

UK Film Council – Talent Development Review

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1. Key points

- 1.1 The UK Film Council has succeeded in creating a positive talent development environment in the UK, having invested close to £34 million in developing a total of 928 projects which have involved several thousand individual talents, and acting as catalyst, endorser and champion of writers, directors and producers;
- 1.2 This has made a major contribution to building a well developed resource of talented UK writers and directors, many of whom are established international names sought by Hollywood studios, as well as by leading British and other European film companies;
- 1.3 UK Film Council executives are experienced and highly skilled at identifying distinctive talent, and they operate the most intensive, hands-on, focused and effective model of any comparable entity;
- 1.4 The UK Film Council's activities in talent development have contributed to a range of benefits for the UK film sector, not least in cultivating skilled filmmakers of shorts;
- 1.5 Wider reach and extra leverage is generated through the UK Film Council's collaboration with its strategic partners¹, especially Skillset and the regional screen agencies (RSAs), providing opportunities for regional voices, talent hubs and creative partnerships;
- 1.6 Despite committing substantial resources to this effort, the UK Film Council has no clear, overall strategic plan for talent development and the report recommends that this should be put in place as a priority;
- 1.7 The report also recommends setting up new tracking, measuring and monitoring indices and metrics that will communicate the impact of the new talent development strategy and serve to evaluate and benchmark its effectiveness;
- 1.8 There is scope for further international promotion of UK talent, by instituting specific export initiatives to maximise the exposure - and celebrate the achievements - of the UK's filmmakers;
- 1.9 The UK Film Council's talent development activities have been discernibly more successful with writers and directors than with producers, whose development needs are more complex, encompassing both project skills and business entrepreneurship.

¹ The UK Film Council's strategic partners are Skillset, and the national and regional screen agencies.

2. Executive summary

2.1 Introduction

This report was commissioned in July 2009 from strategy consultancy Olsberg|SPI, and is the first of its kind to scrutinise and evaluate the UK Film Council's activities in talent development (writers, directors and producers). The consultancy team gathered and analysed information for the study from a wide range of sources, including:

- Data supplied by the UK Film Council;
- Further desk research originated for the study;
- Interviews with UK Film Council executives;
- Confidential consultations with stakeholders and professionals;
- Meetings with the steering committee which guided the study;²
- Other studies the team has carried out in the area of UK film interventions and talent development;
- The team's regular interaction with the international film sector on other assignments;
- Thirteen in-depth case studies of UK Film Council interventions with a representative selection of talents; and
- Six case studies of international comparators also involved in talent development in different ways.

2.2 Activities undertaken

Chapters 3 to 5 set out what the brief required in terms of:

- Describing the context for the study in the UK film sector as a whole and specifically within the UK Film Council;
- Explaining the UK Film Council's history and current work in talent development; and
- Detailing the different models and approaches that are used.

2.3 Quantitative evidence of impact

Although the approach to the study was qualitative rather than quantitative, and the available statistics on talent development are limited, the team did gather a small number of metrics relating to the impact of the activities; see Chapter 6 for further details. Some examples of quantitative impacts are:

- That 21% of all UK films made in 2008 were directly supported by investment from at least one of the UK Film Council's three main funds;
- That talent developed by the UK Film Council over the years was crucially involved in 68% of those films;
- That 30% of all **talent**³ making UK films in 2008 had been developed by the UK Film Council;
- The Development Fund worked with 344 individual writers, directors and producers during 2008/09, an increase of 56% over the

² Including, on occasion, the UK Film Council Chief Executive Officer (CEO) and other senior management team members.

³ For the purposes of this report, limited to writers, directors and producers.

- previous year;
- The New Cinema Fund invested in 11 films in 2007/08 of which eight were selected for A-list international festivals, winning a total of five major awards (for film or talent); and
- Although focused more on commercial projects, the Premiere Fund has had 64% of its films selected for A-list international festivals over the last three years.

2.4 Positive qualitative impacts

Chapter 7 describes the many positive outcomes from the UK Film Council’s activities in talent development, including:

- A wide range of benefits for the UK film sector and, indirectly, the UK as a whole, such as:
 - A well developed resource of talented writers and directors, many of whom are established international names sought by Hollywood studios, as well as by leading British and other European film companies;
 - Investment of close to £34 million in developing (as opposed to production funding) 928 projects⁴ over the years, involving several thousand individual talents;
 - Delivering leadership in the cultivation of skilled filmmakers of shorts, which has been a keystone in talent development; and
 - Working effectively with other public sector organisations outside the UK Film Council and its strategic partners, such as BBC Films and Film4, leveraging public sector investment to optimal effect.
- Through its investment in projects, and its dedicated participation in script development and financial packaging, the UK Film Council acts as a catalyst, endorser and champion of the writers, directors and producers involved;
- The various fund heads and project executives represent a substantial body of experience, and are skilled at identifying distinctive talent and connecting them to viable projects;
- The UK Film Council model, of giving fund executives real decision-making powers, is the most intensive, hands-on, focused and effective approach of any comparable entity;
- This breadth and depth of expertise is not found in any other similar film agency around the world, or indeed in any other UK-based public or private body;
- The model is adept at developing diverse and regional voices;
- The model has also been innovative in supporting talent hubs and creative partnerships;
- A wider reach and extra leverage is generated through the UK Film Council and its strategic partners, especially Skillset and the RSAs; and
- The activities also contribute to the validation of the tax relief both by developing talent which qualifies under the cultural test and by stimulating a higher level of production which the tax credit can therefore support.

2.5 Negative findings

Chapter 8 outlines some of the remaining challenges for the UK Film Council’s work in talent development, such as:

- The UK Film Council has had no apparent overall strategic plan for talent development or metrics by which to measure its success in the field, despite committing substantial resources to developing the UK’s filmmakers over the years;

⁴ Includes production company support not relating to single projects.

- There is potential for the increased promotion of UK talent internationally: although talent is included in the UK Film Council’s definition of export strategy targets, much greater emphasis is placed on film product exports, and inward investment targets and opportunities are being missed;
- Overall activity in UK talent development is concentrated in public bodies, reflecting the high risk involved in project development and the UK’s lack of well-funded, integrated, studio-style companies;
- The UK Film Council’s talent development activities have been discernibly more successful with writers and directors than with producers, and there are a number of reasons for this, such as:
 - The demands on producers are unusually complex, not only in moving specific projects forward but also in running stable and successful businesses;
 - The skills needed for projects involve a wide range of competences which are difficult to find in one individual, and also different from the demands of running a business;
 - Independent producers are responsible for the overall creation and successful delivery of a film, yet in the UK (and in several other countries) they are weak financially; and
 - The UK Film Council is the producers’ main ‘champion’, yet because it is only involved in film it has been unable to effectively encourage producers to vary their business models by vertical or horizontal business diversification⁵;
- The UK Film Council could be working more effectively with the nations and regions; and
- There is a degree of competitiveness between the three funds; there could be a more streamlined approach to collaborative working on projects and with individual talent.

2.6 Recommendations

Despite the lack of an overt strategy, the UK Film Council has succeeded in creating a positive talent development environment with high market penetration, especially over the last three years. This is based on the quality of primary support and points to a high degree of public value. Nevertheless, there are areas that could be improved, and the study identifies the following as priorities:

- Create and communicate, externally and internally, a clear talent development strategy for the UK Film Council and its strategic partners;
- Encourage collaboration throughout the organisation, aimed at maximising linkage, knowledge transfer and sharing between these entities, and between the funds themselves, without limiting the opportunities for talent and their projects;
- Set up new tracking, measuring and monitoring indices and metrics, that will communicate the impact of the new talent development strategy and serve to evaluate and benchmark their effectiveness;
- Institute specific export initiatives to maximise the international exposure, and celebrate the achievements, of the UK’s filmmaking talent
- Address the different skills development needs of producers with regard to both project skills and business entrepreneurship, in collaboration with the RSAs and Skillset (which have a broader and more diversified portfolio than that of the UK Film Council itself);
- Devise a system whereby producers are able to earn more from those films that are successful in the market, in order to strengthen the sector and help companies to adapt to new business models;
- Develop the concept of regional talent hubs in order to expand non-London originated product; and
- Consider an effective articulation of how successful talent development contributes to the creation of public value.

⁵ Recent initiatives such as the Film Business Academy have yet to prove successful, while others such as Take 12 do not encourage product diversification, as they are focused on film - although they do address issues around digital distribution.

3. The context for the study

This is the first study on its talent development activities ever carried out by the UK Film Council, at a time of significant change, and also opportunity, for UK film and the UK Film Council itself.

3.1 The UK film sector

This is an unprecedented time of uncertainty for UK film sector practitioners, despite recent successes of individual UK films and talent, like *Slumdog Millionaire* and Kate Winslet. These global and UK-specific difficulties include:

- A dearth of capital resulting from severe global banking conditions during the economic recession;
- Hollywood Studios are substantially reducing their activities in independent film;
- A downturn in global DVD markets without VOD taking its place;
- A reduction in revenues from television as advertising income declines;
- A lack of clarity in how digital innovations will affect release patterns, distribution methods and windows;
- Film theft and infringement continuing to negatively affect revenues; and
- The UK's three cornerstone public sector film supporters⁶ are all under financial pressure.

The forthcoming General Election itself creates some uncertainty as to future central government policies, although there is no evidence that a Conservative-led administration would have a significantly different approach to the film sector, for example.

At the same time there are several positive aspects to the UK film scene:

- There is evidence of audiences' growing interest in film verified by increased cinema attendance⁷ and box office results in the UK⁸;
- UK film and individual talent won an average 14% of all major awards for the period of the study⁹;
- UK independent film is doing well at prestigious festivals¹⁰;
- The UK Tax relief has become a firm foundation of support in an increasingly competitive global production marketplace; and
- UK screen agencies, in particular the UK Film Council, continue to lead global thinking on public policies in support of the film sector.
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⁶ The UK Film Council, BBC Films and Film4

⁷ 2008 cinema admissions increased 1% over 2007 to 164.2 million. (CEA)

⁸ CAA/Nielsen EDI report total UK box office takings in 2008 went up 3.5% on the previous year which represents a 51% rise in box office takings since 1999⁸

⁹ Source: The UK Film Council, for 2000 - 2008

¹⁰ In 2008, UK films and talent won 32 major academy and A-list festival awards, an impressive 15% of all awards presented. The independent films *Slumdog Millionaire*, *Hunger* and *Man on Wire* won prestigious awards at Cannes and the Academy Awards respectively

3.2 The UK Film Council

The UK Film Council itself is in the process of restructuring in anticipation of its next three-year plan. It recently issued a report, *UK Film: Digital innovation and creative excellence*, outlining its proposed policy and funding priorities from April 2010 to March 2013, as part of a public consultation. Many of the initiatives highlighted in the document are relevant to the development of UK filmmaking talent, particularly writers, directors and producers (who are the focus of this study). They include:

- A new emphasis on first and second-time filmmakers for its production fund;
- A new space and funding stream to support experimental filmmaking;
- A new £5 million Innovation Fund, to promote new business models and support UK film's successful transition into a fully digital age;
- Granting producers an improved recoupment position in films funded by the UK Film Council;
- Prioritising skills training for new technologies and post-production; and
- An ongoing commitment to achieving a more diverse and inclusive workforce and film culture.

This is set alongside financial constraints on the UK Film Council, caused in part by the demand on National Lottery funds by the 2010 Olympics. Furthermore there are significant funding reductions for the UK Film Council's strategic partners such as Skillset and the RSAs. There is also a proposal to merge the British Film Institute (BFI) with the UK Film Council, which is currently being explored.

It is against this background of change and reflection that this study has taken place.

4. UK talent and the talent pyramid

This chapter briefly identifies the segment of the UK’s filmmaking community on which the study has focused, namely UK writers, directors and producers who have received the UK Film Council’s support.

4.1 Definitions

For the purposes of this study, and after consulting with executives at the three UK Film Council funds¹¹ that are most closely identified with talent development, SPI decided on the following definitions of talent and talent development:

- **Talent:** filmmakers who demonstrate exceptional ability, uniqueness, passion, confidence and vision in relation to their work;
- **Talent development:** intervention that is highly influential in helping and guiding talent in its career progression.

The conclusion we can draw from this is that the UK Film Council’s work in talent development does not, by and large, focus on filmmakers who have yet to demonstrate talent as described above, but focuses instead on people who have already demonstrated elements of such talent. Of course, this will still include some first-time feature filmmakers whose talent is clear from their work in short films or other media.

The study has also excluded those instances where the UK Film Council has worked with talent whose career has already been very firmly established¹² and who perhaps do not need development in the same way. However, funding the work of such established talents stimulates production activity, which has a talent development by-product in that everyone involved in the production gains experience.

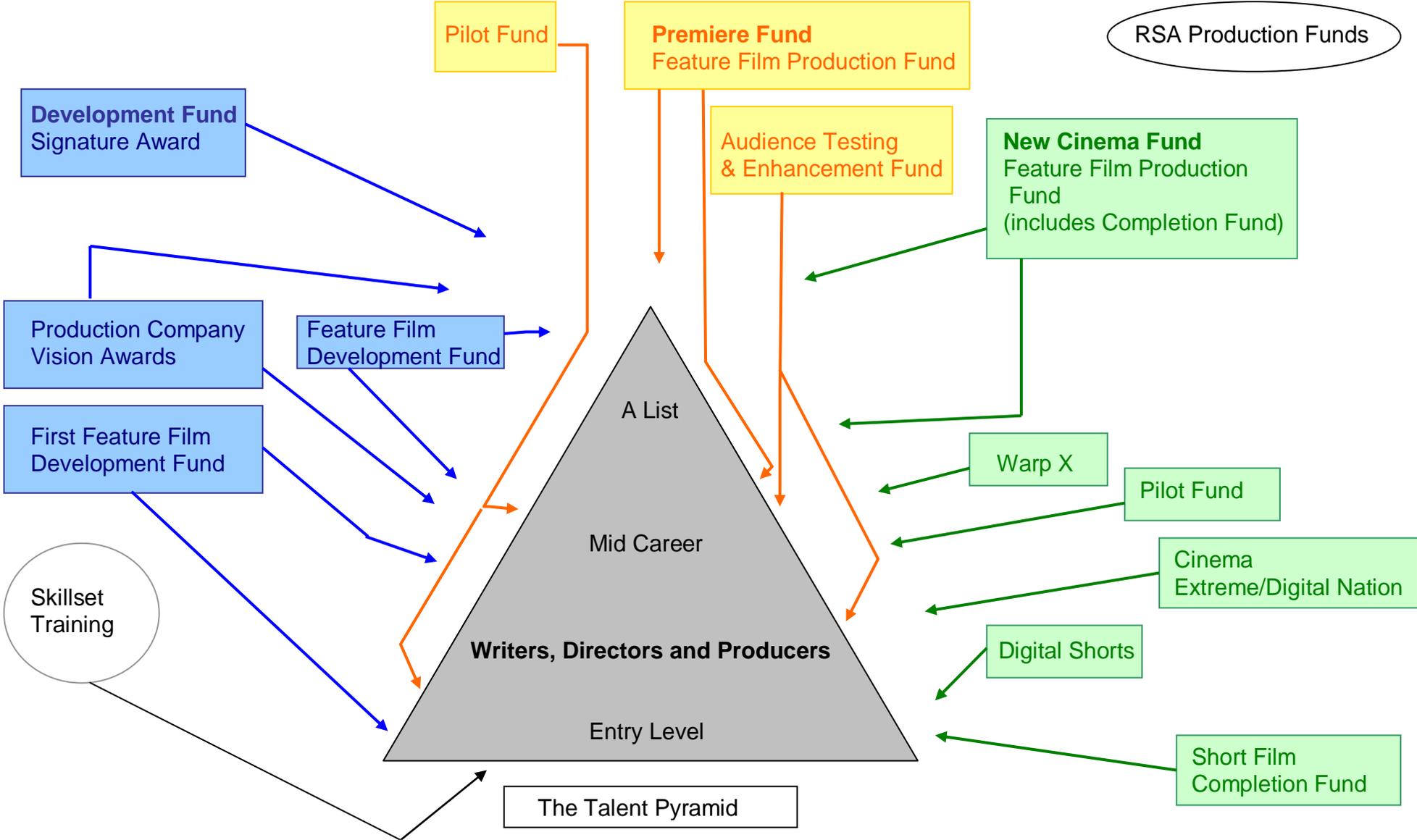
4.2 The talent pyramid

The traditional talent pyramid is useful as a framework for the identification and discussion of the population of UK film talent and how it can progress along a career path. This report uses the pyramid to describe how the three main funds interact with talent. The appendices contain more detail, but in summary there are 13 different schemes or interventions focused on developing talent, as shown in the following chart:

¹¹ Development Fund, New Cinema Fund and Premiere Fund.

¹² Such as director Mike Leigh.

Talent Targeted by UK Film Council Funds



5. UK Film Council activities in talent development

This chapter describes the way in which the UK Film Council has developed writer, director and producer talent since its inception in 2000 with a focus on the last three years. The focal points of the study are the three main funds but attention is also given to other family members such as Skillset and the RSAs.

5.1 The UK Film Council's involvement with talent since 2000

When it was formed in 2000, the UK Film Council created three separate entities involved in feature film funding, each with its own management team and set of mandates for financing feature film projects. There was no overt talent development strategy at the time and, indeed, none has been created since.

- The Development Fund was created to broaden the quality, range and ambition of film projects being developed in the UK;
- The New Cinema Fund was created to encourage unique ideas, innovative approaches and original voices, providing production finance for films made with passion and verve, and that connect with a broad range of audiences;
- The Premiere Fund aims to invest in talented filmmakers and in commercial films that have potentially wide audience appeal in the UK and worldwide.

This was the first time that a strategy involving such differentiation was used by a film agency or indeed any publicly funded body, including broadcasters. The separate purposes were, and still are, strategic and clear. The overall mandate of the funds was wide and the aim was to reach a broad church of filmmakers. There was a deliberate avoidance of automatically fast-tracking projects from the Development Fund into one of the production funds, so as to prevent operating like a studio.

The annual budgets made available for the funds out of the UK Film Council's National Lottery resources were and are:

- Development Fund: £5 million in 2000; £4 million in 2009;
- New Cinema Fund: £5 million in 2000; £5 million in 2009;
- Premiere Fund £10 million in 2000; £8 million in 2009.

When it started, the UK Film Council also had a training fund worth £1.6 million, but since then Skillset has taken over primary responsibility for skills training, using funding from the UK Film Council that amounted to £6.5 million in 2009.

In addition, through its Regional Investment Fund for England (RIFE) programme established in 2001, the UK Film Council funded the nine RSAs; these strategic partners have used these (and other) funds for activities that have also helped to develop talent.

Finally, it should be emphasised that the definition of talent used by the UK Film Council (filmmakers who demonstrate exceptional ability, uniqueness, passion, confidence and vision in relation to their work) tends to mean that the targets for development are not completely inexperienced filmmakers.

5.2 The unique approach of the funds

From their inception, the three funds have operated according to a management and decision structure founded on the skills and expertise of the funds' executives and reflective of the judgement of the fund heads. There are no committee decision structures or immovable application deadlines, as are sometimes found in other national agencies around the world.

- The approach of each fund has been reasonably consistent either side of a change in fund head, which has occurred once in the case of each fund;
- The operation of the Premiere Fund appears to have continued along a very similar, commercial path since 2000;
- The Development Fund was restructured in 2007, and its remit amended to concentrate on: building a talent-driven home for writers, directors and producers; being more flexible; providing more support for first-time filmmakers; becoming more focused and more willing to take risks;
- The New Cinema Fund has become more focused on film projects which are director driven and which respond to major film festival aesthetics.

It is worth noting that there is a minor trend in film production funding strategies outside the UK towards some form of automatic support for projects based upon filmmakers' previous successes, particularly in the case of producers. The most high profile version of this is a long established system in France¹³ and a more recently-introduced system in Germany. Regulations around the use of UK National Lottery funds may make this approach problematic, however, and the discretionary system already in use is likely to continue, albeit possibly under a slightly reformed strategy outlined in *UK Film: Digital innovation and creative excellence*.

5.3 Primary and secondary impacts

This report has identified a need to distinguish between the two main methods that the UK Film Council uses to develop talent. These are referred to as primary and secondary talent development.

- **Primary talent development:** a one-to-one relationship with talent, where individual UK Film Council executives regularly meet, interact with and advise individual talent during the project development and production process;
- **Secondary talent development:** through the UK Film Council's ability to fund production and thereby enable a project to happen, so that all those working on the project are indirectly supported, as well as through its activities in promoting a completed film and its talent, eg in assisting talent to attend events and markets.

5.4 Talent's own requirements of the UK Film Council

The personalised relationships that fund executives build with talent deliver substantial value to the filmmakers themselves. In general, the talent requires involvement, advice and input from these executives with regard to the specific film projects that are the subject of funding

¹³ CNC's *Avance sur Recettes* system.
Olsberg|SPI

applications. It is rare among screen agencies for filmmakers to be given the kind of intensive, hands-on advice and experience that they get from the UK Film Council.

This is particularly valuable and pertinent in the case of writers and directors, whose involvement is almost exclusively based on a specific film project. It is akin to the relationship that they have with the producers of their projects (assuming a producer is in place) and, of course, the producer will also be involved in most such interactions.

It is slightly different, however, when addressing what it is that producers are seeking from the UK Film Council in terms of their own development.

- The relationship is more complex, because the function of a producer is itself multi-faceted and requires a complex set of skills and abilities, ranging from being purely creative to managing creativity, business and entrepreneurship;
- As noted above, the fund executives can be acting almost as a producer on a given project, which can lead to duplication, or at least some confusion, of function;
- When the production funds are involved, the parties can find themselves on opposite sides of a negotiation; the UK Film Council is acting as both a talent developer and a commercial financier on the same project, and this will directly affect the producer in a way that does not impact on the writer or director;
- The producer is involved in running a business that lives beyond any one project, and thus has development needs that relate to building a business as well as getting projects successfully made; and
- The UK Film Council has recognised these differences and therefore offers producers development support beyond individual projects, for instance through its company support schemes, assistance with attending markets and involvement in co-production events.

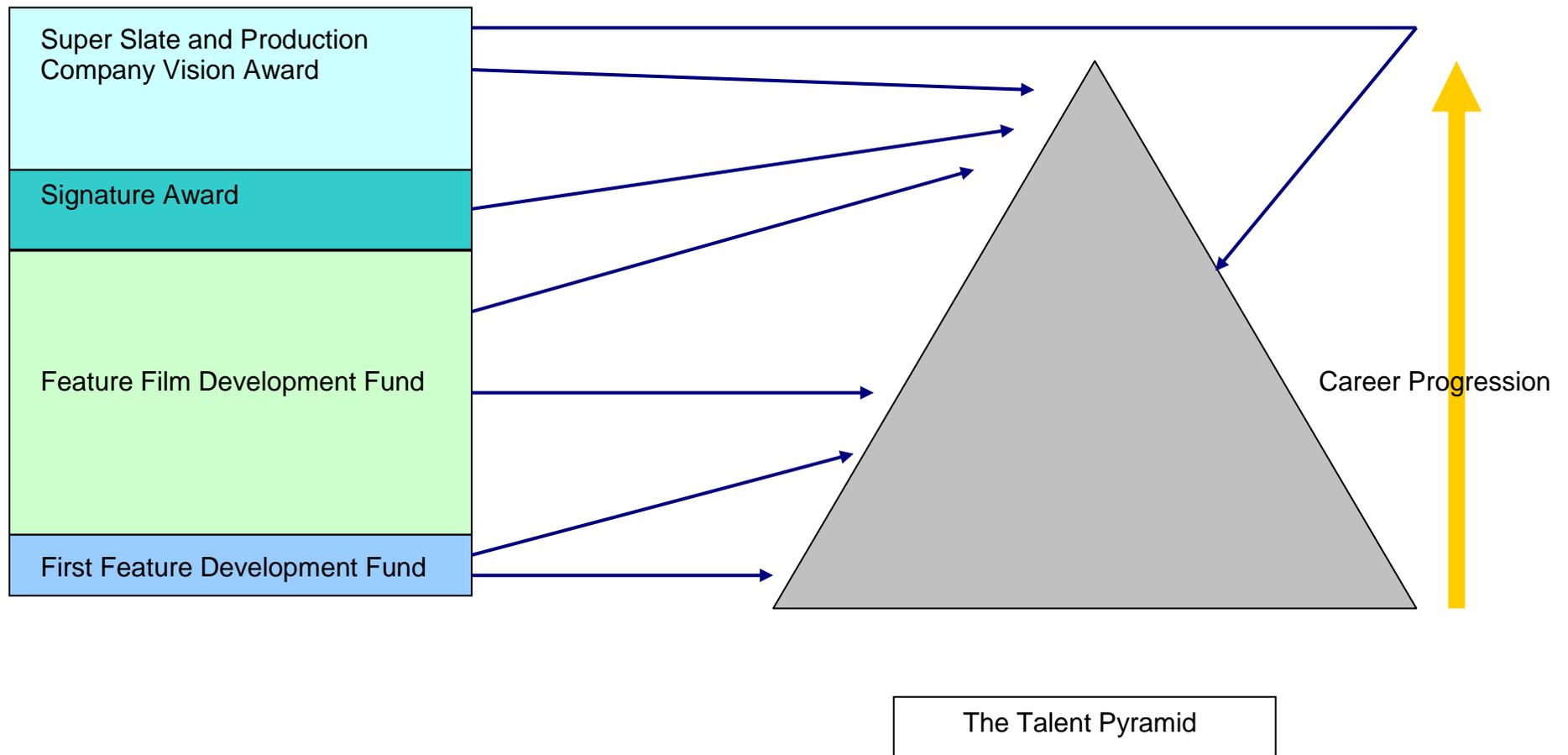
5.5 Models of talent development

It is not the purpose of this report to describe in detail each of the initiatives the funds and strategic partners use in their talent development activities, although their overall impact and effectiveness is discussed in subsequent chapters. However, it is worth summarising what the three main funds offer talent at different levels of the talent pyramid. The following diagrams¹⁴ illustrate the talent development structure of the three main schemes.

¹⁴ Also included in the appendices.

The Development Fund: the focus and reach of its awards and schemes

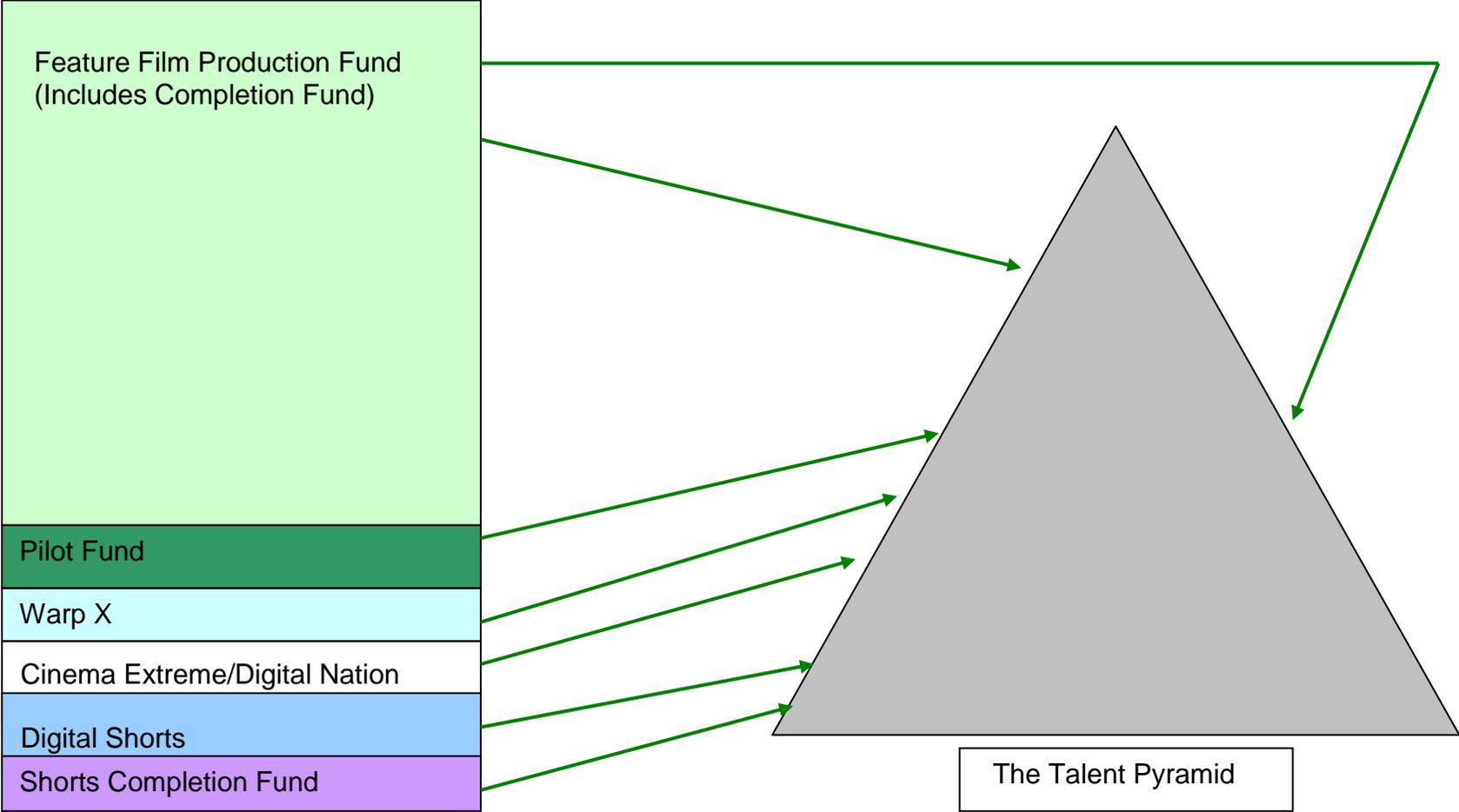
Total budget: £4 million



Similarly, the New Cinemas Fund's interventions can be described as follows:

The New Cinema Fund: the focus and reach of its schemes

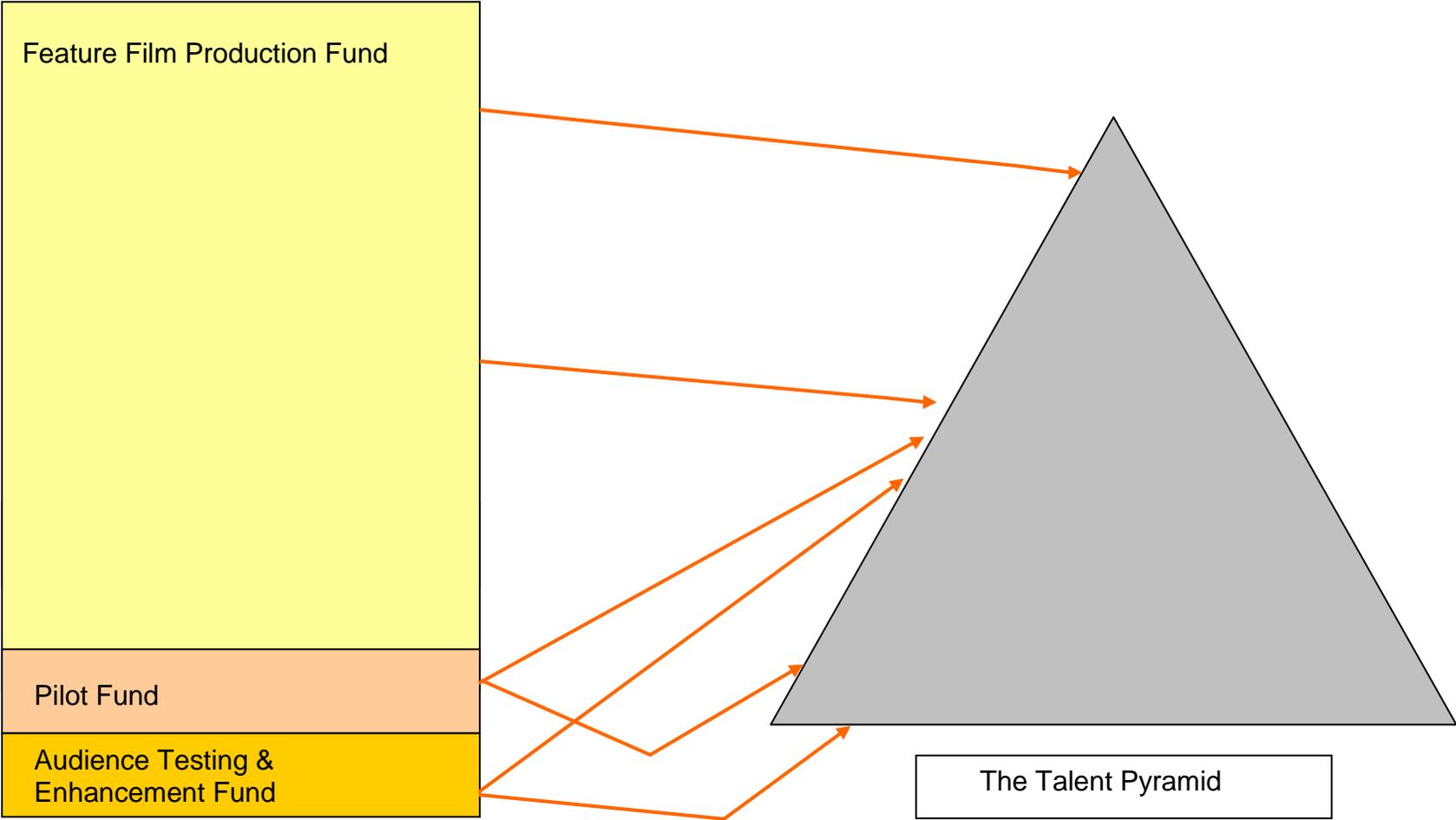
Total budget: £5 million



And the Premiere Fund's equivalent schematic is:

The Premiere Fund: the focus and reach of its schemes

Total budget: £8 million



5.6 Findings from the talent case studies

The methodology for this study included investigations into 13 representative examples of the UK Film Council’s activities in developing specific talent. The case studies were agreed with the steering group for the study and are listed below:

- Hossein Amini (writer);
- Andrea Arnold (writer-director);
- Gillian Berrie (producer);
- Gurinder Chadha (writer-director);
- Noel Clarke (writer-director);
- Andrew Eaton (producer);
- Paul Greengrass (director);
- Matt Greenhalgh (writer);
- Christopher Hampton (writer-director);
- Mark Herbert (producer);
- James Marsh (director);
- Rachel Robey (producer);
- Sam Taylor-Wood (director).

Full details of the results are included in Appendix 7, but some of the overall impacts of the UK Film Council’s development work with this group of talents are as follows:

- It develops a diverse community of talent, by funding and nurturing conventionally under-represented voices;
- It develops talent in the regions through schemes such as the Production Company Vision Awards, Warp X, Digital Shorts, and (formerly) Cinema Extreme;
- It maximises cultural value by backing projects with a community of UK talent involved, when a strong British production company is on board, and when the subject matter is of cultural significance;
- It champions distinctive writing and directing;
- it develops early career talent by combining primary and secondary talent development in schemes such as Warp X, Digital Shorts and (until recently) Cinema Extreme;
- It develops talent most powerfully when the funds work together, championing projects from idea to screen, supporting the same work through the Development Fund and one of the production funds (eg *Nowhere Boy*);
- it nurtures talent partnerships through the development of creative producer-director relationships;
- It fosters sustainable talent hubs by applying talent development to proven producing talent and their companies;
- It generates high quality output by applying secondary talent development to proven talent; it attracts other financiers and agencies to UK talent, by leveraging the internationally recognised UK Film Council brand;
- Its timely investment can facilitate career turning points, so that talent moves into the A-list or mainstream; and
- Despite having no united talent development strategy, it collaborates with other strategic and public sector partners such as the RSAs, Film4 and BBC Films.

6. Overall findings: measuring success through metrics

Although most of the evidence analysed in this study is qualitative, the consultancy team did assemble some quantitative data in order to measure the impact and 'market share' of the UK Film Council's work in talent development. In order to do this, the list of UK films produced in 2008¹⁵ was analysed from a number of perspectives. The analysis revealed the following information.

6.1 The UK Film Council's impact on 2008¹⁶ films

- 21% of all 84 films were directly supported by the UK Film Council through investment from at least one of the three main funds;
- Of these 18 films, five were supported jointly by the Development Fund together with one of the production funds;
- A total of eight films were funded by the Development Fund;
- A total of 11 films received New Cinema Fund investment, of which four had Development Fund involvement; and
- A total of four films were backed by the Premiere Fund, with one of these having Development Fund involvement.

In addition to the films that had direct support, there were many other films made in 2008 that involved writers, directors or producers who previously had received development support from the UK Film Council. These amounted to a further 47% of the total. Accordingly, of the population of relevant films made in 2008, the UK Film Council had either a direct or indirect involvement in a total of 68% of all the films, by virtue of developing the main talent involved.

6.2 The UK Film Council's involvement with all UK talent in 2008

A further analysis of the same films was undertaken, whereby all the writers, directors and producers were listed and then an evaluation made of which of these talents had been developed with the UK Film Council's involvement, since its inception in 2000. This showed that 30% of all talent¹⁷ had been to some extent developed by the UK Film Council. It should be noted that several of the 2008 UK films would also have involved early career talent who would not yet have been candidates for UK Film Council attention.

Further analysis was made to find other ways of measuring the impact of the individual funds.

6.3 The Development Fund

A new team was brought in to manage the Development Fund in 2007 and, after a period of consolidation during which a new strategy was created, the number of talents developed by the fund's work during the 2008/09 financial year consisted of:

¹⁵ In total, 105 films qualified as British in 2008. A number of these were not from the UK independent sector and therefore were excluded from the final list (with advice from fund executives), because they would not have been considered for UK Film Council involvement. The final population used for these metrics was therefore 84 films from the UK independent sector.

¹⁶ Calendar 2008 was selected as the reference year (rather than the financial year) because it was the only period for which consistent statistics were available.

¹⁷ Limited to writers, directors and producers.

- 120 writers;
- 95 directors; and
- 129 producers.

The total number (344) represented an increase of 56% over the number of talents developed in the previous year.

6.4 The New Cinema Fund

For both production funds, the analysis took the number of A-list festival selections and awards won as a measure of further talent development impact. The most recent financial year for which the relevant impacts can be measured is 2007/08 and in that period:

- The New Cinema Fund invested in 11 feature films;
- Of these films, seven were selected for A-list festivals; and
- They secured four major awards (film or talent).
-

6.5 The Premiere Fund

Even though it is a more commercially-focused investor, the Premiere Fund still selected films that competed in A-list festivals:

- In 2006/07, 50% of its films appeared in such festivals;
- In 2007/08, the percentage was 80%; and
- In 2008/09, it was 63%.

7. Overall findings: positive qualitative impacts

7.1 The diverse benefits of the UK Film Council model of talent development

There are a variety of ways in which the UK Film Council's work in talent development creates benefits for the UK film sector and, indirectly, the UK as a whole:

- The UK enjoys a well developed resource of talented writers and directors, many of whom are established international names sought by Hollywood studios, as well as by leading British and other European film companies;
- With their unique focus on project and script development, and working directly with writers and directors, the UK Film Council funds¹⁸ can claim no small credit for the growth and profile of this group;
- The UK Film Council has invested close to £34 million over the years in developing (as opposed to production funding) almost a thousand projects¹⁹ involving several thousand individual talents;
- Top level UK talent - particularly directors - who operate on a global scale, can often influence studios' location and creative decisions in favour of UK inward investment and crew;
- They also act as ambassadors for the UK and its culture; this is particularly true for actors, who are naturally more high profile (though they are not part of this study);
- With its strategy of three funds aimed at different areas along the value chain and (especially in the case of the production funds) at different types of film, this model is wide ranging and operates at all levels of the talent pyramid;
- The model is also open to facilitating the move of established talent in other, associated fields into film;
- No other model, either in the UK or overseas, is as comprehensive or, indeed, as confident;
- As other sources of talent development in the UK decline (in both the private and public spheres) the work of the UK Film Council becomes even more vital. In this regard, the relatively modest initial cut in overall funding, proposed for 2010-2013, is to be welcomed²⁰;
- The funds have delivered leadership in the cultivation of skilled filmmakers of shorts, which has been a keystone in talent development;
- The New Cinema Fund has been the UK's biggest single financier of shorts, averaging around 150 a year up to now; and
- The funds work reasonably effectively with other public sector organisations outside the UK Film Council and its strategic partners, such as BBC Films and Film 4, leveraging public sector investment to optimal effect.

7.2 The UK Film Council as champion

Through its investment in projects, and its dedicated participation in script development and financial packaging, the UK Film Council acts as a catalyst, endorser and champion of the writers, directors and producers involved.

- The UK Film Council has built strong, multi-project relationships with dozens of partners who co-invest in its projects; its attachment to a new project or talent therefore acts as an imprimatur or seal of approval;

¹⁸ Especially the Development Fund and New Cinema Fund which focus on newer talent.

¹⁹ Includes production company support not relating to single projects.

²⁰ Reduced from £17 million To £15 million, but to be augmented in future years by recouped investment returns.

- This influence applies not only in the UK but internationally, where the UK Film Council and fund managers have built deep connections;
- This is enhanced by its involvement (through other departments) in official co-productions, as well as its export activities for film projects and promotion of the talent involved;
- Once they become involved, the funds are often the main (external) drivers of talent development for the projects they support; and
- As both development and financing specialist, and with associated expertise in distribution, the UK Film Council is able to help move projects from idea through to completion, which is relatively rare to find in the UK where there is a dearth of studio-style, vertically integrated, film businesses.

7.3 Unique attributes of the fund executives²¹

Each of the three funds has a head primarily responsible for decisions, supported by a number of executives who also have project responsibility. Each of the three funds has a head primarily responsible for decisions, supported by a number of executives who also have project responsibility.

- The fund heads and project executives represent a substantial body of project and (therefore) talent development; their experience, has been accumulated not only while working at the UK Film Council, but also during a variety of previous careers in the private as well as public sectors;
- The fund heads and executives are skilled at identifying distinctive talent and connecting them to viable projects – this includes producers as well as writers and directors;
- The UK Film Council model, of giving fund executives real decision-making powers, is the most intensive, hands-on, focused and effective approach of any comparable entity;
- This breadth and depth of expertise is not found in any other similar film agency around the world, nor indeed in any other UK-based public or private entity; and
- The experience gained by these executives, while at the funds, also contributes to developing their own careers and a bi-product is therefore the talent developed in these positions while at the UK Film Council, who often leave to take up positions in, and strengthen, private businesses.

7.4 Developing diverse and regional voices

The list of projects and people developed and supported by the UK Film Council in any one year reveals substantial commitment to a range of diverse voices, embracing a variety of ethnic, gender and minority groups. This commitment is made by the funds themselves and also by strategic partners (see 7.6. below).

For example, in 2008/09, 217 projects were supported across the three funds, of which 35 projects (16%) involved talent from diverse backgrounds. In particular, 59 (or 13%) out of the total talent pool of 450 for this period were from a diverse background.

²¹ 'Executives' also includes fund heads.

7.5 Supporting talent hubs and creative partnerships

The consultation document *UK Film: Digital innovation and creative excellence* identifies regional production as implementing a 25% spend target for non-London originated production. It has long been recognised that many of the UK’s most appealing film stories emanate from the nations and regions, and this contributes an essential element to UK film culture.

In several cases, the UK Film Council’s talent development work has focused on the creation of talent hubs²² often in collaboration with partners from National and Regional Screen Agencies, and broadcasters. In this way, the UK Film Council can leverage its influence and resources in support of the country’s talent wherever it is located. Furthermore, the funds have been strong supporters of creative partnerships whereby talent from different disciplines can permanently collaborate on projects and businesses. Usually this involves producers with directors, but writing partnerships may also be included.

7.6 A wider reach through the UK Film Council ‘family’

The UK Film Council also enables talent development through the funding its strategic partners:

- Via Skillset, which received £6.5 million in 2008/09²³ for use in training talented professionals;
- Skillset is focused more on early career paths, for example through schemes for new entrants, which the UK Film Council itself does not prioritise;
- Through its RIFE funding for the RSAs, which themselves mirror several of the UK Film Council’s talent development activities in direct development and production funding, training and skills, although of course on a much smaller scale;²⁴ and
- The RSAs also deal in talent development through non-project related schemes, including company development support for producers.

7.7 Contributing to the validation of the tax relief

One of the greatest achievements of the UK Film Council in recent years has been in sustaining the film production tax credit, which has brought a competitive and rewarding incentive to the UK film sector. The cultural test that was introduced to support the tax credit includes a requirement for a film project to use the services of a minimum number of so-called cultural practitioners and, as long as they are British (or European Economic Area) nationals or residents, each of the director, writer and producer count towards this minimum number. So by stimulating the growth of these talents through its development activities, the UK Film Council underpins the incentive system.

22 For example, Warp X in Sheffield or Sigma Films in Glasgow.

23 It is proposed to reduce this by half over the next three years.

24 The RSAs also secure substantial additional funding from other sources.

8. Overall findings: negative issues

Despite the successes described above, the study revealed that there is room for improvement in some areas of the UK Film Council's work in talent development.

8.1 No overall talent development strategy

Although the UK Film Council commits substantial resources to developing the UK's filmmaking talent, there has been no apparent overall strategic plan for talent development, covering the organisation itself and its strategic partners. The recently published consultation document does, however, prioritise newer talent:²⁵

"First and foremost we believe that we have an overriding duty to continue to support creative excellence and to protect investment in new British filmmaking talent."

This is reflected in the production funds' focus on first and second time filmmakers, a departure from a previously more flexible approach which embraced a wider range of talent. The UK Film Council's final 2010-2013 plan will be known early in 2010, and will doubtless include a more specific and clearly articulated talent development strategy.

8.2 Potential for increased international promotion of UK talent

The focus of the UK Film Council's activities in export is to maintain and increase the international market share and value of UK film product, talent, skills and services. This is clearly and effectively being done in terms of film product (through the Export Development team),²⁶ as well as skills and services (tangentially, through the inward investment activities of the Office of the British Film Commissioner).

There is less emphasis placed by the UK Film Council on the international promotion of talent, however, other than supporting some producers at markets and main festivals, and through some co-production activities. In addition to the international performance of British film the value of UK film export activity resides in many other less tangible and quantifiable impacts, such as the extent of the wider locus of influence of exports - a halo effect promoting a positive and creative image of the UK.

Talent is an underestimated part of export value, although ironically one that would be considered potentially the most important by the non-specialist. The perceived strength of UK film in the popular mind, both overseas and in the UK, is heavily influenced by the recipients of international awards, and UK talent has a fine recent track record on that front. The UK's top acting talent is popular with global audiences, whether in UK films or not (although this study excludes actors from its definition of talent), and there is a justified perception that, behind the camera, UK technical and directorial talent is among the best in the world.

²⁵ In the Chief Executive Officer's foreword.

²⁶ Film exports grew by 50% from 2001 to 2007.

8.3 UK talent development concentrated in public bodies

The UK film sector benefits from the long-standing experience and funding support of the three cornerstones of public intervention: the UK Film Council, BBC Films and Film4. This is particularly true when it comes to the high risk activity of project (and therefore talent) development. Their support has become even more important given the shrinking of the UK industrial infrastructure with the disappearance of larger, vertically integrated film studio businesses. Companies like Polygram have not been replaced, and there are reports that even the UK's most high profile film producer, Working Title, has reduced its development expenditure for independent UK film.

8.4 The challenges of producer development

The UK Film Council's talent development activities have been discernibly more successful with writers and directors than with producers, at least when considering the advancement in career paths. This is surprising, not least because so much of its overall funding is allocated to production companies. However, on closer examination it is clear that this expenditure is predominantly on film projects (including slates), rather than directly on individual producers or their businesses.

There are a number of reasons for this:

- The demands on producers are unusually complex, not only in moving specific projects forward, but also in running stable and successful businesses;
- The skills needed for projects involve a wide range of competences which are difficult to find in one individual - including script development, managing creativity, technical filmmaking knowledge, project financial packaging, negotiating legal documents and guiding distribution;
- In addition, running a business demands skills in entrepreneurship, business management, strategic company development and corporate finance;
- Independent producers are responsible for the overall creation and successful delivery of a film, yet in the UK (and in several other countries) they are weak financially because:
 - They tend not to be involved in any other point in the value chain of their films, and are therefore far removed from the revenue generated by entities closer to the consumer, where most profit is made (unless, of course, the film becomes a huge hit);
 - Up to now, the public funding structure on which they depend has insufficiently rewarded success;
 - The business profile of film production involves high risk, lengthy gestation, lack of control, fluctuating fortunes and massive competition.
- The UK Film Council is the producers' main champion, but because it is only involved in film it has been unable to effectively encourage producers to vary their business models by vertical or horizontal business diversification.²⁷

²⁷ Recent initiatives such as the Film Business Academy have yet to prove successful, while others such as Take 12 do not encourage product diversification, as they are focused on film (although they do address issues around digital distribution).

Some of these issues, particularly those relating to projects, have been tackled through selected training schemes funded in part by the UK Film Council and Skillset, and the MEDIA Programme (eg ACE).

There is a more sensitive matter: many of the project development skills and the experience required from producers can be found in the UK Film Council fund executives, sometimes to a greater degree than in the producers of funded projects. This can have the unintended consequence that the fund executive becomes a more powerful or influential figure on a project than the producer.

8.5 Working more effectively with nations and regions

There is scope for more joined-up, effective and collaborative working with the national and regional screen agencies than in the past. The relationship of the UK Film Council with RSAs is complex. It involves a negotiated funding relationship, with attendant demands, expectations and responsibilities. It also involves close collaborative work on specific individual talents and projects. There is a general view that the RSAs display too great a variation in appetite for - and competence in - talent development, especially when compared to the UK Film Council itself. This may affect the effort and time put in to collaborating with the RSAs.

The RSAs have a wide brief; in some cases, they can almost be defined as 'creative economy agencies', as they are not limited to film and receive funding from the regional development agencies who are more interested in the growth of SMEs. In these cases, there appears to be a slight misalignment of focus.

Over the years, the relationship between the UK Film Council and the national screen agencies (NSAs) has changed, in that the latter have taken greater control over their strategies and activities. This may have reduced the occasions for conversation and consequently co-operation. In some activities, there is a danger of the UK Film Council focusing more on strategies in the English regions (eg with Archives) than the UK as a whole. It is possible that the UK Film Council has missed opportunities to discover and develop excellent talents from the nations, such as Andrea Arnold.

8.6 Internal competitiveness

During the process of the study, a sense emerged of minor competitiveness between the three funds. This may be a healthy sign, to be expected from high performing individuals in high profile positions. Nevertheless, there could be a more streamlined approach to collaborative working, both on projects and with individual talent.

9. Recommendations for future talent development activities

Despite the lack of an overt strategy, the UK Film Council has succeeded in creating a positive talent development environment with high market penetration, especially over the last three years. This is based on the quality of primary support and points to a high degree of public value. However, with reference to the aspects which could be improved, the study identifies the following as priorities.

9.1 New talent development strategy

As the lead strategic body for film in the UK, the UK Film Council is well placed to have a significant impact on the development of the talent that is the subject of this study; indeed, it has been doing this successfully for writers and directors since its inception. The new funding and policy priorities for 2010-2013 emphasise first and second time filmmakers, and this would appear to be part of a new approach to talent development. A comprehensive strategy is not evident, however, and should be created and communicated, within the organisation and its strategic partners, and beyond. Targets and tactics should be clear and benchmarks identified, as in other areas of UK Film Council activity.

9.2 Improve collaboration

The new strategy should focus on encouraging collaboration throughout the organisation, aimed at maximising linkage, knowledge transfer and sharing between the various funds and strategic partners and with - and between - the funds themselves. This should be possible without limiting, or in any way inhibiting, the opportunities for talent and their projects.

9.3 Statistical information

The UK Film Council has a highly effective Research and Statistics Unit and a highly effective Monitoring Unit. Although both are already challenged by the amount of data they have to collect, it is likely that many of the data that a new strategy would require are already available, and it may be more a matter of assembling and analysing existing data than collecting completely new information. The new strategy should call for setting up new tracking, measuring and monitoring indices and metrics that will communicate the impact of the talent development measures and serve to evaluate and benchmark their effectiveness. This should be done in partnership with other 'family' members although of course there will be cost and data protection issues to be considered.

9.4 Export of film talent

As part of its overall film export development strategy, the UK Film Council should initiate specific new initiatives to promote the talent (writers and directors, as well as producers) associated with the UK films that have true overseas earning and festival potential, regardless of whether the funds are involved. The aim should be to maximise the international exposure, and celebrate the achievements, of the UK's filmmaking talent as effectively as the UK Film Council has done in supporting inward investment.

9.5 Producer skills and entrepreneurship

New measures should be instigated to address the different skills development needs of producers. One area would be in project development, financing and marketing. The Take 12 initiative has already taken steps in the distribution field, and the newly proposed Innovation Fund also appears to provide opportunities to explore new areas of activity. There is then the challenge of empowering producers to become more entrepreneurial in their overall business strategies. To tackle this, training in business entrepreneurship and corporate growth strategies, embracing a range of business lines in addition to feature film production, could be provided in collaboration with the RSAs and Skillset (which have a broader and more diversified portfolio than that of the UK Film Council itself).

9.6 Producer access to revenues

For producers to create sustainable and growing businesses, it is essential that there is a system whereby they are able to earn more from their films that are successful in the market. Measures to improve producers' access to revenues from their films have been identified in the new policy and funding priorities, but this should be a mainstay of future UK Film Council strategy. The initiative will strengthen the sector as a whole, and should enable production companies to take advantage of new and emerging business models in the digital age.

9.7 Talent hubs

The UK Film Council has already taken the lead in assisting with the creation of regional talent hubs, such as Warp X in Sheffield. However, it is worth expanding the concept, particularly in view of the stated intention to increase the proportion of non-London originated production. Consideration could be given to allocating a deliberately genre-driven, commercial remit to one of these hubs.

9.8 Public value

The study has not delved deeply into the connection between the talent development activities of the UK Film Council and public value. However, the research team believes that there are opportunities to demonstrate or articulate this connection, so as to define and measure its wider cultural and social contribution; further exploration of this is recommended.

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Appendix 1 – Methodology

In reviewing the achievements of the UK Film Council in the area of talent development, SPI has used a dual approach combining quantitative description and analysis with qualitative investigation and evaluation, with an emphasis on the latter. To achieve this mix, the report has used insights gleaned from consultations with 30 stakeholders, together with desk research and statistical analysis. .

In accordance with the brief we have defined talent” as writers, directors and producers of outstanding commercial and/or aesthetic stature.

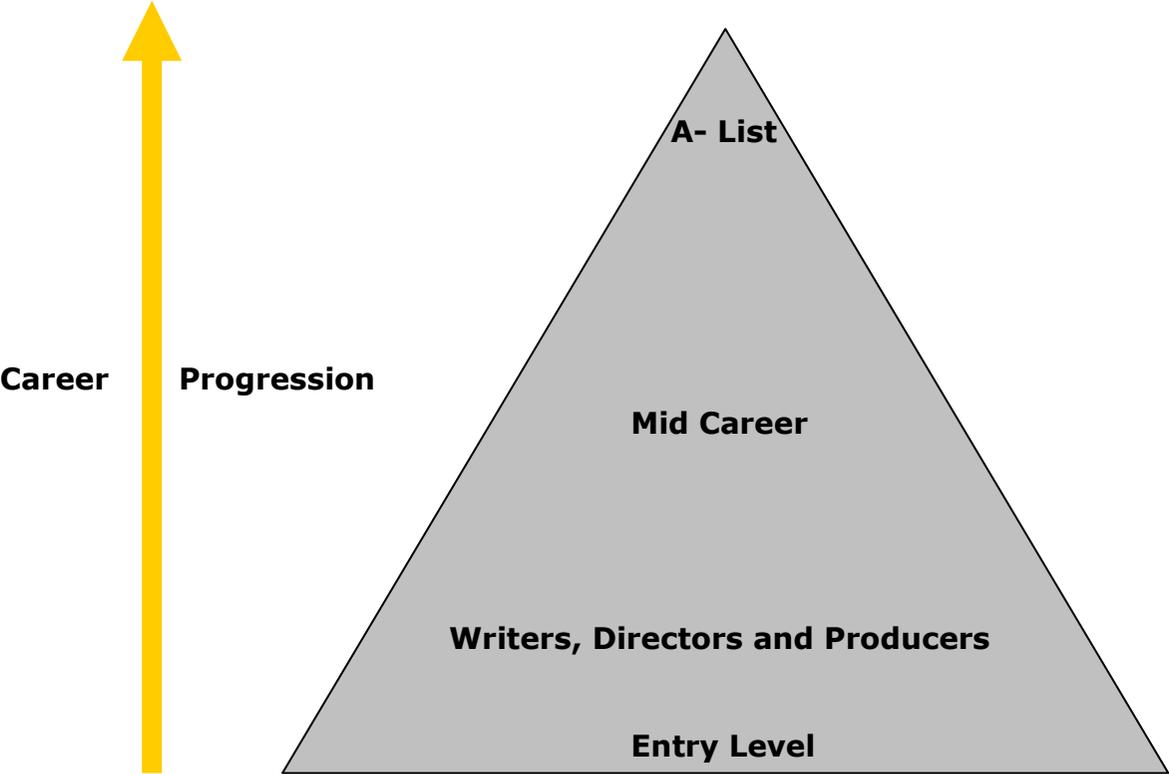
Our methodology was as follows:

- o Launch meeting and interim meetings with steering committee;
- o Desk research:
 - o Phase 1: initial research; definition of terms; survey of existing material;
 - o Phase 2: accumulation of raw data for metrics; survey and description of UK Film Council Fund initiatives; assembly of a global UK talent list to determine the UK’s talent population;
- o Confidential consultations with: UK Film Council executives (current and past); UK Film Council board members; industry stakeholders; trade bodies and professional associations; filmmakers (the talent); and executives of comparable organisations (UK and international);
- o Thirteen case studies, assembled through desk research and consultations;
- o Assessment of six international comparators, assembled through desk research and consultations;
- o Interim report presentation;
- o Assembly, diagnosis and conclusions: mapping of fund schemes and fund targets; statistical analysis of fund performance based on box office, festival and award achievements; statistical analysis of UK Film Council penetration of the talent development scenario; qualitative assessment of talent case studies and comparator case studies, informed by broad-ranging consultations and desk research;
- o Writing of the report: Powerpoint presentation of emerging findings to UK Film Council executives; writing of final report.

At the end of this process, SPI was able to proceed with qualitative and quantitative diagnosis, and an assembly of its conclusions.

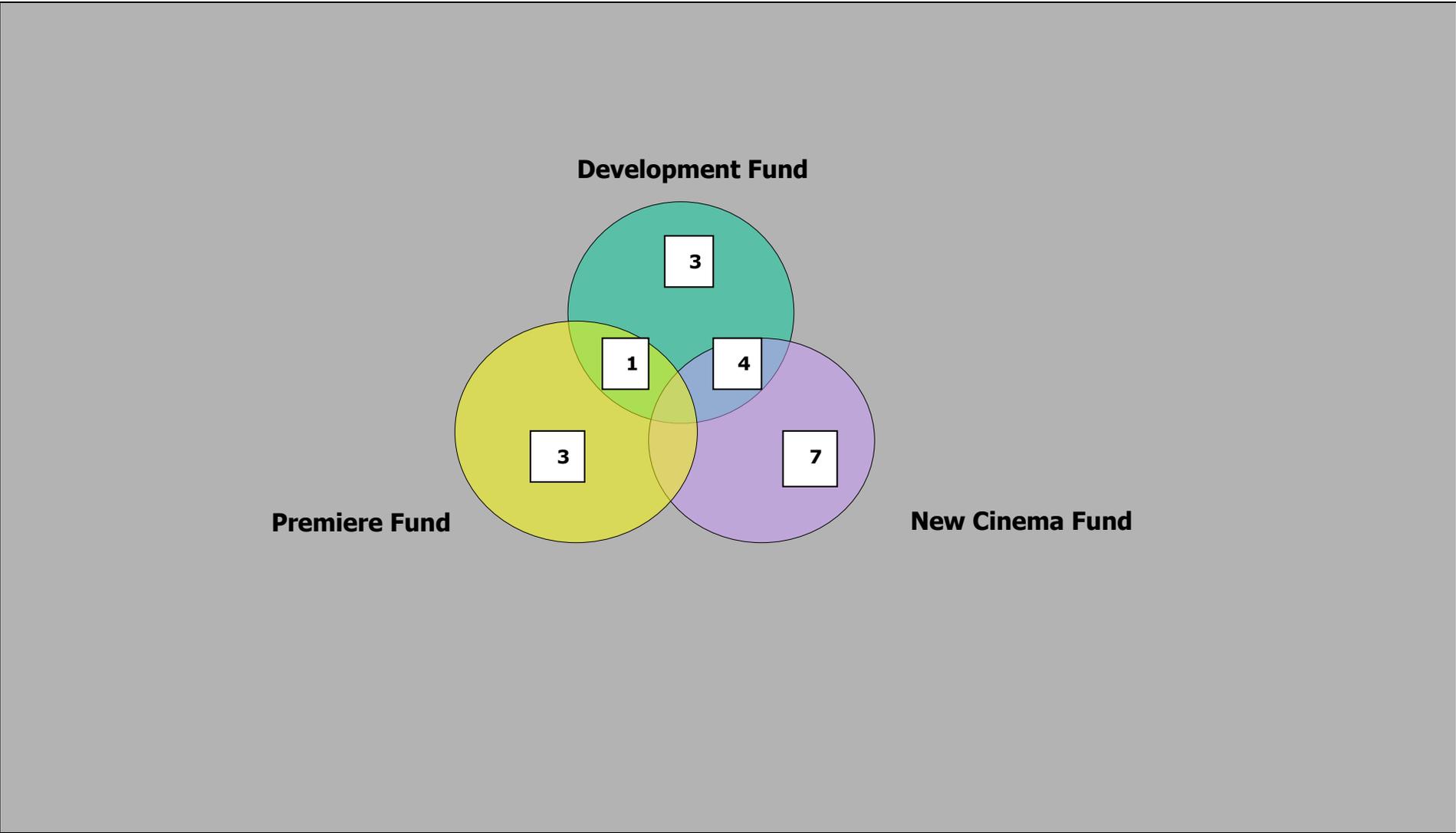
Appendix 2 – The Talent Pyramid

The Talent Pyramid

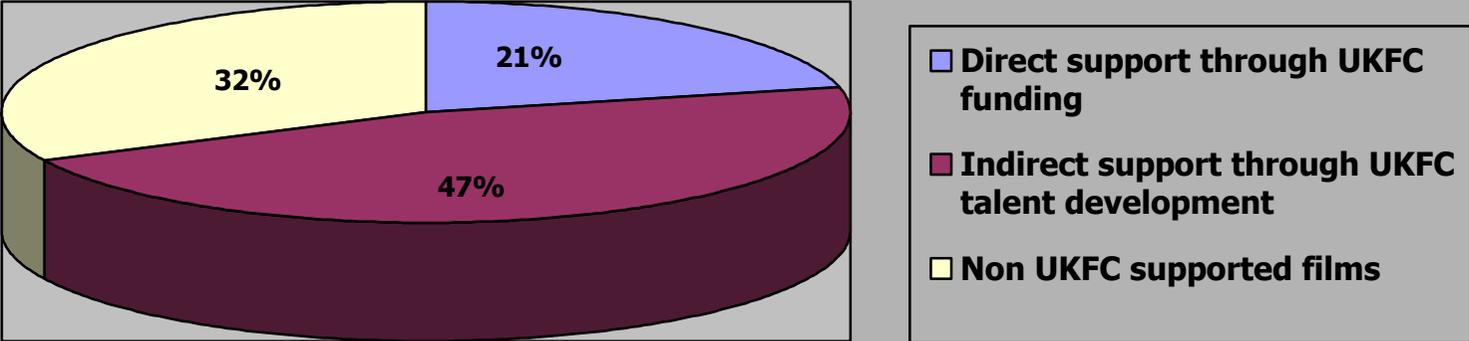


Appendix 3 – UK-wide impact of UK Film Council funding

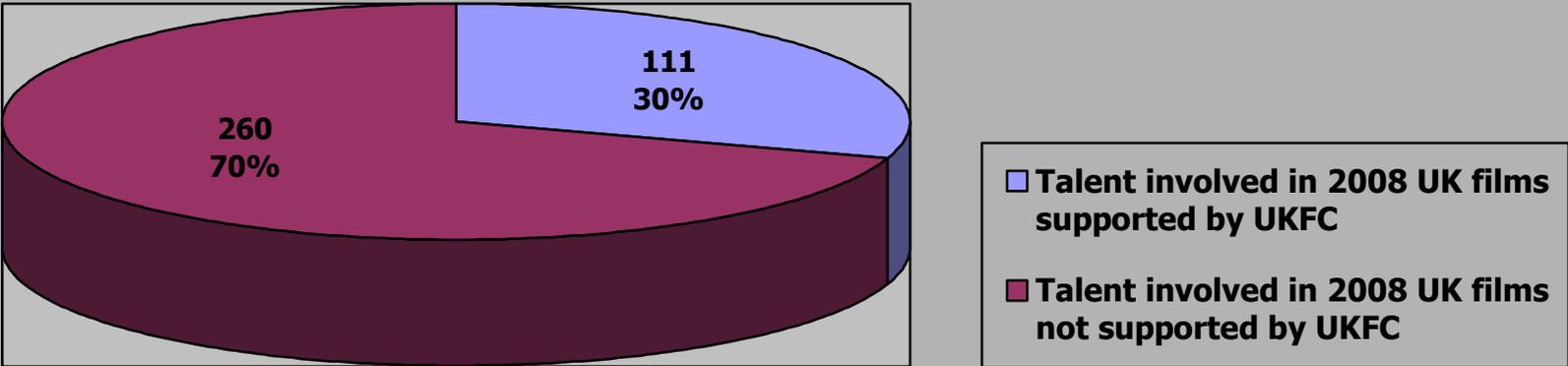
Total number of films supported by the UK Film Council in 2008: 18

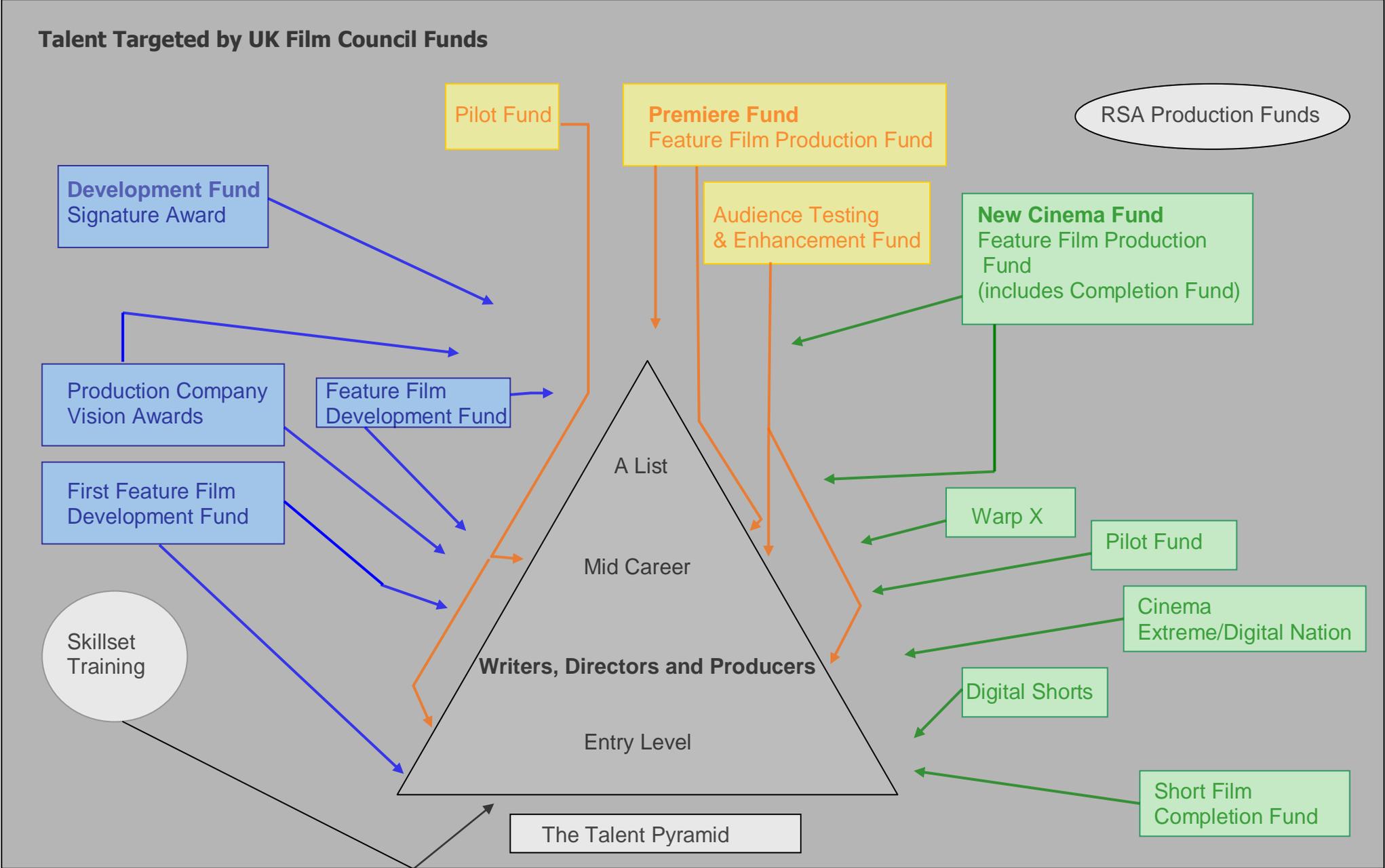


Proportion of British films shot in 2008 directly and indirectly supported by the UK Film Council is 68%.



Percentage of UK Film Council supported talent involved in 2008 films is 30%

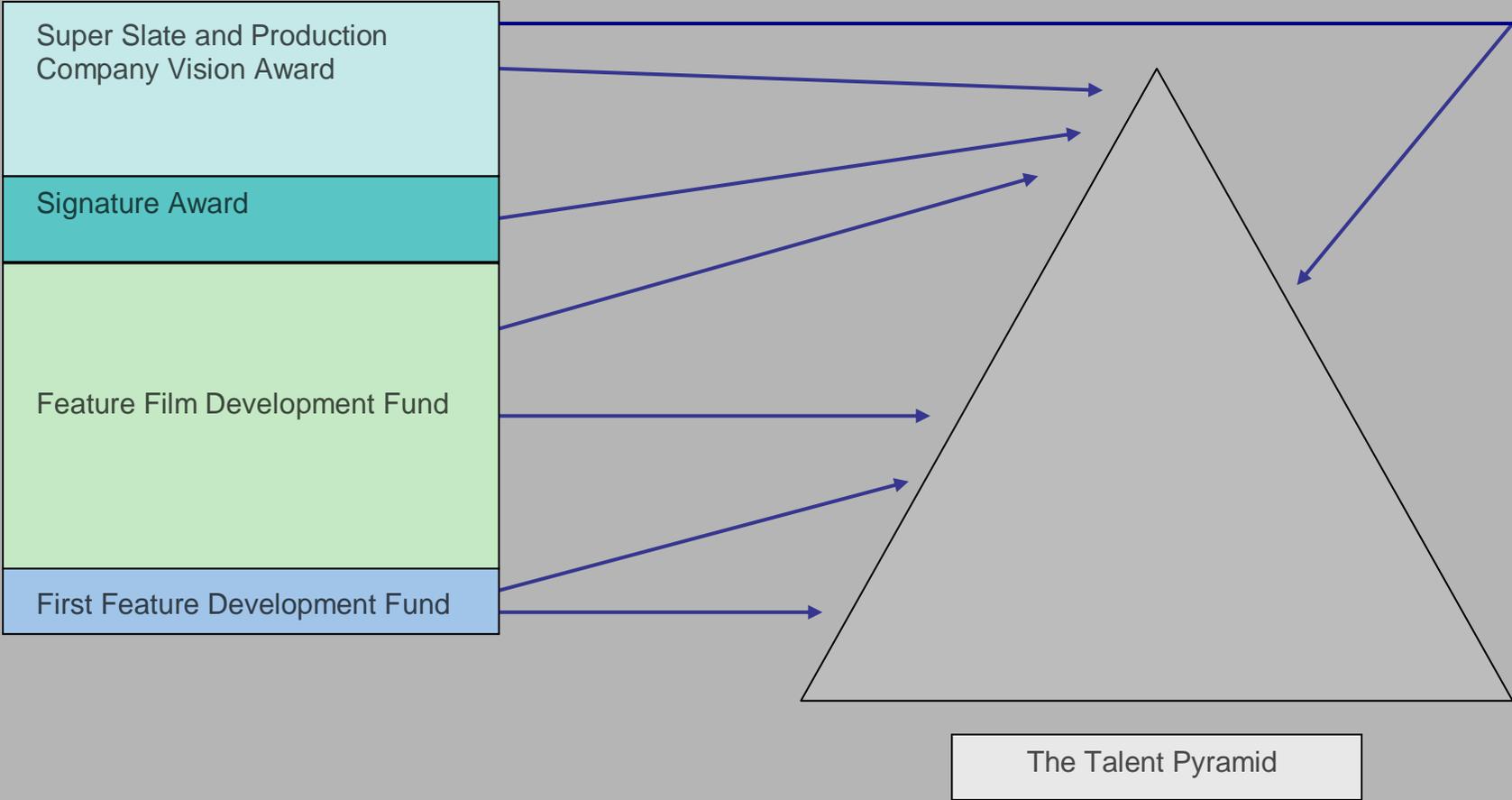




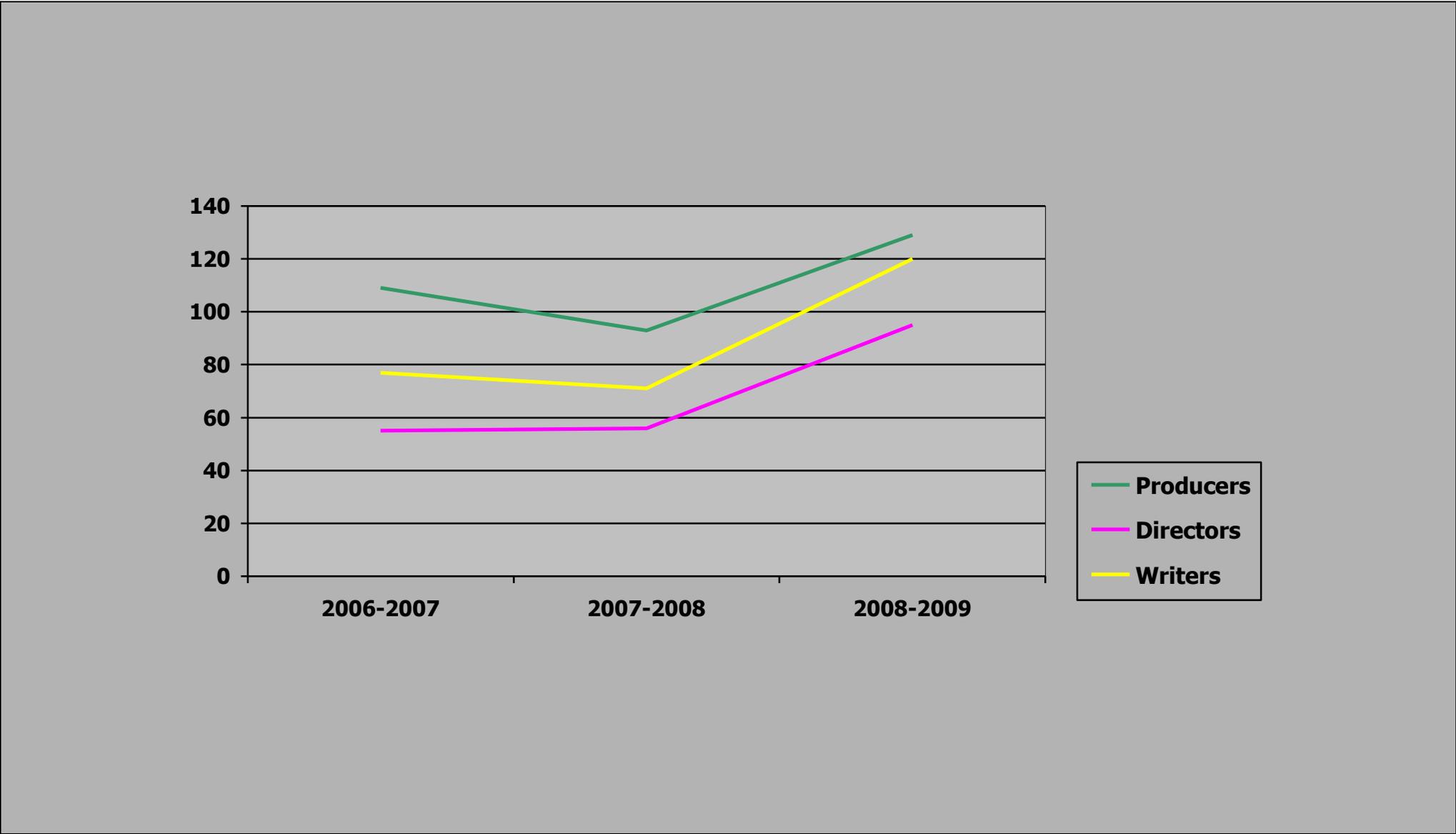
Appendix 4 – The Development Fund

The Development Fund: The Focus and Reach of its Awards and Schemes

(Total Budget £4 million)



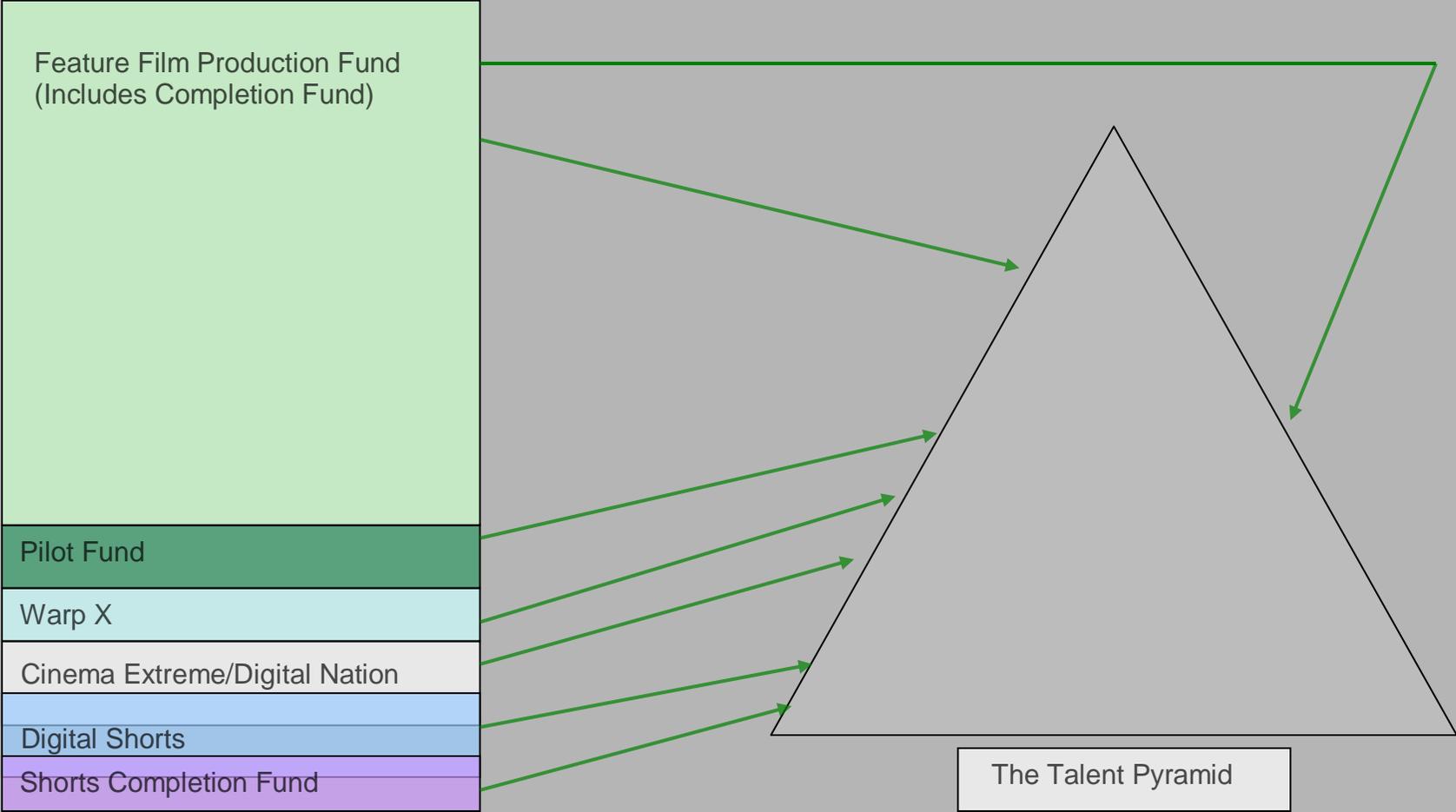
Talent supported by the Development Fund for the three years ended April 2009



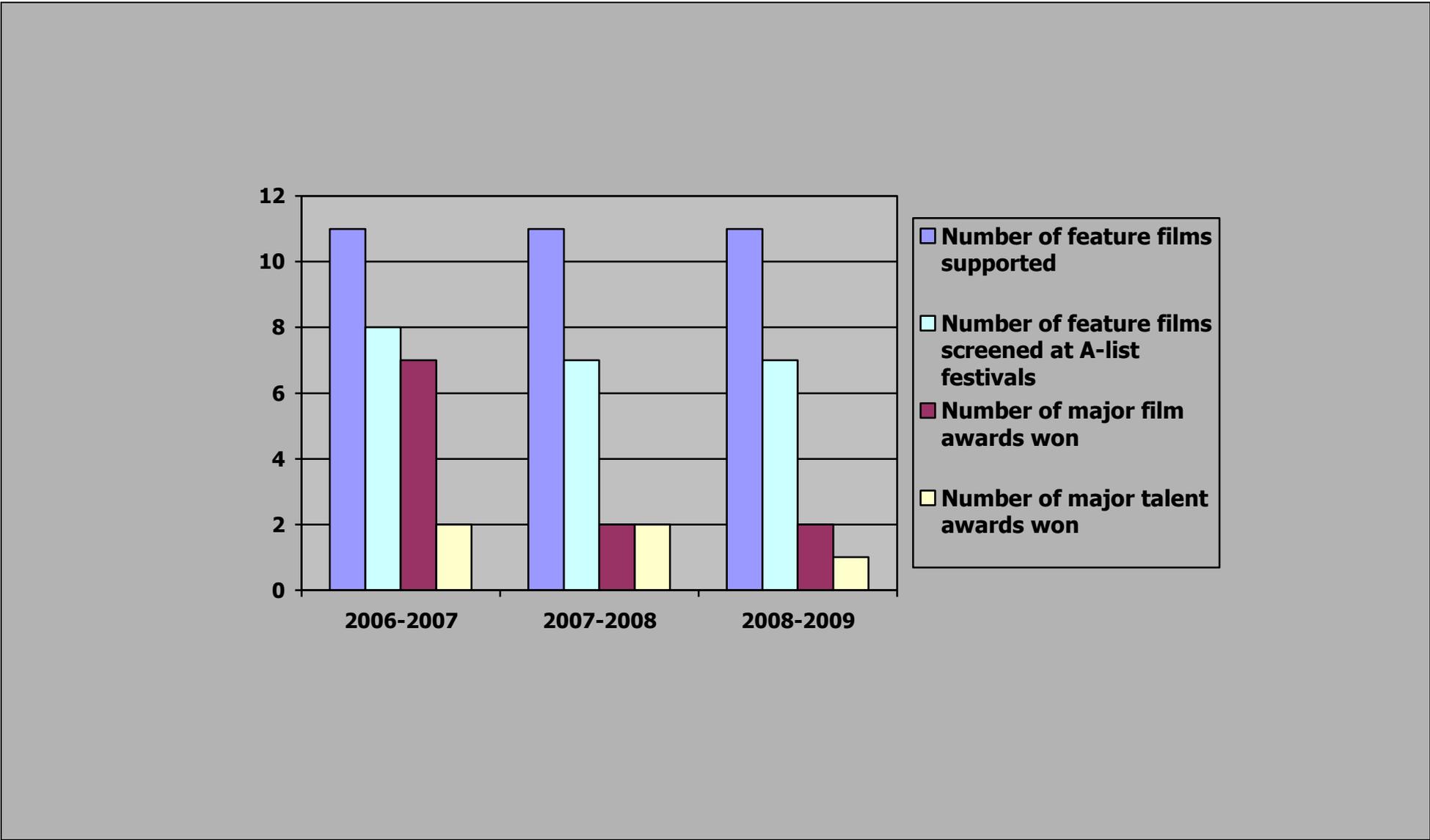
Appendix 5 – The New Cinema Fund

The New Cinema Fund: The Focus and Reach of its Schemes

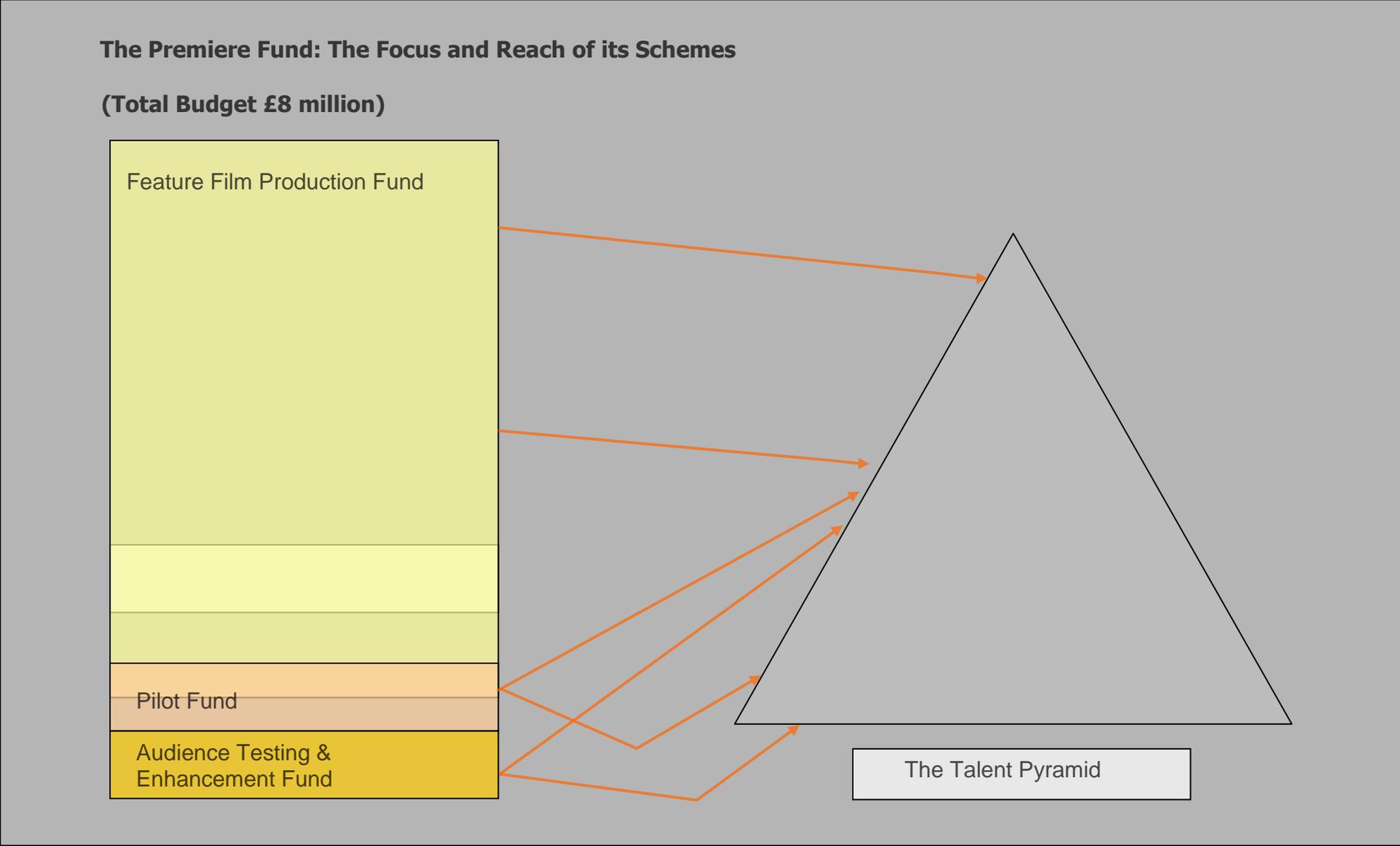
(Total Budget £5 million)



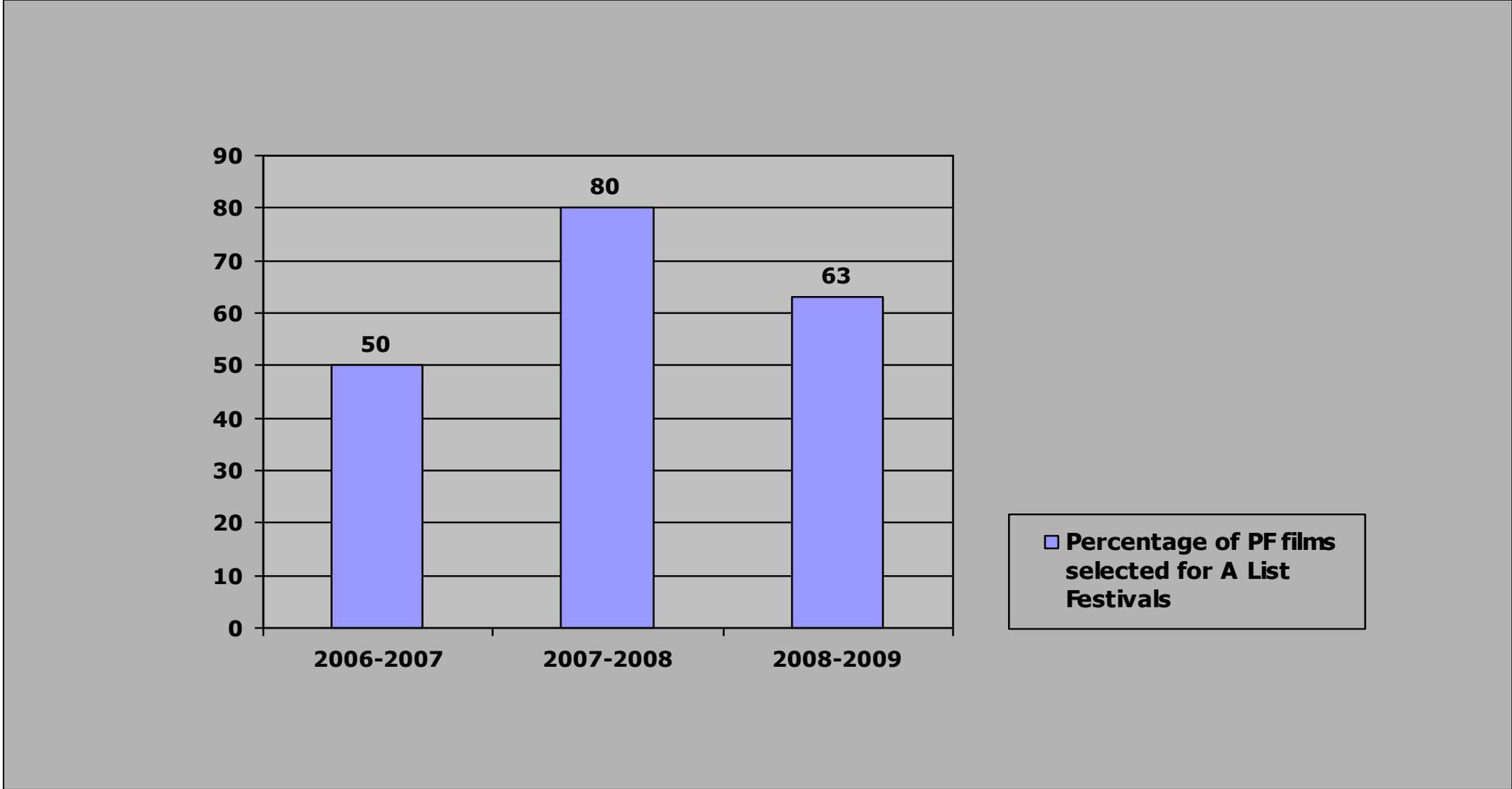
New Cinema Fund: Achievements of feature films supported by the New Cinema Fund, 2006-2009



Appendix 6 – The Premiere Fund



Premiere Fund achievements at A-list film festivals, 2006-2009



Appendix 7 – Talent case studies, individual stories of talent development

Using primary and secondary means²⁸, the UK Film Council and its partners (the National and Regional Screen Agencies and Skillset) have intervened in and developed the careers of many British filmmakers, be they screenwriters, directors or producers. In 2008 25% of the talent working in British feature filmmaking had been developed by the UK Film Council, either through project investment, slate funding or development work with UK Film Council executives. Joe Wright, Armando Iannucci, Shane Meadows, Jane Campion and David Mackenzie are all filmmakers who have benefited from UK Film Council funding and intervention. Working on a project-by-project basis or through slate funding, investing in shorts and feature films, the UK Film Council has helped launch or develop the careers of myriad filmmakers. It has helped this British talent to reach wider audiences, and in doing so, promoted the truly diverse faces of British filmmaking. These case studies take a closer look at some of the stories of how the UK Film Council has made a difference to UK talent.

Talent case studies lessons learned: The UK Film Council

- o **Develops a diverse community of talent**, by funding and nurturing conventionally under-represented voices. Examples include Hossein Amini, Andrea Arnold and Gurinder Chadha
- o **Develops talent in the regions** through schemes such as the Production Company Vision Awards, Warp X, Digital Shorts, and (formerly) Cinema Extreme (eg Gillian Berrie, Shane Meadows and Zam Salim).
- o **Maximises cultural value:** The UK Film Council maximises the cultural value of investments by backing projects with a community of UK talent involved, when a strong British production company is on board, and when the subject matter is of cultural significance.
- o **Adds cultural and economic value:** The UK Film Council Development and Production funds generate cultural and economic value through secondary development of sophomore talent. Investment in proven talent, such as James Marsh and Paul Greengrass has produced work and talent of cultural significance and commercial value
- o **Champions distinctive writing and directing talent** through a combination of primary and secondary means. Examples of talent who have benefited from both kinds of support include Andrea Arnold and Noel Clarke
- o **Most effectively develops early career talent by combining primary and secondary talent development** in schemes such as Warp X, Digital shorts and (until recently) Cinema Extreme
- o **Develops talent most powerfully when its funds work together**, championing projects from idea to screen, supporting the same work through the Development Fund and one of the production funds, (eg *Nowhere Boy*).

²⁸ Please see Appendix 1 “Methodology” for a definition of primary and secondary talent development.
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- o **Nurtures talent partnerships:** Talent flourishes thanks to the UK Film Council’s primary and secondary development of creative producer-director partnerships, (eg Gillian Berrie and David Mackenzie; Mark Herbert and Shane Meadows; Andrew Eaton and Michael Winterbottom)
- o **Fosters sustainable talent hubs** by applying secondary talent development to proven producing talent and their companies, (eg Gillian Berrie, Mark Herbert and Andrew Eaton)
- o **Generates high quality output** by applying secondary talent development to proven talent, (eg Andrew Eaton and Christopher Hampton)
- o **Attracts other financiers and agencies to UK talent** by leveraging internationally recognized UK Film Council brand, (eg *Bend it like Beckham*)
- o **Advances careers through secondary talent development.** Timely UK Film Council investment facilitates career turning points, whereby talent moves into the A-list or mainstream. This happened for Paul Greengrass, after *Bloody Sunday*, Gurinder Chadha, after *Bend it like Beckham*, and James Marsh, in the wake of *Man on Wire*.
- o **Works with its partners in spite of having no united talent development strategy.** The UK Film Council funds work in conjunction with Film4, the Regional Screen Agencies and BBC Films. There is no evidence of an effective system to track or structure the interaction between the talent development initiatives of these bodies. Nevertheless, certain talent development schemes (such as Warp X) constitute a partnership between two or more of them.

Case studies undertaken for this review include the following:

- Hossein Amini (Writer)
- Andrea Arnold (Director)
- Gillian Berrie (Producer)
- Gurinder Chadha (Writer-Director)
- Noel Clarke (Writer-Director)
- Andrew Eaton (Producer)
- Paul Greengrass (Director)
- Matt Greenhalgh (Writer)
- Christopher Hampton (Writer-Director)
- Mark Herbert (Producer)
- James Marsh (Director)
- Rachel Robey (Producer)
- Sam Taylor-Wood (Director)

<p>Hossein Amini (Writer)</p> <p>Lessons learned</p> <ul style="list-style-type: none"> o UK Film Council intervention in Hossein Amini’s career is an instance of prestigious secondary talent development, with the UK Film Council supporting the renowned work of world-class UK talent o This case study demonstrates how secondary talent development can maximize the public and cultural value of UK Film Council spend by supporting UK productions when high end British companies (such as Mirage) are aligned with British stories and strong UK talent o High-end UK talent does not attract secondary talent development when it is backed by powerful US studios. UK Film Council reserves secondary support for strong “British” productions o Secondary talent initiatives target a diverse population of British talent, reflecting the cultural diversity of British society 	
<p>Facts:</p> <p>Born: 1966</p> <p>Based in: London</p> <p>A- list awards: BAFTA Best Single Drama 1995 for <i>The Dying of the Light</i></p>	
<p>Hossein Amini has earned a reputation as a world-class screenwriter who specialises in literary adaptations and thrillers. His first sole writer credit, for <i>The Dying of the Light</i>, a single TV drama directed by Peter Kosminski, earned him a BAFTA in 1995. Since then, as well as working in TV, the Iranian-born British writer has worked increasingly on feature films. Amini’s first produced feature script was an adaptation of Thomas Hardy’s <i>Jude the Obscure</i> for director Michael Winterbottom. His next project, an adaptation of Henry James’ <i>The Wings of the Dove</i>, was nominated for an Academy Award and a BAFTA for Best Screenplay in 1998. He has subsequently worked on a variety of projects with directors such as Shekhar Kapur (<i>The Four Feathers</i>, 2002 for Paramount Pictures) and John Madden (<i>Killshot</i>, 2008, originally for Miramax, then the Weinstein Company and MGM).</p> <p>Amini has also adapted the last two parts of New Line’s <i>Dark Materials</i> trilogy: part two, <i>The Subtle Knife</i>, is scheduled for release next year. Amini’s original screenplay <i>Shanghai</i> (for the Weinstein Company), starring John Cusack and directed by Michael Hafstrom, is currently in production.</p> <p>The UK Film Council’s first intervention in Amini’s career came in 2007 when the already-established writer received development funds through his attachment to the Mirage Enterprises adaptation of Patricia Highsmith’s</p>	

novel, <i>The Two Faces of January</i> . This project was to be his first as director.	
Select filmography	UK Film Council role
<i>Jude</i> (1996)	N/A
<i>The Wings of the Dove</i> (1997)	N/A
<i>The Four Feathers</i> (2002)	No evidence of UK Film Council support
<i>The Great Raid</i> (2002)	No evidence of UK Film Council support
<i>Mila 18</i> (script 2002)	No evidence of UK Film Council support
<i>The Crimson Petal and the White</i> (script 2005)	No evidence of UK Film Council support
<i>Come Closer</i> (script 2005)	No evidence of UK Film Council support
<i>Killshot</i> (2008)	No evidence of UK Film Council support
<i>Shanghai</i> (2009)	No evidence of UK Film Council support
<i>The Subtle Knife</i> (2009)	No evidence of UK Film Council support
<i>Drive</i> (2012)	No evidence of UK Film Council support
<i>The Amulet of Samarkand</i> (in development)	No evidence of UK Film Council support
<i>The Two Faces of January</i> (2009)	£121,579 from Development Fund 24/04/2007
<i>Untitled Jack Ryan Project</i> (2009)	No evidence of UK Film Council support

<p>Andrea Arnold (Director)</p> <p>Lessons learned</p> <ul style="list-style-type: none"> o Arnold’s development is an instance of primary and secondary talent development at their best, being mutually reinforcing to nurture the work of new UK talent o The success of Arnold’s work internationally indicates this to have been an effective strategy o Sustained primary and secondary development support are the hallmarks of Andrea Arnold’s emergence as a major filmmaker o Andrea Arnold’s rise to prominence demonstrates that Cinema Extreme and other short film schemes are an effective way to spot and hone talent. Along with her pilot for <i>Red Road</i>, <i>Wasp</i> gave her space to experiment and grow before making her first feature
<p>Facts:</p> <p>Born: 1961 Based in: UK Agent: Sayle Screen A-list awards: Jury Prize 2006 Cannes Film Festival for <i>Red Road</i>; Jury Prize 2009 Cannes Film Festival for <i>Fish Tank</i>; Academy Award Best Live Action Short Film (2004) for <i>Wasp</i></p>
<p>Andrea Arnold is a globally recognised auteur. She has written and directed two award-winning feature films and three short films, including the Oscar-winning Cinema Extreme short <i>Wasp</i>. Before working as a filmmaker, Arnold had a successful career as a television presenter. She attended film school in Los Angeles and directed television programmes for a while before focusing on her own fictional work. She is considered one of the UK’s most distinctive writer-directors, and is noted for working on small budgets with small crews, and for shooting her films in sequence.</p> <p>Arnold’s feature films have been executive produced by Gillian Berrie, working closely with Zentropa and the Dogme film movement. <i>Red Road</i> was a response to the Advance Party Challenge set by Lars Von Trier.²⁹</p> <p>Arnold came to the attention of the UK Film Council in 2003 when she received funding for her short film <i>Wasp</i> as</p>

²⁹ The Advance Party is the banner for films incorporating the characters originated by Lone Scherfig and Anders Thomas Jensen, after Lars von Trier had set the challenge of putting the same actors playing the same characters into different films authored by different directors.

part of the Cinema Extreme initiative, which is administered by The Bureau and co-funded by Film 4. *Wasp* had a remarkably successful and energetic festival run, culminating in an Academy Award for Best Live Action Short. After that, Arnold's work was embraced by the Development Fund, which actively supported the development of her first feature *Red Road*. Subsequently, the New Cinema Fund provided support in the form of funds for a pilot and a considerable tranche of production funding for the film. Arnold's second feature project, *Fish Tank* also received production and development funding from the Development Fund and New Cinema Fund respectively.

The early and active support given to Arnold by the UK Film Council had a direct impact on her career as a filmmaker. The Cinema Extreme short *Wasp* created the momentum, which led to *Red Road* and *Fish Tank*. With these films, Arnold has been able to guarantee her international reputation and raise the profile of UK filmmaking in general. The ongoing support and involvement of the UK Film Council has been instrumental in the making of these films.

Select filmography	UK Film Council role
<i>Milk (1998)</i> (short)	No evidence of UK Film Council support
<i>Dog (2001)</i> (short)	No evidence of UK Film Council support
<i>Wasp (2003)</i> (short)	£33,600 from New Cinema Fund between 14/05/2003 – 16/03/2005 (Cinema Extreme and Film4); Prints and Advertising funding for its festival run
<i>Red Road (2006)</i>	£10,692 from Development Fund 07/06/2005; £469,066 from New Cinema Fund between 16/08/2005 – 10/05/2006 (including £21,960 for Pilot); £83,325 from P & A Fund 31/10/2006. TOTAL £551,391
<i>Fish Tank (2009)</i>	£570,000 from New Cinema Fund 09/04/2008; £74,000 from New Cinema Fund 11/03/2009; £20,000 from Development Fund 23/04/2008. £70,000 from P & A Fund 12/08/2009. A bespoke amount of £50,000 through the female Signature Award was also awarded (Andrea Untitled) to enable Andrea Arnold to develop several projects at her own pace (for instance, for her next project, <i>The Cleaner</i>) TOTAL £784,000

Gillian Berrie (Producer)	
Lessons learned	
<ul style="list-style-type: none"> o Secondary talent development is well-suited to companies and producers with experience and established reputations. It often pays dividends in the form of successful and internationally recognised product o Secondary development of Gillian Berrie (in the form of slate funding and individual project investment) has simultaneously developed a world-class talent hub under the mantle of Sigma Films and the Govan Town Hall o Gillian Berrie’s thriving Glasgow career demonstrates how the UK Film Council has helped develop talent outside London 	
Facts:	
Born:	1967
Based in:	Glasgow
Company:	Sigma Films
A- ist awards:	2002 BAFTA Scotland, Outstanding Achievement Award
<p>Gillian Berrie is a prolific and internationally recognised film producer with a track-record of making commercially viable and innovative films. Together with her creative partners, Alistair and David Mackenzie, she founded the company Sigma Films in 1996. Gillian Berrie spearheaded an initiative, funded by Glasgow City Council, the European Regional Development Fund and Scottish Enterprise, that created Glasgow Film City in the Govan Town Hall. Sigma Films is based at Film City alongside other production companies, studio facilities and state of the art post-production facilities.</p> <p>Sigma Films began by producing short films before moving on to the production of feature films such as <i>Dear Frankie</i>, <i>Dogville</i>, <i>After the Wedding</i> and, most recently, <i>Hallam Foe</i>. Over the years, it has developed a portfolio of distinctive, critically acclaimed features. Sigma has collaborated with the Danish company Zentropa on Lars Von Trier’s <i>Dogville</i> and <i>Manderlay</i> as well as the Advance Party Project, which generated Andrea Arnold’s first feature <i>Red Road</i>. Berrie has also worked closely with Film 4 on numerous projects. Before founding Sigma, she worked freelance on a variety of projects, including <i>Ratcatcher</i>, and produced short films.</p> <p>The UK Film Council gave its first and - to date - most significant support to Berrie’s career development when it invested in <i>Red Road</i>. More recently, the Development Fund has invested in <i>Mr Tourette</i> and Sigma has produced</p>	

a Cinema Extreme short, <i>Navel</i> . In 2008, the UK Film Council awarded Sigma Films a Vision Award, which provides Berrie's company with slate funding for all its projects.	
Select filmography	UK Film Council role
<i>The Last Great Wilderness</i> (2002)	No evidence of UK Film Council support
<i>Red Road</i> (2006 – Executive Producer)	£10,692 from Development Fund 07/06/2005; £469,066 from New Cinema Fund between 16/08/2005 – 10/05/2006 (including £21,960 for Pilot); £83,325 from P & A Fund 31/10/2006. TOTAL £551,391
<i>When Children Play in the Sky</i> (2006)	No evidence of UK Film Council support
<i>Hallam Foe</i> (2007)	No evidence of UK Film Council support
<i>Dog Altogether</i> (2007 – Executive Producer)	Warp Films, Funded by Film4 and EM Media
<i>Mr. Tourette</i> (Working Title)	£10,000 from Development Fund 03/09/2008;
<i>Rounding Up Donkeys</i> (in development)	£350,000 from New Cinema Fund 12/12/2007
<i>Production Slate</i> (Sigma Films)	Production Company Vision Award of £75,000 from the Development Fund 03/12/2008 for bespoke Research and Development funding, to enable Sigma Films to best develop its vision

Gurinder Chadha (Writer-Director)**Lessons learned:**

- o UK Film Council intervention in Gurinder Chadha’s career has involved both primary and secondary talent development
- o Chadha’s career indicates that once a reputation for talent is established, finance can often be sought from private sources
- o Gurinder Chadha’s career trajectory is an example of how a timely though relatively modest investment in a project can propel a director’s career into the mainstream
- o In the case of *Bend It Like Beckham* secondary development of Chadha’s work was the result of primary talent development reflected by Chadha’s relationship with UK Film Council executives
- o The example of *Bend it like Beckham* shows how talent development has added cultural value. The film reached a wide international audience, spreading an image of a diverse contemporary Britain, with the UK Film Council’s support and seal of approval
- o UK Film Council investment performs a double enabling function for projects, both funding projects and encouraging other organisations to invest

Facts:

Born: 1960
 Based in: London
 Agent: ICM
 A- List awards: WGA Best Original Screenplay Award 2004 for *Bend it Like Beckham* shared with Paul Mayeda Berges and Guljit Bindra

Gurinder Chadha is renowned for directing immensely popular comedy dramas, sometimes set amongst the UK's south Asian community. She began her career working in television, directing magazine programmes and documentaries.

The UK Film Council made a crucial intervention in Chadha's career in 2000 when it invested in *Bend it like Beckham*. Chadha's fourth feature was having trouble finding financiers, but with the UK Film Council's backing the film was able to secure the remainder of its financing. Budgeted at approximately £3 million, the film went on to gross US\$32,543,449³⁰ at the international box office and secured Chadha's reputation as a world-class director.

Select filmography	UK Film Council role
<i>Bhaji on the Beach</i> (1993)	N/A
<i>A Nice Arrangement</i> (1994)	N/A
<i>What's Cooking</i> (2000)	N/A
<i>Bend it Like Beckham</i> (2002)	£945,043 from interim production fund 16/08/2000
<i>Bride and Prejudice</i> (2004)	No evidence of UK Film Council support
<i>Angus, Thongs & Perfect Snogging</i> (2008)	No evidence of UK Film Council support
<i>It's a Wonderful Afterlife</i> (2010)	No evidence of UK Film Council support
Other UK Film Council involvement:	
On January 7, 2009 the Development Fund invested £50,000 through the female Signature Award, to enable her to continue bespoke development on a number of projects.	

³⁰ Source: Box Office Mojo <http://www.boxofficemojo.com/movies/alphabetical.htm?letter=B&page=2&p=.html>

Noel Clarke (Writer-Director)	
<p>Lessons learned:</p> <ul style="list-style-type: none"> o The UK Film Council’s primary intervention in Clarke’s career enabled him to expand his repertoire from acting to writing and directing features o Clarke’s career is an instance of both primary and secondary talent development working hand-in-hand. <i>Adulthood</i> benefited from the personal attention and input of New Cinema Fund executives in tandem with fiscal support o The progression of Clarke’s career is an example of how the UK Film Council’s different funds can perform their separate functions in a complementary way, together nurturing and guiding the careers of new talent. Some argue that this should be the case more often o Development of Clarke shows the UK Film Council investing in diversity and a youth audience 	
<p>Facts:</p> <p>Born: 1975 Based in: London Agent: N/A A-list awards: 2009 BAFTA Rising Star Award</p>	
<p>Noel Clarke is recognised as one of Britain’s most promising young filmmakers. He was already established as a successful actor, working on television series such as <i>Casualty</i>, <i>The Bill</i> and <i>Doctors</i>, before his success as a writer-director with <i>Kidulthood</i>.</p> <p>The UK Film Council’s backing enabled Clarke to get his first feature film off the ground, and in the wake of its success, move forward to making his second feature. The UK Film Council investment in <i>Adulthood</i> was both financial and logistical, and executives worked closely with Clarke to support his vision and enable his working methods which relied on workshops rather than conventional script development.</p>	
Select filmography	UK Film Council role
<i>Licks</i> (2002)	No evidence of UK Film Council support

<i>Kidulthood (2006)</i>	£10,000 from Development Fund 17/12/2003;
<i>Adulthood (2008)</i>	£519,999 from New Cinema Fund 08/08/2007; £50,000 from New Cinema Fund 18/09/2007; TOTAL £569,999
<i>Dispatched (2009)</i>	Currently in development on <i>Dispatched</i> ; funding from the Development Fund 29/10/2009

Andrew Eaton (Producer)	
<p>Lessons learned</p> <ul style="list-style-type: none"> o Andrew Eaton’s contact with UK Film Council investment shows how secondary talent development can raise the international profile of UK film by enabling the production of distinctive films and the development of outstanding filmmakers o By investing in Andrew Eaton’s career the UK Film Council has invested in individual career development at the same time as nurturing a company and creative communities 	
<p>Facts:</p> <p>Born: 1960 Based in: London Company: Revolution Films A-list awards: 2004 BAFTA for Best Film not in English Language</p>	
<p>Andrew Eaton is an internationally respected film producer, perhaps most famous for his long-standing collaboration with the director Michael Winterbottom. Together they formed Revolution Pictures in 1994. Since then, they have made a number of award-winning feature films, and gained a reputation for making films that are topical, provocative and eclectic. By 2003, Revolution Films was one of the UK’s most vibrant and prolific film companies, with successes such as <i>24 Hour Party People</i> under its belt.</p> <p>The UK Film Council has made four project specific investments in Eaton’s work, and more recently granted Revolution Films a Vision Award. While investments made in single projects have enabled Eaton to produce films such as <i>Genova</i>, <i>Snow Cake</i> and <i>Code 46</i> (all directed by Winterbottom), the Vision Award has supported a myriad of projects from <i>Red Riding</i> to <i>Murder in Samarkand</i>. In effect, the Vision Award underwrites the ongoing success of Revolution Films and Eaton together. Indirectly, it supports the work of writers and directors including Winterbottom, James Marsh, Hossein Amini and Paul Greengrass, who all work with him.</p>	
Select filmography	UK Film Council role
<i>Go Now (1996)</i>	N/A
<i>Jude (1996)</i>	N/A

<i>The James Gang (1996)</i>	N/A
<i>Resurrection Man (1996)</i>	N/A
<i>I Want You (1998)</i>	N/A
<i>Wonderlust (1999)</i>	N/A
<i>With or Without You (1999)</i>	N/A
<i>The Claim (2000)</i>	N/A
<i>24 Hour Party People (2002)</i>	No evidence of UK Film Council support
<i>Heart Lands (2002 – Executive Producer)</i>	No evidence of UK Film Council support
<i>In This World (2002)</i>	No evidence of UK Film Council support
<i>Bright Young Things (2003 – Executive Producer)</i>	No evidence of UK Film Council support
<i>Code 46 (2003)</i>	£1,565,063 from Premiere Fund 04/12/2002; £10,799 from Premiere Fund 05/11/2003; TOTAL £1,575,862
<i>9 Songs (2004)</i>	No evidence of UK Film Council support
<i>A Cock and Bull Story (2005)</i>	No evidence of UK Film Council support
<i>Snow Cake (2006)</i>	£1,000,000 from Premiere Fund 16/02/2005; £100,000 from Premiere Fund 05/07/2005; TOTAL £1,100,000

<i>The Road to Guantanamo (2006)</i>	No evidence of UK Film Council support
<i>A Mighty Heart (2007)</i>	No evidence of UK Film Council support
<i>Genova (2008)</i>	£500,000 from New Cinema Fund 10/04/2007
<i>Red Riding 1974 (2009)</i>	See below
<i>Red Riding 1980 (2009)</i>	See below
<i>Red Riding 1983 (2009)</i>	See below
<i>The Killer Inside Me (2010)</i>	No evidence of UK Film Council support
<i>Promised Land (In development)</i>	£33,500 from Development Fund 24/09/2008;
<i>Seven Days (2012)</i>	No evidence of UK Film Council support
<i>Murder in Samarkand (2011)</i>	No evidence of UK Film Council support
Production slate (Revolution Films)	Production Company Vision Award of £75,000 from the Development Fund 03/12/2008

Paul Greengrass (Director)	
Lessons learned:	
<ul style="list-style-type: none"> o UK Film Council’s investment can enable talent to become established enough to command funds from other sources o UK Film Council secondary development in the case of <i>Bloody Sunday</i> made a crucial intervention in Greengrass’s career which has previously suffered 	
Facts:	
Born: 1955	
Based in: UK	
Agent: Independent Talent Group	
A-list awards: 1989 OCIC Award at Berlin Film Festival for <i>Resurrected</i> ; 2002 Golden Bear at Berlin Film Festival for <i>Bloody Sunday</i> ; 2007 David Lean Award for Direction at BAFTAS for <i>United 93</i>	
<p>Paul Greengrass is the flag bearer for UK filmmaking talent, and an A-list director who has cemented his reputation with the Jason Bourne films. He is also the chair of Directors UK.</p> <p>Greengrass cut his teeth on the <i>World in Action</i> television series; there was a 13-year gap between his feature debut and <i>Bloody Sunday</i>, the film that was the major turning point of his career and brought him mainstream recognition. It is doubtful whether this would have happened without the UK Film Council’s intervention in his career.</p> <p>The UK Film Council invested in the feature-length drama <i>Bloody Sunday</i> in 2001 and 2002. Broadcast on BBC 1, it brought Greengrass the kudos and recognition that helped him move on to directing <i>The Bourne Supremacy</i>. The success and popularity of the Bourne films has established Greengrass as one of the world’s most fluent and bankable film directors.</p>	
Select filmography	UK Film Council role
<i>Resurrected (1989)</i>	N/A
<i>Bloody Sunday (2002)</i>	£250,000 (Resubmission) from New Cinema Fund 14/02/2001; £37,500 from New Cinema Fund 10/07/2001; £12,000 from New Cinema Fund

	23/01/2002; TOTAL £299,500
<i>The Bourne Supremacy (2004)</i>	No evidence of UK Film Council support
<i>Crosstown traffic (2004)</i>	Funding from the Development Fund 30/04/04
<i>United 93 (2006)</i>	No evidence of UK Film Council support
<i>The Bourne Ultimatum (2007)</i>	No evidence of UK Film Council support
<i>Green Zone (2010)</i>	No evidence of UK Film Council support
<i>They Marched into Sunlight (2010)</i>	No evidence of UK Film Council support
<i>Untitled Jason Bourne Project (2011)</i>	No evidence of UK Film Council support

Matt Greenhalgh (Writer)	
Lessons learned:	
<ul style="list-style-type: none"> o It has been argued that UK Film Council Funds are producer-focused, however Matt Greenhalgh’s career demonstrates how schemes can support and nurture the work of individual writers o Investment in Greenhalgh first feature screenplay <i>Nowhere Boy</i> raises the profile of British culture. With a British subject (John Lennon) and top UK talent on board (Greenhalgh and established Brit-Artist Sam Taylor Wood) the film promises to be highly regarded internationally 	
Facts:	
Born: 1972	
Based in: Manchester	
Agent: N/A	
A-list awards: 2008 BAFTA Carl Foreman Award for the Most Promising Newcomer	
<p>Matt Greenhalgh’s first feature screenplay <i>Control</i> put him on the map as one of the UK’s most promising young screenwriters. Before writing <i>Control</i>, Greenhalgh enjoyed a successful career in television, working on TV dramas produced by the Manchester-based company Red.</p> <p>The UK Film Council invested in the development and production of Greenhalgh’s second feature, <i>Nowhere Boy</i>, which is about John Lennon’s childhood and has been directed by artist Sam Taylor-Wood. <i>Nowhere Boy</i> closed the 2009 London Film Festival.</p>	
Select filmography	UK Film Council role
Control (2007)	No evidence of UK Film Council support
<i>Matt Greenhalgh Untitled</i> aka <i>Acid Burn</i> (2009)	Funding from the Development Fund 01/07/09
<i>Nowhere Boy</i> (2009)	£35,500 from Development Fund 09/04/2008; £1,200,000 from Premiere Fund 29/10/2008; TOTAL £1,235,500

Christopher Hampton (Writer-Director)	
Lessons learned:	
<ul style="list-style-type: none"> o Christopher Hampton’s career shows how the UK Film Council exercises secondary talent development to raise the profile of high-end British talent through prestige projects and consequently British culture o UK Film Council investment in A-List UK talent, attracts of Hollywood A-List (Michelle Pfeiffer) to work in British film o Investment in Hampton’s career has raised the profile of UK talent abroad and maintains UK’s reputation for prestige films as well as gritty or low-budget production 	
Facts:	
Born:	1946
Based in:	London
Agent:	Casarotto Ramsay & Associates Ltd
A-list awards:	1989 Best Adapted Screenplay Oscar® for <i>Dangerous Liaisons</i> ; 1989 Best Adapted Screenplay BAFTA 1995 Cannes Special Jury Prize for <i>Carrington</i>
<p>Christopher Hampton is a world-class screenwriter, playwright, translator and director. He is known for his adaptations of classic literature and for writing films with literary or artistic themes. His name is synonymous with high quality drama which brings the classics to a wide audience.</p> <p>The UK Film Council helped to reunite the team behind <i>Dangerous Liaisons</i> when it enabled Hampton to work with director Stephen Frears and actress Michelle Pfeiffer on <i>Cheri</i>, an adaptation of Colette’s novel of the same name. The film was released in 2009 and has grossed US\$2,715,657³¹ to date worldwide.</p>	
Select filmography	UK Film Council role
<i>The Honorary Consul (1983)</i>	N/A

³¹ Source: Box Office Mojo <http://www.boxofficemojo.com/movies/alphabetical.htm?letter=C&page=2&p=.html>

<i>The Good Father (1985)</i>	N/A
<i>Dangerous Liaisons (1988)</i>	N/A
<i>Carrington (1995)</i>	N/A
<i>Total Eclipse (1996)</i>	N/A
<i>Mary Reilly (1996)</i>	N/A
<i>The Quiet American (2002)</i>	No evidence of UK Film Council support
<i>Imagining Argentina (2003)</i>	No evidence of UK Film Council support
<i>Atonement (2007)</i>	No evidence of UK Film Council support
<i>The Post Birthday Girl (2007)</i>	Earmarked for funding via the Capitol Slate and Pathe Slates
<i>The Thirteenth Tale (2007)</i>	Earmarked for funding via the Capitol Slate and Pathe Slates
<i>Cheri (2009)</i>	£1,000,000 from Premiere Fund 16/04/2008; also <u>Pilot Fund</u> ³²
<i>East of Eden (2009)</i>	No evidence of UK Film Council support
<i>The Talking Cure (2009)</i>	Funding from the Development Fund 23/09/09
<i>Jonathan Strange & Mr Norrell (2010)</i>	No evidence of UK Film Council support

³² In 2009, the Premiere Fund developed a new pilot scheme aimed at features that had already applied to the Fund. One of the objectives of the scheme is to give the director the opportunity to demonstrate his/her artistic abilities on the big screen prior to the first day of principal photography. Website: http://www.ukfilmcouncil.org.uk/media/pdf/i/q/Premiere_Fund_-_guidelines__updated_March_2009_.pdf

Mark Herbert (Producer)	
Lessons learned	
<ul style="list-style-type: none"> o Mark Herbert’s trajectory demonstrates how, by helping develop one company such as Warp Films/Warp X, the UK Film Council can develop a whole stable of talent through a dynamic producer; o Herbert has benefited from primary and secondary talent development; <p>The Warp X business model shows how small budgets and modest investments can actually give a low-risk/high-return edge which makes them attractive to finance; Warp X offers the added advantage of being a hothouse for new UK talent, as its projects are targeted at new writers and directors;</p> <ul style="list-style-type: none"> o Herbert’s career shows how the UK Film Council can generate a sustainable film industry in the regions, in partnership with the RSAs – in the case of Warp X, with Screen Yorkshire; o Through Warp X, the UK Film Council works in partnership with Film4. 	
Facts:	
Born:	N/A
Based in:	Sheffield
Company:	Warp Films and Warp X
A-list awards:	2008 BAFTA Best British Film for <i>This is England</i> shared with Shane Meadows; 2003 BAFTA Best Short Film for <i>My Wrongs</i> 8245-8249 shared with Chris Morris
<p>Mark Herbert has a reputation as a dynamic producer of hard-hitting, low-budget films ranging from macabre comedies and thrillers to experimental shorts. Herbert runs two production companies, Warp Films and Warp X. The latter is specifically dedicated to producing super-low-budget digital features with funding from the UK Film Council’s New Cinema Fund and Film4. Warp X works in partnership with Screen Yorkshire and Optimum Releasing, which provides its films with a smooth journey through production to distribution – both theatrical and DVD. Films made through the Warp X project include <i>Donkey Punch</i> and <i>Hush</i>.</p>	

At the other end of the spectrum, through Warp Films (the sister company of Warp Records) Herbert has produced prize winning films, most famously *This is England* directed by Shane Meadows, as well as shorts such as *Rubber Johnny* (directed by Chris Cunningham) and *My Wrongs 8245-8249* (directed by Chris Morris). Herbert's latest venture with Meadows, the comedy *Le Donk and Scor-Zay-Zee* – was released in the UK in October 2009.

The UK Film Council plays an instrumental role in the vitality of Warp Films and Warp X. The investment in Warp X and consequent partnership with Warp Films and Mark Herbert reinforces the individual strengths of each venture. The UK Film Council has also given Warp X a company Vision Award – effectively six years' of development funding. It has also made single investments in individual projects such as *This is England*.

Select filmography	UK Film Council role
<i>Dream (2001)</i> (short)	No evidence of UK Film Council support
<i>My Wrongs 8245-8249 (2002)</i> (short)	No evidence of UK Film Council support
<i>Dead Man's Shoes (2004)</i>	No evidence of UK Film Council support
<i>Rubber Johnny (2005)</i> (short)	No evidence of UK Film Council support
<i>Scummy Man (2006)</i> (short)	No evidence of UK Film Council support
<i>Dog's Mercury (2006)</i> (short)	£25,000 from New Cinema Fund on 03/05/2006 Cinema Extreme Project
<i>Grow Your Own (2007 - Executive Producer)</i>	£400,000 from New Cinema Fund 11/07/2006; £30,000 from New Cinema Fund 14/03/2007; TOTAL £430,000
<i>A Complete History of My Sexual Failures (2008)</i>	£241,230 from New Cinema Fund 12/09/2006; Warp X Project
<i>All Tomorrow's Parties (2009, Executive Producer)</i>	£158,157 from New Cinema Fund 14/11/2007

	Warp X Project
<i>Donkey Punch (2008)</i>	£445,000 from New Cinema Fund 20/12/2006; £12,490 from New Cinema Fund 19/12/2007; Warp X Project TOTAL £457,490
<i>Crack Willow (2008)</i>	£50,000 from New Cinema Fund 28/02/2007; £20,000 from New Cinema Fund 18/07/2007; £75,000 from New Cinema Fund 19/12/2007; TOTAL £145,000
<i>Bunny and the Bull (2009)</i>	£239,590 from New Cinema Fund 07/05/2008 Warp X Project
<i>Hush (2009)</i>	£299,983 from New Cinema Fund 26/06/2008 Warp X Project
<i>Tyrannosaur (In development)</i>	No evidence of UK Film Council support
<i>Provenance (In development)</i>	£12,500 from New Cinema Fund on 25/09/2007 Warp X Project – Low-Fi Sci-Fi
<i>She, A Chinese (2009)</i>	£11,663 from New Cinema Fund on 07/02/2008 Warp X Project
<i>Production Slate (Warp X)</i>	£1,000,000 by the New Cinema Fund on 03/09/2008 for the Management of all Warp X projects
<i>Submarine (In development)</i>	£700, 000 from New Cinema Fund on 29/07/2009

<p><i>The 8th Vein (In development)</i></p>	<p>£21,250 from Development Fund on 06/12/2006; £20,000 from Development Fund on 01/05/2007</p> <p>TOTAL £41,250</p>
<p><i>Le Donk and Scor-Zay-Zee (2009)</i></p>	<p>£4,745 from Distribution and Exhibition Fund on 02/09/2009</p>
<p><i>Production Slate (Warp Films)</i></p>	<p>Production Company Vision Award of £75,000 from the UK Film Council Development Fund on 03/12/2008</p>

James Marsh (Director)	
Lessons learned:	
<ul style="list-style-type: none"> o The UK Film Council enables and helps establish the careers of internationally recognised UK directors, through secondary talent development and active project investment; o New Cinema Fund investment in James Marsh was followed by Development Fund investment to establish him as a UK talent; o Investment is made in the work of emerging talent that has already proved itself on other projects. 	
Facts:	
Born:	1963
Based in:	Copenhagen
Agent:	Independent Talent Group
A-List Awards:	2009 Academy Award Best Documentary for <i>Man on Wire</i> ; 2001 BAFTA TV Award for Specialised Programme or Series for <i>Wisconsin Death Trip</i> shared with Maureen Ryan and Anthony Wall
<p>James Marsh has earned a reputation as a director of elegant and eccentric documentaries, though he has also made a well-received feature film, <i>The King</i>, starring Gael Garcia Bernal. In 2009 Marsh won an Oscar for <i>Man on Wire</i>, which documented Roland Petit’s artistic heist atop New York’s World Trade Centre in 1974. More recently, Marsh directed the 1980 segment of <i>Red Riding</i> (produced by Andrew Eaton).</p> <p>Marsh began his career as a researcher at the BBC, later working as a director for the Arena programme. During the 1990s, he made award winning television documentaries such as <i>The Burger and the King</i> (1996) about Elvis and his strange eating habits, and <i>Troubleman</i> (1994), which told the story of Marvin Gaye’s assassination. He is currently in development on the documentary feature <i>Dream Diaries</i>, which will be produced by Wall to Wall who also produced <i>Man on Wire</i>.</p> <p>The UK Film Council made three crucial interventions in the making of <i>Man on Wire</i>, Marsh’s breakout film. The final investment made by the Distribution and Exhibition Fund ensured that the film would have a theatrical release. Marsh’s next project, <i>Dream Diaries</i>, has received money from the Development Fund and Film4.</p>	

Select filmography	UK Film Council role
<i>Wisconsin Death Trip (1999)</i>	N/A
<i>The Team (2005)</i>	No evidence of UK Film Council support
<i>The King (2005)</i>	No evidence of UK Film Council support
<i>Man on Wire (2008)</i>	£35,000 from New Cinema Fund 07/02/2008; £350,000 from new Cinema Fund 07/02/2007; £104,567 from Distribution & Exhibition 25/06/2008; TOTAL £489,567
<i>Project NIM (2008)</i>	Funding from Development Fund 01/10/2008
<i>Dream Diaries (working title – in development)</i>	£15,036 from Development Fund 01/10/2008
<i>Strangers (2009)</i>	Funding from Development Fund 25/11/2009

Rachel Robey (Producer)	
<p>Lessons learned:</p> <ul style="list-style-type: none"> o Rachel Robey’s career is an instance of the UK Film Council working in conjunction with the RSAs and Skillset ,from whom Robey has also received support; o Robey has received considerable secondary development support from the UK Film Council in the form of project funding; she has also benefited from primary development through training funded by the UK Film Council and its partners; o The UK Film Council is developing a sustainable film industry in the regions; o UK Film Council uses secondary talent development to foster a creative hub through its support of a single production company. 	
<p>Facts:</p> <p>Born: N/A Based in: Nottingham Company: Wellington Films</p>	
<p>Together with her partner and husband Alastair Clark, Rachel Robey has produced some of the most popular British feature films of the last ten years and numerous award-winning shorts. Robey set up the production company Wellington films with Clark in 2000 after the couple met at a film training course at Intermedia Film and Video.</p> <p>The UK Film Council has played an ongoing and sustained role in the development of Rachel Robey’s career, from the highly acclaimed and successful feature <i>London to Brighton</i> onwards.</p>	
Select filmography (as producer)	UK Film Council role
<i>London to Brighton (2006)</i>	£184,566 from New Cinema Fund 13/06/2006; £40,000 from Exhibition & Distribution;

	TOTAL £224,566
<i>Island (2007)</i>	£24,991 from New Cinema Fund 19/06/2007; Cinema Extreme Project
<i>Better Things (2008)</i>	£255,000 from New Cinema Fund 01/08/2006; £14,321 from New Cinema Fund 26/09/2006; £31,533 from New Cinema Fund 02/07/2007; £2,995 from New Cinema Fund 02/04/2008; TOTAL £303,849
<i>Unmade Beds (2009)</i>	£428,369 from New Cinema Fund 07/08/2007; £5,000 from New Cinema Fund 18/03/2009; TOTAL £453,369
<i>Crying with Laughter (2009)</i>	No evidence of UK Film Council support
<i>A Man's Story (2010)</i>	£13,500 from Development Fund 10/09/2008; £30,000 from New Cinema Fund 06/05/2009; TOTAL £43,500

<p>Sam Taylor-Wood (Director)</p>
<p>Lessons learned</p> <ul style="list-style-type: none"> o Sam Taylor-Wood’s entry into feature filmmaking shows that the UK Film Council Council develops prestige British talent through primary and secondary talent development; o The UK Film Council has developed creative collaborations between high quality writers and directors, thus fostering a sustainable industry, by connecting Taylor-Wood and Matt Greenhalgh; o <i>Nowhere Boy</i> is an example of how the UK Film Council backs films that will represent British culture internationally and promote the brand of British talent; o Taylor-Wood’s career demonstrates how the UK Film Council develops filmmakers from diverse backgrounds outside conventional industry tracks; o By supporting Taylor-Wood, the UK Film Council evinces its commitment to developing the career of an under-represented constituency, (ie female directors).
<p>Facts: Born: 1967 Based in: London Agent: D&V Management</p>
<p>Sam Taylor-Wood had already established herself as a contemporary artist of note (as part of the YBA Young British Artists movement in the 1990s) before she turned her hand to filmmaking. Her first short, <i>Destricted</i> (2006) was one of seven films made in a series about pornography; other filmmakers who contributed to the series included Matthew Barney, Larry Clark and Gaspar Noe. Taylor-Wood’s second short, <i>Love You More</i> (2008), which was commissioned by Film 4 and written by Patrick Marber, was nominated for Best Short Film at both Cannes and BAFTA.</p> <p>Along with the producers Ecosse Films, the UK Film Council was instrumental in pairing Taylor-Wood with the screenplay of <i>Nowhere Boy</i>, thus facilitating her debut as a feature director.</p>

Select filmography	UK Film Council role
Nowhere Boy (2009)	£35,500 from Development Fund 09/04/2008; £1,200,000 from Premiere Fund 29/10/2008; TOTAL £1,235,500

Appendix 8 - International comparators

Lessons learned, international best practice

- o Forging links between producers, directors and writers, with a view to creating sustainable partnerships and collaborations, is considered to be vital by all talent developers
- o Generating networks and collaborations helps foster sustainable careers for writers, directors and producers
- o Tracking the progression of talent after agency and workshop intervention is a vital aspect of talent development
- o The marriage of viable projects with distinctive talent is seen as one of the keys to successful talent development
- o Production hubs such as Zentropa are ideal places to develop and nurture new producing talent
- o Global partnerships between screen agencies and workshops are common amongst the most respected talent developers
- o National partnerships between talent developers, screen agencies and conservatories benefit talent
- o Increasing the number of entries to the industry helps talent emerge and flourish
- o There is industry-wide concern about what happens to talent after the first feature film
- o Contact between experienced industry veterans and new talent is a vital learning tool, even for talent with the training in place
- o Focused time and space offered by workshops and funding bodies is an invaluable part of successful project development

International comparators undertaken for this study include:

- Binger Institute – Amsterdam, Netherlands
- Zentropa – Copenhagen, Denmark
- Sundance Institute – Park City, Utah, USA
- Screen Australia – Talent Escalator

- Cannes Cinefondation
- Atelier du Cinéma Européen – Paris, France

Binger Institute – Amsterdam, Netherlands

Founded in 1996, the Binger Filmlab offers screenwriters, script editors, directors and producers³³ the opportunity to attend a five-month intensive workshop in Amsterdam. The Director of the Institute is Ido Abrams, and programme advisers include Hal Hartley, Susan Shilliday and Gillies McKinnon.³⁴

Binger sees itself as a development lab, and a place of discovery or experimentation for filmmakers. It has a partnership with the Sundance Institute in Utah and the Cannes Cinéfondation in Paris, and fosters an independent spirit in its participants.

The four programmes on offer are:

- o Script development;
- o Directors coaching;
- o Script editors; and
- o Creative producers³⁵

Each programme offers participants five months in which to focus entirely upon their projects; access to industry contacts; and the opportunity to watch experienced executives and filmmakers at work. Binger emphasises that it offers development and coaching, as opposed to training; it is assumed that participants already have high levels of training in their chosen field.

Programmes at Binger are selective, and selection criteria include:

- o Talent of the writer/director;
- o Quality of the project;
- o Strength of the voice;
- o Practitioner’s awareness of his/her strengths and weaknesses;
- o Viability of the project.

Participants live in Amsterdam for the duration of the programme and immerse themselves in the course. Courses cost participants €1,500, and although scholarships are available, Binger encourages individuals to secure backing – from a producer or their local screen agency – to support their

³³ Source: Binger Filmlab website <http://www.binger.nl/site/index/programmes>

³⁴ http://www.binger.nl/site/index/our_advisors

³⁵ <http://www.binger.nl/site/index/programmes>

stint at the Institute. Projects and individuals with some form of local backing in place are considered to be more viable than those without. It is also important for participants to be able to focus entirely upon their projects, without having to worry about living expenses.

Binger has worked with a number of UK filmmakers, including practitioners with UK Film Council or RSA backing. The Institute focuses particular energy upon following alumni of the programmes and tracking their development, though in an ideal world they would be able to dedicate more resources to this aspect of their work.

The Binger Institute receives funds from the Dutch Ministry of Education, Culture and Science, and the Education Audiovisual and Culture Executive Agency MEDIA.³⁶ Filmmakers from all over the world attend the Binger programme, and the Institute enjoys production partnerships with New Zealand, Australia, South Africa, Iceland and a selection of German Regional Screen Agencies.

Lessons learned:

- o Tracking talent is an important activity that requires plentiful resources;
- o Binger finds that talent is most effectively developed when it is engaged on viable projects that can withstand market reality;
- o Workshops such as Binger work well with local and national screen agencies to hot house promising talent;
- o Often, Binger looks to national screen agencies to identify and back talent before admission; backing from a screen agency can mean that a project is more viable, as it is seen to have a seal of approval; as part of a virtuous circle, the UK Film Council also seeks out talent that has attended workshops;
- o Binger emphasises the importance of sustained relationship between producers, writers and directors;
- o Binger’s talent development is pitched at international filmmakers, and it enjoys global partnerships.

³⁶ http://www.binger.nl/site/index/our_partners
Olsberg|SPI

Zentropa – Copenhagen, Denmark

Zentropa was founded in 1992 by Lars von Trier and Peter Albaek Jensen, and is the largest film production company in Scandinavia.³⁷ Fifty percent of the company is owned by Nordisk; another 25% is equally shared between Lars Von Trier and Peter Albaek Jensen, while a further 25% is owned by other producers in the Zentropa group.³⁸

Zentropa develops talent in three ways:

- o By providing a production hub or studio for a variety of producers;
- o Through Station Next – a Saturday school for children and collaborations with high schools; and
- o Via the Midget Arrangement – an internship programme for production assistants.

The Studio

Zentropa is a studio facility based outside Copenhagen, offering producers such as Meta Louise Foldager, Ib Tardini, Jonas Bagger and Peter Engel⁵³ a variety of resources. It boasts a decentralised production model with in house facilities, including post-production facilities, equipment rental and studio space for participating producers.³⁹ Zentropa aims to create "space for new ideas and alternative methods of productions".⁴⁰ Films made under its auspices range from *Anti Christ* to *Festen*. Zentropa emphasises 'the sacred alliance' between the producer and director.

Station next – "Getting them when they are young"

Zentropa aims to develop and spot talent at the earliest possible stage in an individual's growth. To this end, they have founded a Saturday school inspired by the UK's Children's Film Unit, for children aged 13 to 16. The school targets children from rural areas and otherwise under-represented groups, who Zentropa feels may otherwise have a harder time breaking into the industry.

The Saturday film school is supplemented by curriculum tie-ins with certain local high schools where students are taught elements of film history, theory and appreciation in their classes. This means that along with practical skills the students have a sophisticated film vocabulary by the time they leave school. Peter Albaek Jensen points out that this accelerates talent development by exposing young people to professional filmmaking from an earlier age than usual. By the age of 18, students at Station Next have the confidence and experience to make sophisticated films. Zentropa is currently in pre-production with a feature made by a young filmmaker who has emerged from this programme.

Station Next is seen to provide a parallel stream to the National Film School of Denmark's talent development which, though very good, cannot be made available to every kind of student or filmmaker. Zentropa likes to seek out talent with an element of "wildness and willingness", and emphasises that it is vital to open as many doors into the industry as possible.

³⁷ Source; Zentropa website http://www.zentropa.dk/about/historie?new_language=1

³⁸ http://www.zentropa.dk/about/historie?new_language=1

³⁹ http://www.zentropa.dk/about/historie?new_language=1

⁴⁰ http://www.zentropa.dk/about/historie?new_language=1

It is felt that Station Nikst can provide a parallel stream to the National Film School's talent development, which though very good cannot reach every variety of student or filmmaker. Zentropa likes to seek out talent with an element of *wildness and willingness* and emphasizes that creating as many doors as possible into the industry is vital to open as many doors into the industry as possible..

The Midget Arrangement – a structured internship programme

Zentropa trains aspiring producers through its structured three-year internship programme.⁴¹ The first six-months of the internship are unpaid, thereafter interns are paid a modest salary which increases in the second and third years. It is assumed that interns have no prior experience and they begin as office runners and graduate to working as Production Assistants. In the second year interns continue in the production office before moving on to positions as on-set production staff in their third year. After completing the three year programme some interns join the Danish Film School's producing stream, while others pursue jobs as production assistants, later moving on to work as 2nd Assistant Directors.

Lessons learned:

- o Zentropa is committed to talent development as a central part of its vision;
- o For Zentropa, talent development means sourcing unusual talent from under-represented groups to nurture surprising films;
- o The 'sacred alliance' between directors and producers is emphasised at all stages of Zentropa's work; scripts are developed with a producer on board from the start;
- o Talent development starts at an early age, at school;
- o Zentropa's recipe for successful talent development is to open as many doors into the industry as possible.

⁴¹ http://www.zentropa.dk/jobs/zentropa_backstage/Olsberg|SPI

Sundance Institute – Park City, Utah, USA

The Sundance Institute is dedicated to independent filmmaking:

“Sundance Institute is a non-profit organization dedicated to the discovery and development of independent artists and audiences. Through its programs, the Institute seeks to discover, support, and inspire independent film and theatre artists from the United States and around the world, and to introduce audiences to their new work.”⁴²

Over the years, alongside the annual film festival held in January, the Sundance labs have earned a reputation as a hothouse of new independent filmmaking talent from across the world. Alumni of the Screenwriters Lab include PT Anderson, Darren Aronofsky and Shirin Neshat; alumni of the Directors Lab include Kimberley Pierce and Andrea Arnold.

Founded by Robert Redford in 1981, the Sundance Institute offers:

- o Screenwriters Lab, a five-day script development lab held twice a year;
- o Directors Lab, a 3-4 week lab held annually in June;
- o Film Composers Lab;
- o Creative Producing Lab.

Entry to the labs is competitive, dependent upon the quality and potential of the projects and filmmakers in question.

The Sundance labs are places of experiment and exploration, which offer participants the opportunity to workshop their projects under the guidance of prominent industry professionals in their chosen field. Participants also have the opportunity to meet and work with a community of peers. The high-powered industry network on offer at Sundance is an added advantage for participants.

No specific charge is made for lab attendance, but produced projects are asked to contribute a percentage of their production budget to the Sundance Institute (which is itself funded by a circle of voluntary patrons and donors).⁴³

⁴² Source: Sundance Institute website http://www.sundance.org/press_subgen.html?articleID=1&colorCode=red
⁴³ http://www.sundance.org/press_subgen.html?articleID=1&colorCode=red

Lessons learned:

- o Sundance offers participants the opportunity to workshop their projects;
- o Sundance also offers access to a high-powered network of industry professionals and peers;
- o Writers, producers and directors work together at the workshops to improve projects;
- o Contingent upon receipt of a proportion of the budgets of films produced after lab participation, there is no upfront charge for attending a lab, which means that filmmakers are supported when they most need it. At the same time, they are able to use their success to give back to the institute. The hidden benefit of this system is that both the institute and the participants have a concrete incentive to ensure successful production of projects.

Screen Australia – Talent Escalator

Within its various streams of development and production funding, Screen Australia currently offers four schemes specifically dedicated to primary talent development. These are housed within Screen Australia’s Talent Escalator initiative:⁴⁴

- o Springboard Short Film Initiative, which bridges the gap between making shorts and features through a pilot scheme;
- o Short Film Completion Fund;
- o Industry internships;
- o A varied slate of targeted initiatives - either
 - o (a) project-based initiatives for writer/producer/director teams, or
 - o (b) skills-based initiatives (seminars, lectures and networking events).

Other Screen Australia schemes that touch upon talent development more generally are the Enterprise Scheme, which assists the development and creation of viable screen businesses,⁴⁵ single project development funds for writers and directors (for features both documentary and fiction) that facilitate participation in international script workshops, and production funds for short animation, feature-length documentary and drama projects. Screen Australia runs a separate, dedicated indigenous content stream and also supports talent through its provision of marketing funds for a variety of projects.

Lessons learned:

- o Through its industry internships and targeted initiatives, Screen Australia offers professional development for writers, directors and producers specifically designed for their differing needs;
- o Screen Australia has a separate stream for indigenous filmmakers;
- o The Talent Escalator programmes target talented practitioners at different levels of career development with tailor made schemes;
- o Screen Australia makes networking and relationship-building an integral part of its talent development strategy.

⁴⁴ Source: Screen Australia website http://www.screenaustralia.gov.au/industry_support/Development/TalEsc.asp

⁴⁵ http://www.screenaustralia.gov.au/industry_support/Development/Enterprise.asp

Cannes Cinefondation

Cannes Cinéfondation aims “to inspire and support the next generation of filmmakers”.⁴⁶ Since 1998, it has offered three strands of talent development that run in parallel with the Cannes Film Festival’s mainstream support and promotion of filmmakers. Like the festival at large, these initiatives are financed by corporate sponsors and partners such as L’Oréal, HP, Akamai, Renault and Chopard, as well as CNC (funded by the French government).

- o **The selection:** offers a programme of the best short films from film schools around the world to audiences at the Cannes Film Festival; 17 short films were programmed in 2009; filmmakers whose work has been showcased in the past include Asif Kapadia;
- o **The atelier:** since 2005, 15 feature length projects from around the world have been selected for the Cinéfondation Atelier, which helps emerging filmmakers to strike finance and distribution deals during the Cannes Film Festival. There is no application process for the Atelier which is entirely selective. It publishes a *Livre des Projets* which promotes the selected films and presents the filmmakers to industry professionals and the media. Selected projects also benefit from appointments with distributors and producers at the Atelier pavilion, and filmmakers gain access to the daily life of the festival, attending screenings, meetings and events;⁴⁷
- o **The residence:** twice a year, six filmmakers (working on their first or second feature) are selected to attend the Cinéfondation’s residential screenwriting and development workshops in Paris. The programme offers filmmakers accommodation in Paris, access to industry professionals (from producers and sales agents to crew) and a series of development consultations about their scripts. Alumni of the Residence include Nadine Labaki (*Caramel*) and Peter Sollett (*Raising Victor Vargas*).

Like the festival at large, these initiatives are financed by corporate sponsors and partners such as L’oreal

Lessons learned:

- o Cannes Cinéfondation connects filmmakers with industry professionals such as distributors, producers and sales executives;
- o It helps writer-directors develop commercially viable independent projects;
- o The prestige of Cannes helps selected filmmakers to market their projects;
- o The Cinéfondation residence generates a community of filmmakers.

⁴⁶ Source: Festival de Cannes website <http://www.festival-cannes.com/en/cinefondation.html>

⁴⁷ <http://www.festival-cannes.com/en/cinefondation/theAtelier.html>

Atelier du Cinéma Européen – Paris, France

Founded in 1993 by a group of producers led by David Puttnam and Rene Cleitman, Atelier du Cinéma Européen (ACE) is a training and development programme for independent producers working on their first or second feature.⁴⁸ ACE offers an annual workshop for producers developing films for the international market. Though principally targeted at European producers, the programme now also accepts non-EU participants. Attendance to the initial ACE workshop costs €5,500 per producer. Bursaries are available to help fund this cost.⁴⁹ Notable alumni and members of the ACE Network include Bettina Brokemper (producer of *The Antichrist*, *Zentropa*); David Thim, Olivier Damian & Philippe Martin (producers of *Le Pere de mes Enfants*) and Mario Gianani (producer of *Vincere*).⁵⁰

The published aims and objectives of ACE are:

- o To reposition the producer as the helmsman of the production process in all its phases, from the writing of the screenplay to the commercialisation of the finished film;
- o To advise the producers during the period of creative development and strengthen their key roles together with those of the authors;
- o To provide independent producers with a unique venue where they can debate and exchange information and experiences with their European peers;
- o To offer opportunities to establish ongoing contacts with industry professionals at an international level;
- o To supply a year-round tailor-made service, adapted to the experience of each ACE producer and to his or her individual project.⁵¹

ACE also aims to contribute to the creation of sustainable film companies, in the EU and globally. ACE wants its participants to develop their strategies and long term goals and is currently developing initiatives to give its members even longer term support with a view to helping them develop sustainable businesses, a less project specific focus.

Participation in the ACE workshops and membership of the ACE Network are selective. In choosing participants, ACE targets independent producers who have already produced a few shorts and possibly a first feature. They seek producers who can make a breakthrough in the sector and become industry players on a global level. The selection process is lengthy and ACE likes to have contact with producers before they apply. 60% of applicants are short listed for interview. At interview ACE looks for:

- o Strong personalities
- o Strength of vision
- o Commitment

⁴⁸ <http://ace-producers.com/about>

⁴⁹ <http://ace-producers.com/about/eligibilite-procedures>

⁵⁰ <http://ace-producers.com/>

⁵¹ <http://ace-producers.com/about>

- o Openness to new ideas and constructive criticism
- o Motivation to produce feature films
- o Willingness and ability to collaborate

On top of these, ACE also looks for opportunities to make a real difference, and to work with people and projects where its intervention can make a distinct contribution.

The workshop consists of two parts: a two-day preliminary session focusing on script analysis and the construction of a financing plan; and a week-long residential workshop (which takes place in Paris in December) that puts participants in contact with around 20 professional consultants, from sales agents and lawyers to distributors and script consultants.⁵² These workshops are designed as laboratories where the producers can experiment and develop their projects, trying things that may or may not work on the commercial market. The ACE consultants seek to raise questions and provoke new thinking in the producers.

The initial workshop is only the starting point of what the ACE Network offers its members, and a variety of other events are open to them throughout the year. Since its inception, the Network has become a tight-knit group of professionals, holding an annual four-day weekend where members meet and workshop projects. Every year a book is produced for this event, which profiles all member producers and their projects. It is notable that members set the agenda for the weekend. ACE management strengthens network ties by making a point of holding events at all major film festivals. This is supplemented by ongoing contact between ACE and its members; its executives travel to festivals and other events, and meet members wherever they go. The organisation's emphasis on reciprocity and trust in its relationship with the network is underlined by the fact that members are well represented on its board of directors. Unusually among talent developers, ACE is able to maintain ongoing relationships with individuals from project to project, as an organic part of its operations.

ACE is supported by the UK Film Council which has sponsored the participation of UK talent every year for the past three years at £25,000 per year.

⁵² Source: ACE website <http://ace-producers.com/about/les-etapes-de-la-formation>
Olsberg|SPI

Lessons learned:

- o ACE derives great strength and much of its success from the longevity of its contact with its members, who it follows on a long-term basis, from project to project;
- o Sustaining the ACE network has become an organic part of the programme;
- o Creating a relationship of trust between ACE and all participants is key to the success of the organisation and its members;
- o Network members are represented on the board so that they have an input in how the initiative develops, which further feeds the responsiveness of the programme to producer needs;
- o ACE benefits from direct ties with industry professionals, as consultants and participants;
- o Reciprocity of relationship between ACE management and members strengthens ties within the network.

Appendix 9 – Consultees

Ido Abram – Director, Binger Institute
Peter Albaek Jensen – Founder and Director, Zentropa
Sophie Bourdon – CEO, Ateliers du Cinéma Européen (ACE)
Katherine Butler – Head of Development, Channel 4
Tim Cagney – UK Film Council
Sally Caplan – UK Film Council
Emma Clarke – UK Film Council
Martha Coleman – Screen Australia
Carol Comley – UK Film Council
Lenny Crooks – UK Film Council
Pippa Cross – Board Member, UK Film Council/ Founder and Producer, Cross Days Productions
Lizzie Franke – UK Film Council
Olivia Hetreed – Screenwriter & Chairman, Film Committee of Writers’ Guild of Great Britain
Robert Jones – Producer, Jones Company
Himesh Kar – UK Film Council
Ken Kristensen - Filmmaker
Dan MacRae – Head of Development, Optimum Releasing
Sarah McKenzie – UK Film Council
John McVay – CEO, Producers Alliance for Cinema and Television (PACT)
Rebecca O’Brien – Board member, UK Film Council & producer and founder, Sixteen Films
Neil Peplow – Director of Film, Skillset
Paul Richardson – Monitoring Unit, UK Film Council
Tanya Seghatchian – UK Film Council
Charles Sturridge – Chairman, Directors UK/Director
David Thompson, – Producer, Origin Pictures
Paul Trijbits – Executive Producer, Ruby Films