadcast Award for pre-school animation ahead of all of the CBEBIES shows in the category. It is also nominated for a number of Irish Animation Awards.
- The **Creative Learning Centres** in Derry, Belfast and Armagh continued to expand geographically and exceeded their target of delivering 70% of activity to areas of social deprivation across NI;
- 10 Northern Ireland students gained placements on the BFI Film Academy residential programme in the National Film and Television School;
- Film Clubs continued to develop expanding into 249 extended schools;
- The **Irish Language Broadcast Fund** celebrated its 10<sup>th</sup> anniversary in 2015 marked with an event at the Linenhall Library bringing together producers, trainees, commissioners and on screen talent from many of the shows across those 10 years;
- The **Ulster-Scots Broadcast Fund** continues to deliver a first class selection of programmes to viewers in Northern Ireland including **Paul and Nick's Big American Food Trip** presently broadcasting on UTV and scheduled to be broadcast on STV in Scotland and on UTV Ireland, and **Imagining Ulster**, presently broadcasting on BBC Northern Ireland.

## Baseline Budget Re-Profiling

The funding position for 2015-16 brings with it significant challenges. The sector has lost a percentage of funding similar to other elements of the public sector. This equates to a 5% cut across all of the cultural and educational activity and overheads, and the loss of two key technology development projects.

DCAL has historically funded the cultural and educational elements of Northern Ireland Screen's activities. These activities – including the Creative Learning Centres, the Digital Film Archive and the Film Festivals – have always had a very strong focus on social inclusion and outreach.

- 1.1 In conjunction with the department of Culture Arts and Leisure Northern Ireland Screen embarked on a Zero-Based budget process in August 2013. The purpose of the exercise was to focus a greater proportion of the overall budget on measures which genuinely address inequality and tackle poverty and social exclusion. The result of this exercise was that funding was redirected into Northern Ireland Screen activities, in particular those activities with an even greater focus on social inclusion
- 1.2 In recent years DCAL's support of Northern Ireland Screen has lead to the awarding of considerable additional funding through in-year bids and through cross executive projects. This has meant a funding allocation in recent years of: 2012-13 £2.016m; 2013-14 £3.200m; 2014-15 £2.163m reduced to £1.966m.
- 1.3 In response to the Executive's economic constraints, in 2015-16 DCAL reverted to CSR baselines allocating funding to Northern Ireland Screen based on the prior CSR period. Following public consultation the 2015-16 indicative baseline was increased to £1.87m.
- 1.4 At the proposed overall reduced level of funding for 2015-16 of £1.87m Northern Ireland Screen will be able to continue to support the same level of activity in the core education areas, including support for the extended work of the Creative Learning Centres and their geographical expansion into rural and hard to reach areas.
- 1.5 Belfast Film Festival, Foyle Film Festival, QFT, CultureTech and Cinemagic will be facing a 5% cut in 2015-16. They will each be challenged to put together a complex funding package from several sources in a difficult economic climate.
- 1.6 The Digital Innovation and development work through Coder Dojo, FABLAB, Digital Apprenticeships will not be able to continue in 2015-16.
- 1.7 The overheads contribution from DCAL to Northern Ireland Screen overheads will also be reduced by 5%.

## 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. As stated in the Opening Doors strategy it is targeted at 6 Sectoral Priorities; Large-Scale Production, Animation, Television Drama, Factual/Entertainment Television and Gaming & Mobile



*Dracula Untold*

#### **Film Studios**

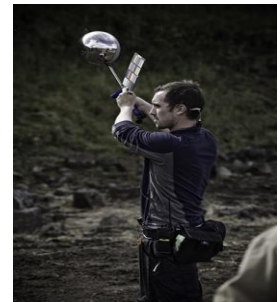
The two new sound stages, built adjacent to the Paint Hall in Titanic Quarter, opened in 2012. These, together with the Linen Mill Studios in Banbridge, means Northern Ireland Screen can now boast in excess of 180,000 sq ft of studio space. Northern Ireland Screen markets these facilities to the global industry. We are actively seeking to encourage the development of further studio space within Northern Ireland.



*Game of Thrones in Titanic Studios*

#### **Skills**

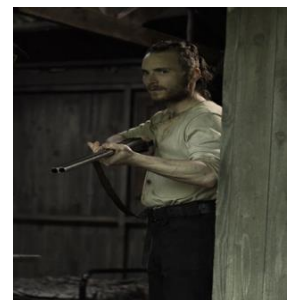
At the heart of the *Opening Doors* Strategy is an even greater focus on skills development and the central plank of that is a continuation and extension of modern apprenticeships. Skills development married with production activity yields the best results. As well as continuing to place trainees on **Game of Thrones**, and within production companies, we are working with DEL and the regional colleges to develop sector specific academies in animation and gaming. We will also be developing a trainee license scheme to track new entrant trainees.



*Niall McAvoy former Art Dept trainee*

#### **Development Activity**

Development activity is a program of script development seminars, practical production workshops and access to a professional development executive service, designed to maximise the prospect of locally written scripts and writers reaching their full potential. In 15-16 we will continue our partnership development with the British Film Institute as part of its Net.work. In 15-16 the seminars will also cover the development and creation of digital content.



*Stephen Fingleton's The Survivalist*

#### **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. Refocused priorities were agreed with the Arts Council during 14-15 to include alongside the continuation of script development focussed on developing local talent, support for short films, a more significant focus on International Landmark Documentary, a creative animation strand, a collaboration with The Space, and a new strand focusing on digital technologies and the new creative opportunities they offer.



*Road*

#### **Marketing**

Northern Ireland Screen markets the benefits of Northern Ireland as a centre for independent film, television and digital content production to the global screen industries; promotes its product and talent and communicates its success stories; provides practical and financial support for distribution, sales, marketing and PR for the Northern Ireland sector including trade missions to industry markets, conferences and festivals.



*Tourism Ireland's Game of Thrones social media campaign*



## 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 by funding the production of quality Irish language content which is broadcast on BBC NI, TG4 and RTÉ as well as other digital platforms. The ILBF also funds a range of training initiatives for Irish speakers working in the sector in Northern Ireland.



*Bia Linn*

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

The Ulster-Scots Broadcast Fund (USBF) provides finance for the production of film, television or other moving image projects relating to the Ulster-Scots heritage, culture and language in Northern Ireland. The aim of the Fund is to ensure that the heritage, culture and language of Ulster-Scots are expressed through moving image and to fund high quality Ulster-Scots cultural TV programmes for a Northern Ireland audience.



*Five Fables*

#### **Exhibition**

Northern Ireland Screen seeks to provide all the people of Northern Ireland with the opportunity to see as wide a range of films as possible, including those made by the wealth of home-grown creative talent. We want specialist exhibitors and festivals in Northern Ireland to make a significant contribution to film culture, and play an increasingly important part in the overall distribution landscape. In line with DCAL priorities, emphasis is placed on targeting areas of poverty and social deprivation as well as increased outreach activity, spearheaded through Film Hub.



*BFF screening at Belfast High Courts*

#### **Archive**

Launched in November 2000 as part of the British Film Institute's (BFI) Millennium Project, Northern Ireland Screen's Digital Film Archive (DFA) is a free public access resource containing over 70 hours of film footage spanning 100 years of Northern Irish history from 1897 to 2000. Items in the archive include drama, animation, documentaries, news, newsreels, war-time propaganda, amateur and actuality films. The DFA is used by teachers, students, historians, tourists and anyone with a keen interest in moving images. The DFA can be accessed at 22 sites across Northern Ireland including museums, arts centres and public libraries.



*Digital Film Archive*

#### **Outreach**

Northern Ireland Screen's Education Department delivers themed presentations based on the content of the Digital Film Archive (DFA) to a variety of audiences including community and reminiscence groups, historical societies and schools. All presentations are free of charge and are given on a range of subjects, including: ***The History of the Newsreel, From Home Rule Crisis to Partition, A Century of Moving Images*** and themed reminiscence workshops. Since its launch, the Northern Ireland Screen DFA programme has made almost 600 presentations to more than 20,000 people, reaching audiences that are often particularly hard to reach.



*DFA presentation*

## WHAT WE DO

### EDUCATION

#### **Creative Learning Centres**

Northern Ireland Screen works in partnership with and provides funding from DCAL for Northern Ireland's three Creative Learning Centres (CLCs); the Nerve Centre in Derry/Londonderry, Nerve Belfast and the Southern Education and Library Board's AmmA Centre in Armagh, to enable the centres to 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 development programmes for teachers and youth leaders. The Education and Training Inspectorate evaluation reports of the CLCs have demonstrated the valuable contribution they make in supporting schools and the NI curriculum.



*Nerve Centre Workshop*

#### **A-Level & GCSE in Moving Image Arts**

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 first A-Level in the UK in digital film-making. In 2014 over 1,600 candidates were entered for the MIA qualification at 80 A-level centres and over 45 GCSE centres. Further increases in the number of schools offering the newly revised qualification at GCSE is anticipated in 2015.



*Moving Image Arts pupils*

#### **After School Film Clubs**

After School Film Club in Northern Ireland is a Northern Ireland Screen extended schools initiative funded by the Department of Culture Arts and Leisure and is managed by Cinemagic and the Nerve Centre with key support from Into Film. Into Film gives pupils and teachers in schools within the most deprived areas of Northern Ireland, the chance to explore the world of film with free weekly screenings, online reviewing, industry events, film-making experiences and hands-on support. After School Film Clubs inspire, excite and open up new avenues for learning. As part of the programme, participating schools screen at least 15 films a year and post reviews on the Into Film Club website. The Education and Training Inspectorate report evaluated the scheme, as delivering good quality education outcomes.



*Animator Joel Simon with Film Club members*

## HOW WE DO IT

### Economic

#### Northern Ireland Screen Fund: Production

*Opening Doors* is a 4 year strategy designed to ensure that Northern Ireland has the strongest screen industry outside of London in the UK and Ireland within 10 years, and to deliver a direct achievable levered value of £250 million over 4 years.

The Screen Fund continues to be the main lever to deliver the economic elements of this strategy. The strategy is designed to make the screen industries as diverse and as strong as possible. Diversifying our focus is the key element of this strategy which seeks to focus equally on 6 priority sectors: Animation; Large-Scale Production; Television Drama; Factual/Entertainment Television; Independent Film; and Gaming, Mobile, E-Learning & Web Content. Creating opportunities across the full range of the screen industries is the central theme of the strategy.

##### Animation:

- Support the cluster of successful animation companies focusing largely on continuity of production;
- The sector will have a stretching target return of 5:1 in 15/16;
- Encourage the companies to bid for service work alongside developing their Intellectual Property.

##### Large-Scale production:

- Deliver an inward investment of more than £34m at a ratio of more than 10.5: 1 and attract two large-scale projects;
- With studio capacity unavailable in 15/16, focus on smaller projects less dependent on studios;
- Seek to pursue an all island pitch for large-scale projects.

##### Television Drama:

- Prioritise support to locally based production companies, local writers and local directors;
- Support returning series while seeking new series with the potential to return;
- Utilise the new children's television tax credit to bolster our general development of the children's content sector.

##### Factual/Entertainment Television:

- Exclusively prioritise factual/entertainment television that can reach an international audience and is securing funding or revenue streams from beyond the UK and Ireland.

##### Independent Film:

- Continue the focus on local writers, directors and producers within independent film;
- Continue the entry level first feature opportunity created by the New Talent Focus scheme;
- Introduce a funding stream for Feature Documentaries within independent film.

##### Gaming, Mobile, E-Learning & Web Content:

- Focus on utilising the Gaming Tax Credit and the Screen Fund combined;
- Find ways of bringing major market players (eg Microsoft, Google etc) in to develop local companies;
- Seek out digital content opportunities close to more traditional film and television activity;

## Northern Ireland Screen Fund: Development

Development is the life-blood of all aspects of the screen industries. Northern Ireland Screen support is targeted at the areas of most opportunity, at the stage of the process that is most likely to deliver a result and at the point where a sales agent, commissioning broadcaster or television distributor is interested. E.g. the support of pilots – animation pilots, entertainment format pilots or key scenes for film or even television drama. Northern Ireland Screen will, with its partners, seek to connect up-and-coming Northern Ireland writers, directors and producers with high quality agents, executive producers and sales companies.

Development support for Animation will:

- Continue to focus on pilots and taster tapes but also act as pre-production cash-flow;
- Encourage partnerships with producers in the Republic of Ireland.

Development support for Large-Scale production will:

- Target the development of large-scale television drama pilots leading to an indigenous large-scale drama project by the end of the strategy period.

Development support for television drama will:

- Prioritise locally based production companies, local writers and local directors;
- Support the production of television pilots from local companies.

Development funding for Factual/Entertainment Television will:

- Prioritise pilots and taster tapes over general slate development;
- Continue to prioritise international content proposals ahead of projects designed for the UK market;
- Support entertainment format pilots at the point where a sales agent, commissioning broadcaster or television distributor is interested.

Development funding for Independent Film will:

- Focus on championing writing and directing talent;
- Continue to encourage the development of connections between local talent and agents and producers from elsewhere.

Development funding for Gaming, Mobile, E-Learning and Web Content will:

- Seek out commercial application of idea and local talent;
- Seek projects that act as creative exemplars without necessarily having compelling and obvious commercial viability;
- Bringing major market players (e.g. Microsoft, Google etc) in to develop projects with local companies.

## Skills

At the heart of the Opening Doors Strategy is an even greater focus on skills development and the central plank of that is a continuation and extension of modern apprenticeships. The construction of these schemes will remain flexible as they have to piggyback on the production activity underway at any given time and we must seek to shift the area of focus according to opportunity and demand. Our experience to date indicates that skills development married with production activity yields the best results.

Over all 6 sectoral priorities Northern Ireland Screen will:

- Continue to use our flexible Skills Bursary Fund to support other professional training providers to deliver courses that are targeted at skills gaps clearly identified by Creative Skillset or individual production companies;
- Continue to develop our own information on skills gaps through constant analysis of the crew lists on productions we support;
- Develop a trainee license scheme to track new entrant trainees;
- Bring heads of department in to regional colleges to talk to students on relevant vocational courses to encourage them to consider a career in film, television and digital content.

Skills development of Animation sector will include:

- Further development of marketing skills for the animation sector through support for trade missions;
- Continue to prioritise animation skills for Skills Funding support;
- Seek to develop a skills training scheme with Creative Skillset using Skills Investment Fund;
- Promote Professor Maguire's suite of animation qualifications as educational and economic priority;
- Deliver an AIM High Animation Scheme with DEL and the regional colleges.

Skills development in Large-Scale production will include:

- Continued expansion of production modern apprenticeship schemes;
- Redesign a modern apprenticeship scheme within the area of VFX/CGI .

Skills development in Television Drama will include:

- Stronger and clearer career development opportunities within returning series.

Skills development in Factual/Entertainment will include:

- Increased focus on skills to engage with international markets and international distributors;
- Deliver the AIM High 3 apprenticeship Scheme with BBCNI.

Skills development in Independent Film will include:

- Partner local producers with experienced international producers;
- Impacting on sales and distributors at the outset through sales and distribution support.

Skills development in Gaming, Mobile, E-Learning and web content will include:

- Develop market skills through trade missions;
- Develop a Gaming Academy with DEL and the regional colleges.

## Development Activity

Northern Ireland Screen will:

- Run a series of seminars on the role and skills of a Script Editor. These seminars will teach the core skills as well as looking at how they are applied to television drama, children's television, animation and feature film script development;
- Run a monthly series of seminars titled the NET.Workshops. Each seminar will focus on a particular aspect of production (eg script, performance, lighting, editing, character design etc). Lead by industry practitioners the seminars will aim to give regular attendees an insight into techniques that will improve their practical film-making across live action, animation factual or fiction projects;
- Run quarterly seminars for writers lead by industry practitioners; the seminars will aim to give regular attendees an insight into techniques that will improve their practical writing skills across live action, animation, digital, factual or fiction projects;
- Run a script development scheme for emerging writer/directors, and one to help creative teams move from shorts to feature films;
- Run regular London readings of unproduced scripts from Northern Ireland Screen's past and present development slate;
- Engage a Script Consultant to give guidance and feed back to creative teams and individual writers across Northern Ireland Screen's development slate;
- Run a first feature film scheme for new and emerging writing talent to be directed by emerging directing talent.

## Private Finance

Within *Opening Doors*, Northern Ireland Screen undertook to play a greater role in encouraging and facilitating local private investment in the screen industries. The introduction of Seed EIS in April 2012 created a potentially attractive vehicle for funding screen industry development, while the new UK High End Television Drama and Animation Tax Credits alongside the Film Tax Credit do offer simple investment opportunities.

During 15-16, Northern Ireland Screen will:

- Seek formal or informal partners interested in investing in project development and investors willing to cash-flow the tax credit. These relatively low risk private investments will strengthen the finance available in Northern Ireland, and raise awareness of the funding issues associated with the screen industries with financial institutions and professional advisors;
- Develop information and presentations on the cash-flowing of the film, television drama and animation tax credits with the intention of encouraging the creation of a local fund for the purposes of cash-flowing tax credits on projects in Northern Ireland and elsewhere;
- Strengthen our relationship with Halo and seek to align with Invest NI's other investment schemes.

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. Refocused priorities were agreed with the Arts Council during 14-15 to include alongside the continuation of script development focussed on developing local talent, support for short films, a more significant focus on International Landmark Documentary, a creative animation strand, a collaboration with The Space, and a new strand focusing on digital technologies and the new creative opportunities they offer.

Northern Ireland Screen has throughout 14-15 developed each of the schemes relating to the priorities agreed with the Arts Council of Northern Ireland.

- **CREATIVE DIGITAL APPRENTICESHIPS**

In direct response to the Arts Council's challenge to harness the possibilities of the digital age to make creativity more accessible and to offer up new ways to produce content, we have agreed to develop and fund 3 creative partnerships between established digital and screen industry production companies and new and emerging talent. The talent will be selected through a Bootcamp programme undertaken by the University of Ulster during CultureTech. The creative partnership will focus around a digital idea created by the new talent which will be produced and facilitated by the company.

- **THE SPACE**

Northern Ireland Screen is working with The Space to identify and commission projects that can make a considerable impact both culturally and in terms of innovation. The first project supported connects to The Temple, an experience being produced by Artichoke in Derry-Londonderry. Unfortunately, the first project identified, which was highly ambitious and expensive, fell through at a late stage of development.

- **CREATIVE ANIMATION**

As per the agreed Priorities, Creative Animation was developed and rolled out in 14/15. The successful applicants suggest that this will be a very successful programme and we intend to repeat it in 15/16. As in 14/15, the scheme will support 2 or 3 highly creative short animations with a strong focus on the artist merit of the project and an equally strong focus on new local creators.

- **LANDMARK DOCUMENTARY**

We will continue our Landmark Documentary strand in the pursuit of long form factual story telling with global reach, best exemplified by *ROAD*.

- **SCRIPT DEVELOPMENT**

We would like to continue to develop writers, scripts and projects with a similar balance to previous years between social outreach, new talent opportunities, culturally important projects and commercially compelling projects.

- **SHORT FILM**

Having seen the value of *Boogaloo & Graham*, we will continue to provide first opportunities for directors of short film.

## 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.

The increase in awareness of Northern Ireland Screen and its manifold achievements now stand at an all-time high within the wider screen industries, while Northern Ireland continues to reap the economic and cultural benefits of increased inward and indigenous production.

To maintain this buoyant position and ensure Northern Ireland's continued positive ranking, in the face of increasing global competition, it is imperative that the marketing activity follows previous and successfully proven strategies.

Our approach will encompass marketing Northern Ireland as a worldwide location for production, as well as the production sector itself, together with the promotion and celebration of product and talent of notable quality through which we can demonstrate the capabilities of the Northern Ireland industry, which remains of paramount importance. The communication of Northern Ireland success stories remains high on the marketing agenda. Such activity enhances Northern Ireland's positive exposure on a worldwide platform and goes a long way towards contributing to the overall development of both our sector and of Northern Ireland's creative industries.

We define the key marketing focuses for Northern Ireland Screen as follows:

- Market the benefits of Northern Ireland as a centre for independent film, television and digital content production;
- Promote Northern Ireland product and talent of notable quality, which demonstrate the capabilities of the Northern Ireland industry; and
- Communicate Northern Ireland and Northern Ireland Screen success stories.

Marketing activity and expenditure can be broken down into 4 key areas: Marketing sales tools, Press and publicity, Promotions and events and Trade Missions

Within *Opening Doors* Northern Ireland Screen undertook to further development the following areas:

- Further studios promotion for Titanic Studios and the Linen Mill has been delayed due to HBO's continued occupancy;
- New promotional showreels: one showcasing the agency's integrated nature and one showcasing its production success;
- Trade missions have expanded to include Gaming and been retargeted in line with Sectoral Priorities;
- Screen tourism: we will seek to partner with NITB and the research departments of the Ulster University with a view to hosting an international screen tourism conference such as Mixed Reality;
- An increase in e-marketing activity to include a new online crew database and a locations database;
- Comprehensive marketing plan for increased activity in the gaming sector;
- We will continue to react to opportunities and successes; for example, **Boogaloo & Graham**.



## HOW WE DO IT

### EDUCATION

Northern Ireland Screen is committed to the implementation of the DCAL Learning Strategy and the Ministerial commitment to the reduction of poverty and social exclusion, particularly in relation to the work being done to support formal and informal learning and in giving measurable added value.

#### Creative Learning Centres

Northern Ireland Screen remains committed to the objectives laid out in the **Wider Literacy Policy document**. The Creative Learning Centres will continue to focus on the provision of programmes and services that focus on the marginalised and most disadvantaged schools and communities. Key priorities include:

- The continued extension of the programme of activities into rural areas and hard to reach groups previously not covered by the centres, while actively targeting areas of social exclusion and deprivation;
- The provision of core funding for the Creative Learning Centres, with a continued focus on support across the curriculum particularly at KS2 and KS3;
- The integration of the Northern Ireland Screen Digital Film Archive material into the formal curriculum;
- Continuing to work closely with the Education Training Inspectorate (ETI) to ensure the quality of delivery of programs and undertake to further embed DCAL's Learning Strategy and quality indicators into the working practices and evaluation protocols associated with the Creative Learning Centres, by:
  - Continuing to develop and monitor action planning and self evaluation focused on improved outcomes for learners;
  - Continuing the provision of partnership programmes that focus on creativity and help support the STEM/STEAM agenda;
  - Collaborating on learning programmes with other organisations in the DCAL family;
  - Encouraging participation from hard to reach and vulnerable groups.

All CLC activity will give priority to young people in disadvantaged and marginalised groups and those living in poverty. Targets will be specified in revised funding agreements for 2015-16 (covering extended funding and existing funding programmes) and will be 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.

Northern Ireland Screen is developing a suicide awareness communications strategy that will outline how it can deliver key messages through its funded organisations including the three Creative Learning Centres and After School Film Clubs.

#### AS, A-Level & GCSE in Moving Image Arts

The Moving Image Arts qualification is located within the arts curriculum and is enabling students to develop their creative abilities through 'hands-on' digital film-making. This successful programme has achieved the following results:

- Over 1600 pupils enter the CCEA MIA qualification at A-Level and GCSE: 80 centres at A-Level and over 45 centres at GCSE now delivering the courses;
- A revised specification for the GCSE introduced in September 2014, has a greater focus on skills acquisition. First candidates to qualify in August 2016.

## After School Film Clubs

After School Film Clubs have been established with the aim of introducing children and young people to the benefits of the world of film, and the clubs have considerable potential to contribute to the Executive's efforts to promote a shared future and a cohesive society. Film Clubs are exclusively set up in the most deprived and hard to reach areas:

- Extended into 262 extended services schools and other schools in disadvantaged areas across Northern Ireland, with a target of 270 (2014-15 280) and maintain the increased of membership within each club. (Target membership in 2014-15 8,346 total members.)
- Continue to embed DCAL's Learning Strategy within Into Film Club activity through self evaluation against DCAL 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.

## FabLab

The successful FabLab initiative at the Nerve Centre, Derry/Londonderry and the Ashton Centre, Belfast has enabled local communities to access new computer controlled open source 3D printer technology, laser cutters and milling machines to develop ideas and bring them to life. Outreach staff will work closely with schools in disadvantaged areas to provide access to learning programmes involving hands on training in the use of FabLab resources:

- 4 outreach officers - two at each centre, to develop outreach programmes with local schools;
- STEAM curriculum based resources to be developed and made available online;
- Programmes to be focused on areas of deprivation and disadvantage.

## Social Clauses

Public procurement can contribute positively to the delivery of greater equality and social inclusion as well as broader sustainability goals and with this in mind Northern Ireland Screen when tendering for goods and services under £30k asks all tenderers to deliberate on what social inclusion actions, if any, they can take in the delivery of their contract and to detail these in an annex to their submission.

## Summary of PETPSE Initiatives

Northern Ireland Screen is committed to delivering positively against DCAL's priority of PETPSE through the following activities:

- 70% of Creative Learning Centre activity will be in areas of disadvantage in Belfast, Derry and across the North of Ireland;
- 100% of DCAL funded After School Film Clubs operate in schools within the extended grouping or in areas of disadvantage;
- 90% of the Foyle Film Festival Education initiative will operate in areas of disadvantage;
- Belfast Film Festival will deliver 40% of its screenings to areas of poverty and deprivation;
- Technology and Skills initiatives including Fab Lab will operate within areas of disadvantage;
- Extend outreach work through Digital Film Archive to hard to reach areas including sheltered housing, hospice, hospital, carers groups and areas of deprivation, including rural areas.

## HOW WE DO IT

### CULTURE

#### Irish Language Broadcast Fund

The Irish Language Broadcast Fund will continue to support a variety of programming for broadcast, with particular 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 slightly reduced in order to maintain high levels of production quality and to ensure that the linguistic integrity of Irish is not compromised. In response to the needs of the Irish language drama sector, funding will be made available to support and encourage Irish language writers, directors, producers and actors as part of a biannually funded project which will also see the development and production of a new returnable drama series. The growth of the existing local Irish language production sector continues to be a key priority for the ILBF.

Targets for 2015-16 include:

- 55 hours of locally produced Irish Language television content for broadcast in Northern Ireland and beyond;
- An average cost per minute to ILBF across all programming of £725 per minute;
- Increased emphasis on maintaining the linguistic integrity of the language in productions with minimum language levels increased to 75%;
- 4 New Entrant trainee places, 2 trainee producer/director and 2 senior producer placements will be supported on year long schemes, with a possibility of extension of the more senior roles to 2 year training positions;
- A new low budget returnable drama series with a training remit in the areas of acting, writing, producing and directing will be developed;
- Increased emphasis on the growth of the existing Irish language production sector through targeted funding and training support initiatives.
- Continuation of 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.

The Fund works closely with broadcasters in all of Ireland, producing content for BBC NI, TG4 and RTÉ. Funding has been awarded by the Broadcasting Authority of Ireland and the Irish Film Board to programmes supported by the ILBF. Funding is also available for content broadcast on digital platforms.

## Ulster-Scots Broadcast Fund

USBF content continues to be received well across the political spectrum and contributes to the Policy and Strategic framework for Good Relations in NI under the shared future plans. The Fund will deliver 11 hours of production against a target of 12 hours in 2014-15 and all programmes will be delivered within 6 months of delivery. Of the eight projects awarded funding there were 5 documentaries, 2 music specials and a fourth series of ***Paul and Nick's Big Food Trip***. The documentaries include three biographies that will form part of BBC NI's Groundbreaker season – ***The Radical World of William Tennent, Out of Africa*** and ***A Rebel Heart: Mary-Ann McCracken***. Continuing on from the success of ***Brave New World: New Zealand*** a second series of the same nature but this time exploring Canada has also been supported – ***Brave New World: Canada***. Both BBC NI and the Fund have the capacity to support further programming in 2015-16 and it is anticipated that at least one further project will be supported before the end of March 2015.

Targets for 2015-16 include:

- Delivery of 12 additional hours of Ulster-Scots programming in a range of genres focussed on landmark content;
- Broadcast 90% of the USBF funded programming within 6 months of delivery;
- Reach an initial audience target of 40,000 people in Northern Ireland;
- The USBF will seek to contribute positively to DCAL's Shared Future and Strategic Approach to Commemorations strategies;
- 1 programme to receive broadcast in the UK outside of Northern Ireland;
- 1 programme to receive an international broadcast.

## Exhibition

Targeting social need is central to the festival programming activities. Indicative funding for 2015-16 is a reduction of 5% which will require careful management in order to sustain core activity. Festivals are reliant on a jigsaw of funding from various sources and in the present economic climate funding from alternative sources will be difficult to secure.

The NI Film Hub through Queens Film Theatre works at a range of levels to support grass roots audience development for film in Northern Ireland. The BFI investment is dependent on the infrastructure, capability and support of QFT and the other exhibition partners.

- The Hub through QFT will provide a vehicle for QFT, Belfast Film Festival, Cinemagic and Foyle to use their expertise to provide support across Northern Ireland.
- Belfast Film Festival, Foyle film festival and Cinemagic will continue to work hard to bring community involvement into the festivals. They will develop their outreach programme into areas of poverty and social exclusion.
- Northern Ireland Screen will support Derry's Digital conference, CultureTech.

## Film Archive

The Northern Ireland Screen Digital Film Archive (DFA) is currently located at 22 sites across Northern Ireland, including museums, libraries and art centres. Each site is furnished with a full copy of the DFA, which is stored on a computer Kiosk and available to view free of charge by members of the public.

The Ulster Museum and QFT primarily use the archive with school groups and students, enhancing their learning experience with images from the DFA and encouraging them to use the archive themselves. Other DFA sites use the archive for outreach activity at community level.

2014-15 saw the first phase of a project to make the archive available online with plans to add additional material from the National Museums Northern Ireland (NMNI) and BFI collections to the DFA in 2015-16 as part of the BFI Unlocking Film Heritage lottery funded programme.

Targets for 2015-16 include:

- DFA sites and partner organisations to deliver an average of 5 presentations each per annum;
- Up to 50% of DFA material to be made available online;
- The digitisation of additional NMNI and BFI material for inclusion in the DFA.

## Outreach

Northern Ireland Screen will continue to prioritise the outreach work based on the Digital Film Archive and will endeavour to increase, through the training and support of third party partnership organisations, its provision of outreach workshops using the DFA. Partner organisations use portable copies of the DFA to deliver outreach presentations and learning programmes particularly to older people's groups and community groups in rural areas.

Northern Ireland Screen is committed to its successful and highly popular workshops and will undertake to deliver at least 40 presentations per year on a diverse range of subjects including 'The History of the Newsreel', which looks at some of the earliest newsreels produced for cinema audiences, and 'A Century of Moving Images', which looks at 20<sup>th</sup> Century moving images from Northern Ireland including news, newsreels, documentary and amateur footage. Northern Ireland Screen is participating in the Decade of Centenaries Forum convened by the Community Relations Council and will work with other members of the group to coordinate programmes and events planned for the commemoration of significant events in Northern Ireland's history.

Targets for 2015-16 include:

- 40 outreach events/presentations per annum with a minimum of: 10 presentations dedicated to working with older persons, 5 in care homes/sheltered housing, 5 for hospice, hospital, or for health charities/carers' groups; 5 presentations delivered in identified areas of deprivation; 5 presentations for women's and 5 for men's groups;
- 70,000 users to access the DFA at 22 sites across Northern Ireland;
- 120 events to be provided by DFA sites reaching 3,000 people.

## Key Performance Indicators for the 2015 – 2016 Financial Year

Activity	PI Targets 2014-15	Estimated Final PIs 2014-15	PI targets 2015-16
<b>ECONOMIC</b>			
<b>Northern Ireland Screen Fund:</b>	Direct spend output ratio  6.07:1 £56.48m	Direct spend output ratio  6.7:1 £56.32m	Direct spend output ratio  7.3:1 £63.860m
Large-scale production	10.5:1	10.7:1	12.9:1
Animation	5:1	3.64:1	5:1
TV Drama	6:1	6.10:1	6:1
Factual/Entertainment	5:1	4.54:1	5:1
Independent Film	3:1	3.3:1	3:1
Gaming/Mobile	4:1	3.94:1	4:1
Skills	52% and 25% NI crew & HOD on large-scale productions 68% and 60% NI crew & HOD on other productions	42% crew and 25% HOD on large-scale  73% crew and 63% HOD on other productions	55% and 30% NI crew & HOD on large-scale productions  70% and 62% NI crew & HOD on other productions
<b>EDUCATION</b>			
Creative Learning Centres	Activity in areas of disadvantage - schools or groups  Nerve Centre 70% Nerve Belfast 70% Amma Centre 70%  2500 teachers involved in CLC programmes	Activity in areas of disadvantage - schools or groups  Nerve centre 98% Nerve Belfast 75% Amma Centre 75%  2,800 teachers involved in CLC programmes	Activity in areas of disadvantage - schools or groups  Nerve centre 70% Nerve Belfast 70% Amma Centre 70%  2,500 teachers involved in CLC programmes
After School Film Clubs	Maintain a total of 280 active Film Clubs and increase membership by 25% to 8.5k	270 schools with active Film Clubs and 8.3k members	270 extended schools and maintain membership at 8.3k
<b>CULTURAL</b>			
Exhibition: QFT, Belfast Film Festival, Cinemagic, Cinemobile and Foyle Film Festival	Foyle to deliver 90% Education programme to extended schools. BFF to deliver 40% of screenings to areas of poverty and deprivation	Forecast that targets will be exceeded in 2014-15	Foyle to deliver 90% Education programme to extended schools. BFF to deliver 40% of screenings to areas of poverty and deprivation
Irish Language Broadcast Fund	55 hours television broadcast to 25,000+ people in N Ireland  Emphasis on developing the linguistic quality  Support 2 trainee producers, 2 trainee editors, 2 trainee camera operators	More than 61 hours television broadcast in NI  1 trainee producer, 1 trainee assistant producer, 3 trainee editors, 3 trainee video journalists and 1 trainee researcher supported	55 hours television broadcast to 25,000+ people in N Ireland. Emphasis on developing the linguistic quality  Support 4 new entrant trainees, 2 trainee producer/directors and 2 trainee senior producers
Ulster-Scot Broadcast Fund	Deliver 12 hours of Ulster-Scots programming - 90% broadcast within 6 months of delivery	Deliver 11 hours of Ulster-Scots programming - 100% broadcast within 6 months of delivery	Commission 12 hours of Ulster-Scots programming – 90% broadcast within 6 months of delivery
<b>OUTREACH</b>			
Digital Film Archive	40 presentations. 15 Partner events to reach 1500 Develop innovative project with partners; museums, heritage		40 presentations  15 partner events to reach 1500  Deliver BFO digitisation project with museums

## Consistency with Northern Ireland Public Policy Framework

Northern Ireland Screen's 'Opening Doors' Strategy is rooted in the objectives outlined in the Programme for Government 2011 to 2015; the Northern Ireland Executive Economic Strategy 2012; The Department of Enterprise Trade and Investment Corporate Plan; Invest NI Corporate Plan; the Department for Culture Arts and Leisure Corporate Plan; Invest NI's Digital Media Strategy; and the draft Northern Ireland Tourism Strategy to 2020.

In order to illustrate how we plan to contribute to the different but connected strategies, the table below summaries the key policies to which the proposed strategy will make a contribution:

Government report/ strategy	Relevant Priority/Objective	Northern Ireland Screen's Opening Doors Strategy 2014-18 ('the Strategy')
<p><b>Northern Ireland Executive Programme for Government Priorities and Budget 2011 – 2015</b></p>	<p>In the Programme for Government, the Executive has indicated that growing the economy is its key goal. In order to achieve this goal it has identified five key priorities. the priorities are as follows:</p> <ul style="list-style-type: none"> <li>■ Priority 1: Growing a Sustainable Economy and Investing in the Future;</li> <li>■ Priority 2: Creating opportunities, Tackling Disadvantage and Improving Health and Wellbeing;</li> <li>■ Priority 3: Protecting Our People, the Environment and Creating Safer Communities;</li> <li>■ Priority 4: Building a Strong and Shared Community; and</li> <li>■ Priority 5: Delivering High Quality and Efficient Public Services.</li> </ul>	<p>The Strategy will make a significant contribution to Priority 1, Priority 2 and Priority 4.</p> <p>Priority 1: The strategy will contribute significantly to a sustainable economy through the development of the screen industries through:</p> <ul style="list-style-type: none"> <li>■ Increased GVA</li> <li>■ Increased employment</li> <li>■ New businesses &amp; FDI</li> <li>■ More profitable businesses</li> </ul> <p>Priority 2: The education &amp; skills elements of the Strategy will create many new opportunities with the education activity in particular highly targeted at disadvantage.</p> <p>Priority 4: The cultural and education aspects of the strategy will contribute to Building a Strong and Shared Community.</p>
<p><b>Northern Ireland Executive Economic Strategy: Priorities for Sustainable Growth and Prosperity March 2012</b></p>	<p>The overarching goal of this strategy is to improve the economic competitiveness of the Northern Ireland economy via:</p> <ul style="list-style-type: none"> <li>■ Increasing the level of exports and external sales as a proportion of Northern Ireland output;</li> <li>■ Increasing the proportion of the working age population in employment;</li> <li>■ Increasing Northern Ireland private sector output growth to exceed the UK average; and</li> <li>■ Increasing Northern Ireland's economic competitiveness to improve relative to other developed economies</li> </ul> <p>In order to achieve the longer term priority of the strategy, five strategic rebalancing themes were developed. These themes are:</p> <p><u>Theme 1:</u> Stimulating innovation, R&amp;D and creativity</p> <p><u>Theme 2:</u> Improving employability and the level, relevance and use of skills</p>	<p>The Strategy is highly focused on exports. <b>Driving Global Growth</b> has already greatly increased the overall proportion of screen industries turnover in Northern Ireland emanating from exports.</p> <ul style="list-style-type: none"> <li>■ Increasing the size of the screen industry and continuing to develop the skills base will contribute to the overall proportion of the working age population in employment.</li> </ul> <p><u>Theme 1:</u> The evaluation of Driving Global Growth noted its contribution to innovation; the screen industries have creativity at their centre; the Strategy includes a strong focus on development which is the screen industries equivalent of R&amp;D</p> <p><u>Theme 2:</u> The Strategy has skills development and, in particular, <b>on the job modern apprenticeships</b> as a core element.</p> <p>The focus on digital technologies in Northern Ireland Screen's education activities should improve employability for many in the near future</p> <p><u>Theme 3:</u> The screen industries are global in nature – Northern Ireland Screen is attracting blue chip companies like HBO and Universal Pictures as FDI and supporting indigenous companies to produce content for global markets.</p> <ul style="list-style-type: none"> <li>■ <b>Game of Thrones</b> produced by HBO is the largest TV</li> </ul>

Government report/ strategy	Relevant Priority/Objective	Northern Ireland Screen's Opening Doors Strategy 2014-18 ('the Strategy')
	<p><u>Theme 3</u>: Competing in the global economy</p> <p><u>Theme 4</u>: Encouraging business growth</p> <p><u>Theme 5</u>: Developing our economic infrastructure.</p> <p>Additionally as the recession has had a significant impact on our economy, in particular on the local labour market, the economic strategy also includes the following short to medium term labour market rebuilding themes:</p> <p><u>Theme 1</u> :Improving employment opportunities and employability; and</p> <p><u>Theme 2</u>: Promoting employment.</p> <p>Under each of the above themes the economic strategy details a number of actions associated with the same.</p>	<p>drama production in Europe and spends in excess of £20m in the Northern Ireland economy across several areas of activity. It is the largest single project broadcast on the Sky Atlantic platform. This scale of production utilising the crew and facilities in Belfast cements the credibility of the local industry for future inward investment negotiations</p> <p><u>Theme 4</u>: Strategy will deliver a total NI spend of £249m at an additionality rate of 90% or over.</p> <p><u>Theme 5</u>: The Strategy is designed to facilitate through increased demand the improvement of economic infrastructure; for example, increased production underpinned the rationale for the development of sound stages at Titanic Studios.</p> <p>Dual key elements of the strategy are the pursuit of large-scale external projects and the continued support of local content projects:</p> <p><u>Theme 1</u>: <b>Opening Doors</b> is focused on creating immediate employment opportunities. The strategy, created very close to the industry it supports, seeks to match the skills development very closely with the sectoral growth; for example, the AIM HIGH apprentices in 2012-13 are all presently employed while the ILBF apprentices have a high retention rate within the sector.</p>
<p><b>Department of Enterprise Trade and Investment - Corporate Plan: 2011 – 2015</b></p>	<p>The aim of DETI's Corporate Plan is to outline the main economic priorities of the Department. DETI's stated Departmental goal is to: "<i>promote the growth of a competitive and export led economy</i>". The five relevant priority areas DETI has identified in its corporate plan are:</p> <ul style="list-style-type: none"> <li>■ Stimulate innovation, R&amp;D and creativity</li> <li>■ support 500 companies to undertake in R&amp;D for the first time</li> <li>■ help Northern Ireland businesses compete in the global economy</li> <li>■ promote 5,900 jobs from inward investors with 75% paying salaries above the NI private sector mean.</li> <li>■ To encourage business growth <ul style="list-style-type: none"> <li>- support 60 new start ups selling outside UK markets</li> </ul> </li> </ul>	<p><b>Opening Doors</b> has a strong strategic fit with DETI aims and objectives and remains focused on innovation and creativity designed to compete in global markets.</p> <p>The evaluation of <b>Driving Global Growth</b> found that other wider and regional benefits included a significant contribution to the attraction of Foreign Direct Investment, Skills development, Knowledge transfer, entrepreneurship, reduction in brain drain and Innovation.</p> <p><b>City of Ember, Your Highness, Game of Thrones, and Dracula</b> have catapulted Northern Ireland into the premier league of global production locations. This impacts significantly on the potential future growth of the NI Screen industries internationally.</p> <p>Growth and development of production is the core aim of the strategy. Development of local companies is central to the success of the NI industry.</p> <p>Factual television created in NI has developed an international profile and has become more export focussed.</p> <p>The ILBF and USBF play a significant role in supporting the development of the Northern Ireland independent television sector including the growth of new businesses.</p> <p>The number of Northern Ireland based companies within the animation sector has grown considerably in recent years and further development of the sector is supported in this strategy.</p> <p>We will continue to support companies in the embryonic stage of development at the cutting edge of innovation and creativity in the gaming, mobile and web-content sector.</p> <p>A key element of the Screen Fund continues to be the prioritisation of skills. Skills gaps are identified by continual assessment of the skills needs on Screen Fund projects. An apprenticeship scheme will be created supported by Skillset to</p>



Government report/ strategy	Relevant Priority/Objective	Northern Ireland Screen's Opening Doors Strategy 2014-18 ('the Strategy')
	<ul style="list-style-type: none"> <li>■ To improve employment opportunities</li> <li>■ Improve, in conjunction with DEL, employability and the level, relevance and use of skills <ul style="list-style-type: none"> <li>- secure£100m investment in skills</li> </ul> </li> </ul>	<p>invest more than £300k in new talent for the animation sector Productivity within evaluation of the Building On Success strategy was captured as £53k per FTE against a Northern Ireland average of £41k.</p> <p>Production based training has been prioritised including work shadowing, mentoring and acting up.</p> <p>Data from Skillset indicates that workforce qualification levels in the UK film industry are much higher than the economy average – three fifths are graduates compared to one-quarter for the economy as a whole.</p>
<p><b>Invest NI Corporate Plan 2011 – 2015</b></p>	<p>Invest NI <i>“will contribute to the rebalancing and rebuilding of our local economy to increase the overall standard of living by driving productivity growth and increasing employment.”</i></p> <p>The Plan sets out the role Invest NI will play <i>“to support wealth creation in NI as an enabler and catalyst to grow innovation, exports, productivity and employment throughout the business base, resulting in increased living standards for all.”</i></p> <p>The plan sets out key economic growth drivers including:</p> <ul style="list-style-type: none"> <li>■ stimulating innovation and creativity;</li> <li>■ improving employability and skills;</li> <li>■ competing in the global economy;</li> <li>■ encouraging business growth;</li> <li>■ developing infrastructure;</li> <li>■ promoting employment.</li> </ul>	<p>Growing the creative industries through increased GVA, increased skills development and deeper sustainability will contribute towards the growth of the Northern Ireland economy.</p> <p>The strategy will be successful in attracting and maintaining FDI in NI. It will impact positively on the development of local companies through production support, marketing support and skills development.</p> <p>The growth and expansion of the screen industry will help to retain skilled individuals within NI. Skills will be developed further through individuals working side by side with leading national and international production companies.</p> <p>Development funding is focused on assisting companies break into new export markets.</p> <p>New technologies in post production and visual effects are at the core of industry developments.</p>
<p><b>Department for Culture, Arts and Leisure – Corporate Plan 2011-2015</b></p>	<p>The DCAL's mission is <i>“to deliver economic growth and to enhance the quality of life in Northern Ireland by unlocking the potential of the culture, arts and leisure sectors.”</i>. They have an overarching vision to create <i>“a confident, creative, informed and healthy society”</i>. To achieve this vision, DCAL has identified 5 strategic pillars, two of which have a direct relevance to the Strategy:</p> <ul style="list-style-type: none"> <li>■ Economy -Enhance the contribution of the culture, arts and leisure sectors in growing and rebalancing the economy;</li> <li>■ Education – Maximise the benefits of learning visits and experiences through our culture, arts, and leisure infrastructure;</li> <li>■ Social inclusion and equality - enable the population to enhance their quality of life through participation/engagement in culture, arts and leisure activities.</li> </ul>	<p>The Wider Literacy strategy, the Creative Learning Centres and Moving Image Arts A Levels and GCSEs are all designed to make education relevant to the economy and in particular the creative industries.</p> <p>The Wider Literacy strategy and the on-going work of the Creative Learning Centres and Moving Image Arts qualifications within it, continue to contribute significantly to developing a culture of innovation and creativity in schools and among the youth of Northern Ireland.</p> <p>Over 3,000 Teachers participated in courses in creative digital technology.</p> <p>Central to all CLC programming is the responsibility to tackle social disadvantage and promote social inclusion and equality. For nearly a decade CLC programming has actively addressed sectarianism and division in our society with the creation of innovative education programmes designed to promote mutual understanding and celebrate our shared history. In addition the CLC's have also successfully delivered a number of programmes targeting marginalised young people, using digital technology to encourage them to re-engage with education.</p> <p>After School Film Club is an initiative involving up to 270 schools in receipt of Extended Service Funding and offers children in the most disadvantaged primary and post primary schools the opportunity to watch and discuss age appropriate films and to upload reviews to the FILMCLUB website.</p> <p>The work of the exhibition sector including Belfast Film Festival, Foyle Festival and Cinemagic, has been prioritised and is focussed on outreach and social inclusion outcomes.</p>

Government report/ strategy	Relevant Priority/Objective	Northern Ireland Screen's Opening Doors Strategy 2014-18 ('the Strategy')
<p><b>Invest NI Draft Digital Media Strategy 2013-15</b></p>	<p>Invest NI are developing a Digital Content strategy. Key growth areas identified are digital animation and post production, mobile and web content, film and television content and gaming.</p> <p>The strategy proposes to develop a programme of work across themes including:</p> <ul style="list-style-type: none"> <li>■ active collaboration;</li> <li>■ value through innovation;</li> <li>■ internationalisation,</li> <li>■ world class talent,</li> <li>■ enabling infrastructure and</li> <li>■ smart investment.</li> </ul>	<p>Animation, post production, mobile, web content &amp; gaming are all prioritised in the strategy.</p> <p>The strategy seeks to strengthen collaboration across the creative industries by drawing Digital Circle, the Music strategy, the Creative Industry Innovation Fund, the Ulster Orchestra and, most importantly, individual talents and companies closer together.</p> <p>Cogent's evaluation noted that innovation was a key output of Driving Global Growth. With a similar commitment to development funding the Strategy will make a similar contribution to innovation.</p> <p>It is impossible to conceive of a project more international than HBO's Game of Thrones, while Northern Ireland Screen's marketing activity and production funding for indigenous companies is all focused on international markets.</p> <p>Northern Ireland Screen intends to continue to work with world class talent from at home and abroad – an Oscar, Camera D'Orr, Emmys and BAFTAs illustrate this;</p> <p><i>Enabling Infrastructure:</i> by increasing the demand for services and creating a more stable and sustainable screen industry, the Strategy is creating the environment where public and private investment in infrastructure can take place.</p> <p><i>Smart Investment:</i> the Strategy investment mechanisms have been proven over many years to be customer friendly, industry friendly and effective at delivering the companies' objectives and Northern Ireland Screen's objectives.</p>
<p><b>Committee for Culture, Arts and Leisure</b></p> <p><b>Inquiry into Maximising the potential of the Creative Industries</b></p>	<p>The inquiry found that there is considerable potential for the creative industries to contribute to the economy of Northern Ireland but also to the development of all our people as well as our schools colleges and universities. The committee recommended:</p> <ul style="list-style-type: none"> <li>■ Improved collaboration and effective branding of the creative industries in NI including streamlining of support</li> <li>■ Clear leadership with increased cooperation between departments, ALBs, industry, education.</li> <li>■ Further refinement of the CIIF</li> </ul>	<p><b>Opening Doors</b> advocates the development of a set of guiding principles between invest NI and Northern Ireland Screen to maximise the effectiveness of resources to grow the industry.</p> <p>Northern Ireland Screen will work with NITB and Tourism Ireland to maximise the opportunities through film tourism.</p> <p>Northern Ireland screen will take the lead in the development of the screen industries.</p>
<p><b>Northern Ireland Draft Tourism Strategy to 2020, DETI and NITB corporate plan.</b></p>	<p>The aim of the draft Tourism Strategy for Northern Ireland 2020 is to provide a clear and inspiring vision for the development of Northern Ireland's tourism experience and an action plan to deliver it.</p> <p>Priorities for action are identified under three themes: People, Product and Places, and Promotion. They are the building blocks to delivering the vision of 'Getting it on everyone's destination wish list'</p>	<p>The strategy recognises the role that the screen industries can play in supporting this vision in partnership with NITB and others.</p> <p>While not all screen content contributes to the development of tourism, the production of internationally distributed television and films such as <i>Your Highness</i> and <i>Game of Thrones</i>, has the potential to have a catalytic impact on local tourism. During the Strategy term, Northern Ireland Screen will seek to extend and develop its partnerships with NITB and Tourism Ireland to ensure that we capitalise on the tourism potential of all screen production.</p> <p>International film production is also high value added tourism in its own right making a very substantial contribution to hotel bed nights and restaurant turnover.</p>

Government report/ strategy	Relevant Priority/Objective	Northern Ireland Screen's Opening Doors Strategy 2014-18 ('the Strategy')
<p><b>Department of Education – Northern Ireland Curriculum</b></p>	<p>Every School A Good School. Focusing on improving learning experiences in <b>every</b> classroom.</p> <p>Numeracy, literacy and ICT have been identified as key areas linked to school improvement.</p> <p>“Report of the STEM Review” highlighted the need for young people’s STEM learning to be more investigative and enquiry-based, the need for the provision of a programme of support for primary teachers to develop the confidence and enthusiasm to teach science. It also recommended the need to provide professional development opportunities for teachers to update them on STEM development and issues globally in order to promote best practice and the need for action on raising the achievements of poorer performing pupils in STEM subjects.</p>	<p>The work of the CLC’s is grounded in ICT, learning and literacy content. Strong connections are evident between these contexts and the employability element of the Northern Ireland Curriculum. This programme of innovation and expansion will further develop the role of the CLC’s with regard to school improvement and further demonstrate how new challenges in the roll out of mobile technologies can be overcome to further improve schools ability to provide a modern, relevant education for our young people.</p> <p>Programmes delivered by the CLC’s have contributed directly to schools being able to deliver CCEA’s new ICT Accreditation Scheme at Key Stage 2 and Key Stage 3.</p> <p>The development of the Moving Image Arts GCSE and A Level qualifications have ensured that the full learning value of creative technologies is specifically recognised within the NI Curriculum.</p> <p>Northern Ireland Screen’s education strategy supports:</p> <ul style="list-style-type: none"> <li>Child-centred provision</li> <li>High quality teaching and learning</li> <li>Effective Leadership</li> <li>A School connected to the local community.</li> </ul> <p>Our education policy seeks to support the delivery of the Success Through Stem policy. By delivering a new, innovative and internationally recognised route to STEM learning in schools and hard to reach communities, we seek to use a creative learning approach to the delivery of STEM related learning.</p>
<p><b>DCAL Learning Strategy</b></p>	<p>To contribute and support the creativity and lifelong learning agenda by developing the capacities of all our people for creativity and innovation and so promote and sustain the social, cultural and economic well-being of Northern Ireland.</p>	<p>Northern Ireland Screen has achieved this through the establishment of a set of Quality Indicators agreed with the Education and Training Inspectorate and adopted by DCAL arms length bodies and funded organisations.</p> <p>DCAL’s Learning Strategy is also supported by after school film clubs for extended service schools and by our Digital Film Archive outreach programme that works directly and indirectly with partner organisations to provide life-long learning for those experiencing exclusion.</p>
<p><b>OFMDFM Anti-Poverty and Social Inclusion Strategy</b></p>	<p>In Section 3 “Children and Young People” the department outlines that “<i>Out goal is to ensure all children and young people experience a happy and fulfilling childhood while equipping them with the educational skills and experience to achieve their potential to be citizens of tomorrow</i>”.</p>	<p>A key element of CLC work each year is their hard-to-reach programme which includes targeted initiatives that use new technologies to help the most vulnerable young people get the most from their educational experience and introduce new innovative approaches to encourage young people to re-engage with learning.</p> <p>After School Film Club is providing free access to film culture in Extended Service Schools for the most disadvantaged young people and helps develop their confidence, their literacy skills and encourages participation in cultural activities.</p>
<p><b>Creative Industries Strategy</b></p>	<p>Their strategy is “to contribute to the growth of Northern Ireland’s cultural capital by supporting creativity &amp; creative talents and in particular their expression in business activities and the 3 core Priorities for Action.</p>	<p>The CLC’s have a key role to play in the practical delivery of the 3 core Priorities for Action, particularly the development of innovation through people.</p>

## GOVERNANCE, ADMINISTRATION AND BEST PRACTICE

Northern Ireland Screen is funded by Invest NI and the Department of Culture Arts and Leisure (DCAL). We are delegated by 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 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 2014-15 year for audit by June 2014 and subsequently lay before the Board in June 2015.
- 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 DCAL.
- Ensure monthly and quarterly reporting to DCAL and Invest NI.
- Review and monitor procurement arrangements for all operational costs and contracts. Follow DCAL 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 DCAL.

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. The results of monitoring are evaluated at the end of each year and a report is published on the Northern Ireland Screen website. A summary of the report is included in the annual progress report to the Equality Commission.

## FINANCIAL PROJECTIONS 2015-16

Northern Ireland Screen Budget	Budget 2015-16 (£)	Budget 2014-15 (£)	Forecast Actuals Cash 2014-15 (£)
<b>Income and Expenditure Account</b>			
Invest NI	10,703,221	10,659,108	10,986,433
DCAL	1,870,001	2,202,969	2,071,969
ILBF	3,000,000	3,000,000	3,000,000
USBF	1,000,000	1,000,000	1,000,000
ACNI Lottery	829,361	800,000	644,259
BFI	245,000	180,000	135,000
Other income	215,000	350,000	218,855
<b>TOTAL Income</b>	<b>17,862,582</b>	<b>18,192,076</b>	<b>18,056,516</b>
<b>PROGRAMMES</b>			
<b>Production Funds</b>			
Screen Fund	9,001,528	9,075,000	9,401,433
Skills	570,000	830,000	588,473
Lottery expenditure	754,173	725,528	569,787
Marketing Activity	510,000	410,000	415,000
Development activity	295,000	230,000	226,381
Production Legal costs	80,000	80,000	80,000
Production salaries	380,317	330,072	317,797
	<b>11,591,018</b>	<b>11,680,600</b>	<b>11,598,871</b>
<b>Ulster-Scots Broadcasting Fund</b>			
Production budget	908,294	890,995	905,595
Direct costs	22,000	59,988	45,388
	<b>930,294</b>	<b>950,983</b>	<b>950,983</b>
<b>Irish Language Broadcast Fund</b>			
Production budget	2,440,755	2,457,234	2,514,736
Salaries	113,161	80,571	96,486
Training	231,584	275,715	204,850
Direct costs and Marketing	79,500	62,300	59,748
	<b>2,865,000</b>	<b>2,875,820</b>	<b>2,875,820</b>
<b>Exhibition</b>	<b>332,500</b>	<b>350,000</b>	<b>350,000</b>
<b>Education &amp; Heritage</b>			
Creative Learning Centres	796,392	796,392	796,392
Film Clubs	304,000	320,000	312,000
Project funding	127,810	301,000	267,000
Archive Development	37,750	60,000	40,000
Education activities	5,000	5,000	5,000
Education salaries	101,873	101,786	99,780
	<b>1,372,826</b>	<b>1,584,178</b>	<b>1,520,172</b>
<b>TOTAL project costs</b>	<b>17,091,638</b>	<b>17,441,581</b>	<b>17,295,847</b>
<b>Administration</b>			
Salaries & wages	494,549	493,824	451,200
Office overheads	110,061	80,520	145,081
Premises	85,335	95,750	88,096
Travel & board	81,000	80,400	76,292
	<b>770,945</b>	<b>750,494</b>	<b>760,669</b>
<b>Surplus</b>	-	-	-