

**Working together, making  
a difference**

**The work of the public film  
agencies in the UK**



# Foreword

For the first time, in April 2000, responsibility for the film industry, film culture and education was brought under one roof at the FILM COUNCIL, while retaining the expertise of the other three national agencies – Scottish Screen in Scotland, Sgrŷn Cymru Wales in Wales and the Northern Ireland Film and Television Commission (NIFTC) in Northern Ireland. Already, the benefits of this significant step for the film industry have been felt. National Lottery funding has greatly benefited the industry throughout the UK, and has enabled our strategic bodies to develop new approaches to public funding for film as well as developing innovative training and education initiatives, including the FILM COUNCIL’s ambitious First Light scheme which introduces children and young people to filmmaking.

I would like to commend all four national organisations for their excellent work, and the FILM COUNCIL in particular for its excellent start. All four agencies demonstrate a commitment to developing new talent through a variety of funding schemes. These range from development and production funds which provide significant financial incentives to companies through to short film and training programmes which aim to develop the local talent base, respond to growth in employment opportunities and support professionals at all stages of their careers. We can be proud that all training supported by our national agencies has to demonstrate a commitment to including people from ethnic and socially excluded communities.

The FILM COUNCIL has made real progress in its short life, and has already had a number of commercial and critical successes with co-funded productions, which include *Gosford Park* and *Bend It Like Beckham*. Sgrŷn Cymru Wales, Scottish Screen and the NIFTC are also enjoying significant successes in developing world-class production businesses in their respective countries and attracting inward investment. Scottish Screen’s investment in films such as *Sweet Sixteen* and *Morvern Callar* as well as a range of short film schemes, Sgrŷn’s support for new talent participating in short film programmes such as Digital Vision and Screen Gems and NIFTC’s support for the Arista Belfast Development Centre are all encouraging the development of unique voices in cinema and building a UK film industry for the future.

Each agency is also working with the FILM COUNCIL on ensuring that audiences across the UK have access to a wide range of World Cinema which enables them to appreciate and enjoy films as fully as possible through supporting film festivals and film societies to flagship repertory cinemas.

However, there is still a long way to go if we are to maximise the potential of film in the UK and ensure that its economic, educational and cultural benefits are available to all members of our society. It is worth noting here that the total value of domestic production rose from £40 million in 1992 to £180 million in 2001, and that annual box office admissions rose from a low of 54 million in 1984 to 155.9 million in 2001. There are golden opportunities here for the UK film industry, and I believe we are well placed to meet them.

If we are to build on these successes, we can only do so by working in partnership. So I am delighted that *Working Together, Making a Difference: The Work of the Public Film Agencies* provides, for the first time, a coherent structure in support of film across the UK based on partnership between the national film organisations. While each organisation will continue to reflect the particular circumstances of its own national industry, this strategy ensures that the individual strengths of each organisation will help deliver their shared objectives.

The strategy covers a lot, from inward investment to education, archiving to advocacy. While no-one in Government or the industry underestimates the challenges ahead, I believe that working together to deliver these goals can only benefit the industry as a whole, and bring wide economic, cultural and educational benefits.

I warmly welcome the launch of *Working Together, Making a Difference* and wish all the national film agencies and their key partners, the very best in working towards a truly sustainable industry.



Rt Hon. Tessa Jowell MP  
Secretary of State  
Department for Culture, Media and Sport

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# 1 A shared vision



## 1 A shared vision

Film plays a central role in the UK's cultural and economic life. In 2001 some 155.9 million visits were made to the cinema. Over the last five years £1.6 billion has been invested in the UK economy from overseas, and £1.38 billion has been earned through inward investment in feature film production. There is much that can be celebrated but there is also much to be done.

The FILM COUNCIL, Scottish Screen, Sgrîn Cymru Wales and the Northern Ireland Film and Television Commission were set up to address a range of different issues. Together they are seeking to build a vibrant and sustainable UK film industry and a film culture which reaches across the United Kingdom and beyond to the wider world.

All four agencies are committed to:

- Creating a world-class film industry and a thriving film culture for the UK.
- Ensuring that the UK's crafts and technical skills lead the world.
- Supporting the financing, distribution and exhibition of films which audiences want to see and offering access to the widest range of films.
- Ensuring that everyone has the opportunity to learn more about cinema.
- Preserving and making accessible the UK's film heritage.
- Creating a better awareness of the importance of film as a key driver in the UK's creative industries.
- Gathering information that will allow the agencies, the private sector and their partners to make informed decisions on the basis of evidence and knowledge.

The FILM COUNCIL and the three national film agencies co-operate closely to achieve these core objectives and are committed to working in partnership with the *bfi*, Skillset, the British Council and other strategic partners. In the English regions, the FILM COUNCIL in particular works closely with the new nine regional screen agencies.



Sir Alan Parker CBE  
Chairman,  
FILM COUNCIL



Stephen Foster  
Acting Chairman,  
Scottish Screen



Dr Geraint Stanley-Jones CBE  
Chairman,  
Sgrîn Cymru Wales



RJC Anderson OBE  
Chairman,  
Northern Ireland Film and  
Television Commission

## 2 Introduction



## 2 Introduction

Whilst the FILM COUNCIL has overall responsibility for film strategy across the UK, it works closely with the three other national film agencies to achieve results. The national agencies in Scotland, Wales and Northern Ireland each work in very different circumstances – in terms of their governance and the shape of their local industries and culture. Inevitably their individual strategies are shaped by these conditions. For example, each of these national agencies lays greater emphasis on support for television and new media than the FILM COUNCIL. This reflects the importance of broadcasting and new media industries to their national policies. Similarly, within the English regions, the FILM COUNCIL is committed to working in partnership with the nine regional screen agencies which also develop film, television and new media in their regions.

The national agencies' shared aims are to encourage the UK industry to evolve into a more integrated and sustainable business sector operating in a global marketplace whilst putting film at the heart of collective and individual cultures. The four national film agencies work together to fund film activity and to present the case that film, and the other moving image media, are the most potent sources of education, information and culture in the world today.

Nevertheless, despite the centrality of film in British popular culture, for many citizens opportunities to engage with a wide range of film activities are limited. Consequently, the four agencies all work to ensure principles of equality of opportunity, social inclusion, cultural diversity, disability access and life-long learning are vigorously promoted. These principles underpin their employment practices and policies as well as funding programmes.

The common goals of all the agencies may be summarised as follows:

- Fresh ideas and new voices – film production.
- Challenging and engaging audiences – distribution and exhibition.
- Life-long learning and skills for all – education and training.
- Preserving and presenting the past – archives.
- Inward investment and international film activity.
- The case for film – advocacy at home and abroad.

*Working Together, Making a Difference* sets out the aims and objectives of the film agencies and describes the role of their key partners – the British Film Institute (*bfi*), Skillset and the British Council – in the wider world that they jointly seek to influence.

The four agencies do not believe that they can change the UK film industry in isolation, nor do they believe that success can be delivered overnight. However with foresight, clear strategic planning and in partnership with all those who have a stake in film, they believe they can make a real difference.

### 3 Overview



### 3.1 Government support for film in the UK

The defining moment for a UK film policy was the Film Policy Review Group's report *A Bigger Picture*, published by the Department for Culture, Media and Sport (DCMS) in 1998. A similar process of policy review has also taken place in Scotland, Wales and Northern Ireland.

*A Bigger Picture* identified the key weakness of the UK film industry as a lack of film distribution structures which means that although the UK often produces good films it rarely reaps the full commercial benefit. The report therefore set out measures for the long-term to help robust commercial structures to develop and to improve the ability of our films to compete in the global market. It also stressed the need to improve access to film culture and film heritage, serving the diverse needs of the UK's nations and regions, and to expand film education. The formation of the FILM COUNCIL in April 2000 signalled the Government's commitment to tackle these major policy issues head-on.

The majority of the Government's direct funding for film policy and activity is now channelled through the FILM COUNCIL from the DCMS.

### 3.2 UK film agencies – Who does what

The DCMS has the main responsibility for film within England and Wales and retains responsibility for certain UK-wide issues such as the National Lottery, broadcasting and European Union and international issues. It has agreements with Scotland and Wales to collaborate on film.

Formal responsibility and funding for film varies within the different UK administrations. Responsibility for film strategy has been delegated to the Scottish Executive (the Tourism, Culture and Sport Department) and the Northern Ireland Assembly (the Department of Culture, Arts and Leisure). Sgrîn Cymru Wales receives its main funding from National Assembly for Wales sponsored bodies, the Welsh Development Agency and the Arts Council of Wales.

Devolution in Scotland, Wales and Northern Ireland and, increasingly, the English regions will encourage the development of unique voices and distinctive stories for UK and international screens.



Filming on location in Scotland

### 3.2.1 FILM COUNCIL

The FILM COUNCIL is a strategic body advising the Government on policy issues and it is the key public funding body for film activity in the UK. The FILM COUNCIL works closely with three national film agencies to achieve common objectives.

The FILM COUNCIL has two main objectives:

- Developing a sustainable UK film industry; and
- Developing film culture in the UK by improving access to, and education about, the moving image.

Having successfully launched separate production, development, training and regional funds in its first year, the FILM COUNCIL is now working on policy proposals designed to:

- Establish more favourable conditions to encourage the growth and profitability of British film companies operating in the UK.
- Increase industry access to capital and address the structural problems facing the industry.
- Ensure the widest range of British and international films are screened across the UK.
- Ensure more effective global distribution for British films.
- Develop strategic alliances with selected overseas territories.
- Address skills gaps in the British industry through a coherent training policy.
- Exploit the full potential of new technologies.
- Promote equality and celebrate diversity.

The long-term aim is to position the UK as the European centre for global film activity at all levels and across all areas of activity.

The FILM COUNCIL distributes Government funding (Treasury Grant-in-aid and Lottery funds) in order to achieve its objectives. It has an annual income of around £55 million. The FILM COUNCIL regularly co-funds activities with the other national agencies across the UK.

Lottery funding is used to support films through three distinct in-house funds (Development, New Cinema and Premiere). In addition, the FILM COUNCIL funds three film franchises (DNA Films, The Film Consortium and Pathé Pictures); a Training Fund; filmmaking for children and young people (through the First Light scheme); regional film activity through the Regional Investment Fund for England (RIFE); and a new strategy to support specialised film distribution and exhibition in the UK.

FILM COUNCIL Grant-in-aid is made available to the British Film Institute (*bfi*), regional screen agencies, the British Film Office in Los Angeles and the Cinema Marketing Agency. In addition, it also supports key FILM COUNCIL services including the British Film Commission, the Research and Statistics Unit and the UK MEDIA Desk.

The nine FILM COUNCIL funded regional screen agencies (see 5.1) have responsibility for the development of film in geographical areas which mirror the Regional Development Agencies (RDAs) across England. Regional screen agencies work to support film, television and new media through investment and partnership with regional bodies, including the RDAs.



*Trainees participating in Scottish Screen's new entrants scheme*

### 3.2.2 Scottish Screen

Now in its fifth year, Scottish Screen nurtures and develops talent and audiences in a global market. It wants to see Scotland become a major screen production centre and to use this to project its culture to the world. Its main aim is to promote and develop all aspects of film, television and new media in Scotland through the support of both industrial and cultural initiatives aiming to:

- Develop world-class production businesses in Scotland.
- Attract major productions to Scotland.
- Champion a culture of investment in the screen industries.
- Nurture and develop talent and audiences.
- Preserve and present Scottish screen production.
- Encourage and support an international outlook.
- Drive screen policy from school to statute.

Scottish Screen spent £3.4 million in 2000/01, the largest proportion coming from the Scottish Executive's Education Department. In addition, £3.6 million of Lottery funding was committed to film production and development.

Scottish Screen also wishes to see the expansion of an access and social inclusion programme of work offering creative and employment opportunities to the broadest possible range of people in Scotland.

### 3.2.3 Sgrîn Cymru Wales

Sgrîn Cymru Wales is the main body for the development of the media sector in Wales. It has a strategic vision for the development of the industrial and cultural aspects of film, television and new media. Sgrîn is committed to enhancing the Welsh economy and Welsh culture by encouraging industrial growth, cultural development and public involvement in all its forms. It has a close working relationship with the Ministry of Culture, Sport and the Welsh Language, undertaking an advisory role on all matters relating to the media sector.

Sgrîn's current strategy focuses on developing entrepreneurship and skills within the media industries to ensure that participants from Wales are able to compete confidently and equitably in European and international markets. In addition, its cultural and educational work not only supports public access but also provides the foundations for enhanced employment opportunities.

Sgrîn's objectives are to:

- Champion the development of film, television and new media in Wales to its full potential.
- Raise the profile and awareness of Welsh film, television and new media in Wales and beyond.
- Support cultural development and encourage participation in all aspects of film, television and new media in Wales.
- Encourage the art of filmmaking in Wales.
- Acquire, preserve and make available Wales' film and television heritage.
- Uphold the principles of equality of opportunity, supporting the Welsh language, cultural diversity and ethnicity and rejecting discrimination on grounds of disability and geographical distribution.



*Ciderpunks*, an animated film made in Northern Ireland

### 3.2.4 Northern Ireland Film and Television Commission

The Northern Ireland Film and Television Commission (NIFTC) will accelerate the development of a dynamic and sustainable film and television industry in Northern Ireland by integrating industrial, educational and cultural policies and actions.

The NIFTC has eight areas of activity, all of which are integrated in a unified approach to the development of the audio-visual industry – an industry with the potential to make a positive economic and cultural impact on Northern Ireland. The activities are:

- Film development and production funding.
- Marketing to promote Northern Ireland as a base for production.
- Company development support activities for local production companies.
- Training for the industry.
- Information services for producers and others.
- Moving image education policy development.
- Developing access to the audio-visual heritage of Northern Ireland.
- Specialised film exhibition development.

### 3.3 Key partners – *bfi*, Skillset and the British Council

All of the agencies described previously have close working relationships with three key partners: the *bfi*, Skillset and the British Council.

#### *bfi*

The British Film Institute (*bfi*) is the key partner furthering the four agencies' education and culture agendas. Since April 2001, the *bfi* has been directly funded by the FILM COUNCIL to develop greater understanding and appreciation of film, television and the moving image across the UK. It does this by the provision of standard-setting services in the areas of education, collections and exhibition. Its responsibilities include managing the UK's National Film and Television Archive (NFTVA); running the National Film Theatre and the *bfi* London IMAX Cinema on London's South Bank; and looking after the *bfi* National Film and Television Library. The *bfi* also runs the Regus London Film Festival and the London Lesbian and Gay Film Festival, both of which give audiences in London and, through touring programmes, around the UK the opportunity to see films which would not otherwise play widely.

The *bfi* also supplies film and television materials through theatrical and non-theatrical distribution; publishing books, DVDs, videos and *Sight and Sound*; and by assisting a great number of partner organisations throughout the UK with advice and practical support. The *bfi* is currently developing plans for a new national centre in London for film and television culture and education, and strategies for increasing digital access to its information and collections and improving research in these areas.



*The Most Fertile Man in Ireland*  
produced in Northern Ireland

### Skillset

Skillset was one of the first ever UK-wide Sector Skills Councils (SSCs) to be licensed by the Government in 2002 and it covers the audio-visual industries. SSCs are independent employer-led organisations which actively involve other key stakeholders such as the trade unions, and in Skillset's case, the national and regional screen agencies.

Four key goals have been identified for SSCs:

- Reducing skills gaps and shortages.
- Improving productivity and business performance.
- Increasing opportunities to boost the skills and productivity of everyone in the sector's workforce, including action on equal opportunities.
- Improving learning supply, including apprenticeship, further and higher education and national occupational standards.

As a SSC, Skillset will strengthen its presence in each of the nations, including establishing two new advisory committees in Scotland and Wales – the Scottish Industry Panel with Scottish Screen and Skillset Cymru - as well as continuing to build its partnership with NIFTC as the Sector Training Council in Northern Ireland.

Skillset will continue to build on the range of services it provides for the film industry, for example, careers information, employment market information, standards and qualifications and influencing the content of courses within further and higher education. It also raises investment from industry to support training delivery and brokers investment from public agencies such as the Enterprise Companies in Scotland, Education Learning Wales (ELWa) in Wales, and the RDAs and Learning and Skills Councils in England to support the development of business, skills and talent

Its Skills Investment Fund (SIF), which was established on the recommendation of the Film Policy Review Group, is a joint industry/Government initiative made up of contributions from UK film productions and launched in October 1999. By May 2002 £1.4 million had been contributed to the SIF by 90 productions.



*Kuch Kuch Hota Hai filming in Scotland*

### **The British Council**

The British Council is the UK's principal agency for international cultural relations. With core funding from the Foreign and Commonwealth Office, it currently has offices in 110 countries.

The aims of the British Council's Film and Television Department are to broaden and build international audiences for new work from the UK, through projecting the UK's creativity and cultural diversity, encouraging new filmmaking talent and to help share the UK's experience, skills and facilities with other countries. The Department works closely with a wide range of international festivals and markets and is partnering the FILM COUNCIL in creating a comprehensive export promotion strategy for UK film product, skill and talent. Wherever possible, the British Council's activities are carried out in partnership with other organisations, including the British Film Office in Los Angeles (which it co-funds), the producers associations, (PACT and the New Producers Alliance), Trade Partners UK, European Film Promotion, Scottish Screen, Sgrŷn Cymru Wales, the NIFTC and others.

Working with the *bfi* in relation to culture and education, with Skillset on skills development and vocational education and with the British Council on exports and international matters ensures that the FILM COUNCIL and the three national film agencies collectively achieve maximum impact.

### **3.4 The wider context**

Each of the film agencies seeks to increase the domestic and international influence and market share of British film and to ensure that film culture and education sits at the heart of our society.

Film is a global market worth around \$50 billion a year, with the theatrical business alone worth \$17 billion. But as a consequence of globalisation and the development of digital technology, many countries are seeking to develop their film industries and to attract inward investment. The film agencies therefore operate in the context of an increasingly competitive international market for all forms of film activity.

If the UK is to retain and enhance its position as an internationally acknowledged source of skills and talent, the FILM COUNCIL will need to ensure the status and reputation of London as the second international centre for film after Los Angeles. The UK film and media industries are in the unique position of having strong links with their counterparts in the United States and also in Europe.

The agencies recognise the importance of the European Union (EU) and their commitment to Europe has economic, political and cultural dimensions. In the first instance, they see themselves fostering pluralism and multiculturalism, and enhancing a sense of citizenship, both UK and European. In the second instance, they see burgeoning relations with the rest of Europe as a way of growing and strengthening the UK and European film industry. Through these relations, the UK can also better contribute to European thinking about audio-visual policy.



*Young filmmakers in Northern Ireland*

In terms of European initiatives, there are four related objectives:

- Enhancing the fortunes of UK film by better exploiting the market opportunities in the rest of Europe.
- Expanding the market for non-national, and especially non-English language films in the UK.
- Enhancing the range of talent upon which the UK industry can draw.
- Contributing to the development and adoption across Europe of new technologies in film production, distribution and exhibition.

Film plays a central role across the UK's cultural and economic life. The total value of domestic production rose from £40 million in 1992 to £180 million in 2001. Total inward investment for film rose from £59 million in 1992 to £198 million in 2001. Annual UK box office admissions are up from a low of 54 million in 1984 to 155.9 million in 2001. The successes have been considerable but building upon them has been inhibited by a number of structural problems.

Distribution and exhibition outlets for non-mainstream films remain limited and hard to find. Although British films achieved an average 15% share of the UK box office between 1994 and 1999, the production sector continues to perform inconsistently in its domestic market from year to year.

On the training front film and media courses have increased massively with almost 40,000 students studying media or film in higher education in 1998/99. Nonetheless film and media remains poorly positioned within the core school curriculum. There is very little co-ordinated careers advice for individuals wishing to enter the film industry and a lack of effective partnerships between the industry and the vocational education sector.

This wider world in which the FILM COUNCIL, Scottish Screen, Sgrîn Cymru Wales and the NIFTC operate, presents a complex mixture of opportunities and threats. But with foresight, clear strategic planning and in partnership the agencies believe that over time they can make a real difference.

4 Common policies,  
goals, activities  
and partners



#### 4 Common policies, goals, activities and partners

Although each agency shares common policies and goals, how these are expressed through activities varies depending on local cultural and economic circumstances. The industry has a quite different shape in each geographical area and this section draws together the main activities of the FILM COUNCIL, Scottish Screen, Sgrîn Cymru Wales and the NIFTC.

##### 4.1 Fresh ideas, new voices - production

All four agencies seek to foster the development of new production talent through a variety of production funding schemes across a wide range of genres including features, shorts, documentaries and animation. Each agency also recognises the importance of screenwriting as a creative skill and has in place activities to nurture new writers.

#### FILM COUNCIL

The FILM COUNCIL's production support schemes include the Development Fund, the New Cinema Fund and the Premiere Fund. Approximately 20% of the projects in development feature culturally diverse subject matter or involve key members of the creative team from diverse backgrounds.

To build and support relationships between the UK film industry and other industries within Europe, the FILM COUNCIL also targets production and development funding at projects to be made with European partners. This includes cooperation between the New Cinema Fund and France's Centre National de la Cinématographie (CNC).

Feature films co-financed by the FILM COUNCIL include *Gosford Park*, *Bend it like Beckham*, *The Importance of Being Earnest*, *L'Homme du Train*, *The Magdalene Sisters*, *This is not a Love Song*, *Anita and Me*, *Bloody Sunday* and *Revergers Tragedy*. The FILM COUNCIL is currently introducing a new writers scheme in partnership with the regional screen agencies in England.

The FILM COUNCIL has also inherited responsibility for the three film 'franchises': DNA Films, The Film Consortium and Pathé Pictures. These companies operate under six year contracts with access to Lottery funds for feature film production.

The FILM COUNCIL's 'First Light' project supports the production and screening of short films made by young people that embrace the diversity of their lives, their aspirations and dreams. During 2001 First Light supported more than 150 short films made by young people aged 7–18 years old.



Filming on location in Scotland



Very Annie Mary filmed in Wales

The English regional screen agencies use Regional Investment Fund for England (RIFE) investment to support shorts and script development. Increasingly, agencies are looking to encourage the production of regionally-generated features, especially through partnerships with other regional financiers. Regional screen agency support for production focuses largely upon the growth of strong small businesses throughout the film supply chain and the development of regional media 'clusters'.

### Scottish Screen

With Lottery finance of about £3 million a year, Scottish Screen provides a framework of production and development finance which can support and nurture filmmakers at all stages of their careers. It also seeks to maximise investment from other sources of finance. The Lottery finance available for film production is focused on helping to build a sustainable industry in Scotland. Recent supported films include *Sweet Sixteen*, *Morvern Callar* and *The Magdalene Sisters*. It actively encourages international co-production and currently has projects in production with partners in Norway, Denmark and Germany. It also operates a number of short film programmes to provide a ladder of opportunity for new talent.

Scottish Screen will use its Company Development scheme (investing working capital in companies) and Factual Development scheme to attract investment into Scottish companies.

### Sgrîn Cymru Wales

Sgrîn Cymru Wales supports film and television production in Wales through a number of activities including nurturing talent (in particular script writing, script editing skills and producer business skills); providing financial support for new initiatives; working to open up new sources of finance for programme and film development; and providing information and networking opportunities for production companies.

Its initiatives to support film production include £1.3 million of Lottery funding for both development and production of feature films; short film programmes to support new talent including Digital Vision, Animate It! and Screen Gems; and the proposed National Assembly for Wales supported film fund which will allow Sgrîn Cymru Wales to support up to four additional feature films a year.

### Northern Ireland Film and Television Commission

In the period from 1945 to 1997, five feature films were shot all or partly in Northern Ireland. From 1997 to the end of 2000, 15 feature films were shot all or partly in Northern Ireland. The demonstrable local economic impact of these inward investment productions is of great importance to the NIFTC in its continuing efforts to establish a significant financial incentive to attract productions to Northern Ireland in parallel with the development of the local talent base.



*Wales Cinema Day, engaging audiences*

The NIFTC is committed to using public funds to support the development and production of films in Northern Ireland and to encourage private sector investment in the industry. The NIFTC supports a full range of productions from short films (with a number of schemes at different levels) to television documentaries, television drama and feature films. In line with the FILM COUNCIL's focus on script development, the NIFTC has encouraged the establishment of the Arista Belfast Script Development Centre in 2002. This major initiative is intended to accelerate the development of high quality scripts in Northern Ireland.

#### **4.2 Challenging and engaging audiences – distribution and exhibition**

Each of the four agencies is committed to broadening the range of films that audiences can see and have funds targeted towards achieving this overall objective.

##### **FILM COUNCIL**

At a time when the commercial exhibition sector's admissions are likely to be at their highest for 30 years, one of the FILM COUNCIL's priorities is to support the exhibition and distribution of films which the market by itself will not deliver. A particular barrier to the growth of this 'specialised' sector is the lack of opportunity to learn about film outside academic institutions - despite the phenomenal growth in cinema screens over recent years.

In partnership with the Arts Council of England (ACE), the FILM COUNCIL is working during 2002/03 to implement a strategy and a package of funding measures to support the distribution and exhibition of specialised (or cultural, or art-house) film. These measures are intended to:

- Ensure that the widest range of British, European and World cinema is screened across the UK.
- Broaden and increase UK audiences for specialised films.
- Develop a more informed and appreciative audience for film in the UK.

These measures will include support for film distribution, informal audience education and cash support for specialised cinema screens. In addition, the FILM COUNCIL is separately setting up a distributors' incentive scheme to widen the distribution of commercial British films.

The FILM COUNCIL continues to support through the *bfi*, the National Film Theatre, the Regus London Film Festival and UK-wide touring programmes. It also supports the British Federation of Film Societies and Film Education's National Schools Film Week. Regional screen agencies in England actively support a range of cinema exhibition from film societies through film festivals and flagship repertory cinemas.

The FILM COUNCIL also aims to increase overall attendances and frequency of attendance at UK cinemas through its support of the Cinema Marketing Agency, working in partnership with the UK commercial distribution and exhibition sectors.



*Digital Visions, encouraging digital filmmaking in Wales*

### Scottish Screen

Scottish Screen wants to ensure that Scottish audiences have access to a wide range of World Cinema which enables them to appreciate and enjoy films as fully as possible. It invests about £500,000 per year to support the network of Regional Film Theatres across Scotland.

Scottish Screen was instrumental in opening the Belmont Cinema in Aberdeen, a partnership between itself, the City Council, the *bfi* and Grampian Enterprise. It has also supported work with a range of community groups, which might not otherwise participate in screen work. In partnership with the FILM COUNCIL, Scottish Screen is exploring ways of reworking the operation of the subsidised cinema network to enhance outreach and efficiency. It will work with Edinburgh City Council to address the capital needs of Edinburgh Filmhouse and the extremely successful Edinburgh International Film Festival. In partnership with Highlands and Islands Enterprise and Hi-Arts, it supports the highly successful mobile cinema, The Screen Machine, taking high quality exhibition to rural parts of the Highlands and Islands of Scotland.

### Sgrîn Cymru Wales

Sgrîn Cymru Wales wants to ensure access to programmes of mainstream and cultural cinema in all areas of Wales. It also seeks to distribute and exhibit productions of particular relevance to Wales.

It has a number of activities that underpin these objectives including the International Film Festival of Wales, the Sgrîn Exhibition Forum, Wales Cinema Day, the Anthony Hopkins Award and a Shorts Tour. Wales Cinema Day celebrates Welsh talent in film and highlights the public's love affair with going to the movies. More than 6,400 visits were made in 2002, a 50% increase on the previous year.

### Northern Ireland Film and Television Commission

The NIFTC seeks to maximise the public sector resources and private sector expertise that can be made available to specialised film exhibitors and festivals in Northern Ireland to enable them to make a significant contribution to film culture and moving image education and training in Northern Ireland.

The NIFTC plans to create a more coherent approach to its funded festivals in order to achieve greater audience impact and local and international profile.



*Driven, a short film produced in Northern Ireland*

### 4.3 Life-long learning and skills for all – education and training

All four agencies are committed to ensuring that all UK citizens have full opportunity throughout their lives both to upgrade their professional qualifications and expertise and continue to learn about cinema. To this end they encourage and, where appropriate, fund programmes or initiatives which advance this commitment both through their own activities and in partnership with client and industry organisations.

#### FILM COUNCIL

Working through the *bfi*, the FILM COUNCIL seeks to encourage and promote the study of film and television within the curricula of all four UK nations, both at the level of mandatory schooling and in specialist courses post-14 years of age. To this end, the *bfi* publishes classroom resources for UK schools, provides accredited teacher training on a distance-learning basis, and undertakes research into teaching and learning about the moving image media. The *bfi* is working with the NIFTC and Scottish Screen to help set up strategic working groups for the development of moving image education in Northern Ireland and Scotland, and with key strategic bodies in England to argue for and exemplify good practice in teaching about film and television. Through its large programme of events for learners of all ages at the National Film Theatre and at other venues across the UK, the *bfi* works to develop new content and new approaches to teaching and learning about moving image media in informal as well as formal contexts.

The Film Policy Review Group identified a number of priority areas for investment in training. Skillset's Skills Investment Fund has taken forward four of these areas (New Entrants, Health & Safety, Production Accountants and Qualifying the Industry) and the FILM COUNCIL's Training Fund is progressing two areas (script writing/development and film business skills) to ensure a 'joined-up' strategy.

The FILM COUNCIL allocates £1 million a year to its Training Fund. The objectives of the fund are to increase the quality and relevance of training available, to increase access to training and to support professionals at all stages of their careers. This is achieved by targeting very specific training areas and then working with established training providers to deliver training courses.

In the English regions, regional screen agencies are supporting training initiatives aimed at meeting particular local and regional needs. Many of these schemes particularly target people from ethnic minority or socially excluded communities. By working with national partners such as the FILM COUNCIL and Skillset, Regional Development Agencies and other regional bodies, such as Business Link, regional screen agencies play a pivotal role in ensuring that training and vocational education contribute to sustaining the growth of strong, entrepreneurial small businesses.

### Scottish Screen

Scottish Screen carries out extensive sectoral research and analysis in order to identify and forecast training needs. This informs training provision, which comprises short courses, seminars, residential courses and VQ provision - all based on industry skills needs.

Scottish Screen also provides entry-level training for those wishing to pursue craft and technical careers through its New Entrants Training Scheme.

In the future, Scottish Screen aims to continue to develop and deliver a comprehensive range of high level training opportunities geared towards developing the industrial base of production in Scotland and growing the audio-visual economy.

In the education sector, Scottish Screen has a vital strategic role to play in encouraging policy development and supporting education delivery. It will continue to support Scottish Students on Screen and filmmaking by children and young people working with First Light and other partners.

It has also taken the lead in an important and innovative initiative that lays the ground for addressing the Scottish Government's social inclusion policies and its cultural strategy.

### Sgrîn Cymru Wales

Sgrîn Cymru Wales will facilitate the provision of quality training for the moving image in Wales. It will also encourage audiences to broaden their appreciation of the moving image providing formal and informal activities in the bilingual context of Wales.

Its education and training policy will be implemented through working closely with Skillset Cymru, ELWa and Cyfle. Projects include Ffresh and the Student Moving Image Festival of Wales.

Sgrîn Cymru Wales' production work incorporates training elements into a significant number of projects. A number of training placements have been offered to producers, editors, camera operators and animators.

### Northern Ireland Film and Television Commission

The NIFTC is the formally recognised Sector Training Council in Northern Ireland.

The NIFTC works with policy makers in Northern Ireland and Great Britain to embed the study of the moving image and the creative use of digital technology in the curriculum in Northern Ireland. The NIFTC's education policy work will seek to increase the links between higher and further education and the industry; to encourage creative use of new technology in the classroom; and to improve careers advice for the moving image industries in Northern Ireland. The NIFTC will support exemplary teacher training for the creative use of new technology and the introduction of a new Moving Image Arts syllabus to be piloted from 2003.



Young filmmakers behind the camera



Presenting screen heritage

The NIFTC will ensure that the training needs of companies and freelances in the film and television industry in Northern Ireland are met, and will ensure that producers engage local trainees when appropriate.

The NIFTC will expand its training support schemes for new entrants and freelances to take account of the growth of employment opportunities through an anticipated increase in the volume of production from 2003.

#### **A case in point: joint training needs research**

The FILM COUNCIL, Scottish Screen, Sgrîn Cymru Wales and the NIFTC are working with Skillset in 2002 to carry out vital research to inform a new and comprehensive skills strategy for the film industry. This project is being steered by the Film Skills Group, which includes representatives from each of the agencies and from production, post-production, distribution and exhibition sectors and representatives from the trade unions.

The Film Skills Group will identify:

- Occupations where industry skills are falling short of industry requirements.
- Skills that are in short supply.
- To what extent current training provision and vocational education meet industry needs.

The project will report in autumn 2002. The findings will then be used to develop a film industry training strategy and an achievable action plan.

#### **4.4 Preserving and presenting the past - archives**

Each of the four agencies strives to preserve the UK's film and moving image heritage and to present it creatively to both specialist and general audiences.

##### **FILM COUNCIL**

The FILM COUNCIL funds the *bfi* which runs the National Film and Television Archive (NFTVA), the principal custodian of the UK's moving image heritage. The NFTVA collects, preserves, restores and then makes accessible the films and television programmes which have helped to shape and record British life and times since cinema was invented in the late 19th century. The collections held by the *bfi* were started over 60 years ago and now comprise over 275,000 feature films and 210,000 television programmes.

The FILM COUNCIL also provides investment and support for regional film archives through its funding of regional screen agencies. This ensures that important local collections are preserved and made accessible.

##### **Scottish Screen**

Scottish Screen collects, catalogues, preserves and makes accessible Scotland's screen heritage. It has identified and logged over five million feet of film, adding 2,325 titles to its catalogue database. A preservation programme duplicates deteriorating stock and provides access to a wide range of titles through duplication to film or transfer to videotape.

The archive's current priority is the acquisition of film and video works from the 1980s and 1990s. It will also identify material for acquisition featuring communities which are under-represented at present.



*Sword of Honour shooting in Scotland*

### **Sgrîn Cymru Wales**

Sgrîn Cymru Wales seeks to safeguard and promote the Welsh heritage of moving images and to encourage greater co-operation between organisations that maintain collections of moving images from Wales. The new National Screen and Sound Archive of Wales, a joint initiative with the National Library of Wales is an important step towards securing a stable infrastructure for audio-visual archiving in Wales.

### **Northern Ireland Film and Television Commission**

The NIFTC has pioneered an important, ground-breaking digital film archive with the vision and help of the *bfi* and funding from the Heritage Lottery Fund. The archive is accessible at six sites around Northern Ireland. It holds 55 hours of moving image material ranging from Lumieres' silent film of Belfast in 1897, through newsreels, feature films, short films and television programmes right through the 20th century to 2000. The NIFTC continues to develop the Digital Film Archive, primarily for educational purposes.

### **4.5 Inward investment and international film activities**

All four agencies promote British film overseas and attract international film business to the UK. Each also hosts a European Commission supported MEDIA Desk, Antenna or service (see case study, page 26).

### **FILM COUNCIL**

As a department of the FILM COUNCIL, the British Film Commission (BFC) is responsible for attracting and promoting film production in the UK. The FILM COUNCIL is increasingly placing greater emphasis on the development of the UK infrastructure to meet the demands of a rapidly changing international industry. In order to achieve this objective the FILM COUNCIL will encourage and support the development of closer ties between the UK and specific foreign film industries on a strategic basis. The BFC will continue to provide a bespoke service on all matters relating to international production activity taking place in the UK. The long-term aim is to position the UK as the European centre for global film activity in order to develop a sustainable British industry.

### **A case in point: The British Film Office**

The British Film Office (BFO) in Los Angeles is the British film industry's office in Hollywood. It is backed by all four film agencies as well as the UK producers association PACT, and the British Council. Originally established in 1998 as part of the British Consulate in Los Angeles, the BFO is now under the management of the FILM COUNCIL and the Director is advised by a Board of high profile British industry executives working in Los Angeles. The BFO has five key roles:

- Acting as the UK industry's 'eyes and ears' in the US.
- Providing an 'early warning system' alerting the UK to potential US projects that might be filmed in the UK.
- Promoting British films and talent in the US.
- Facilitating US-based training initiatives for UK talent.
- Servicing US enquiries relating to the British film industry.

Across England, each regional screen agency delivers a regional locations support service. They work with local authorities and other agencies to promote filmmaking in their region and develop a 'film-friendly' environment at a local and regional level.

### **Scottish Screen**

Scottish Screen aims to increase the profile of Scottish companies and to facilitate international work. Scottish Screen will ensure a high profile for Scotland's screen industry at targeted international events.

Scottish Screen offers a locations service that has generated productions worth approximately £20 million. Recent feature films assisted were *Late Night Shopping*, *Morvern Caller*, *Enigma* and *Pyar Isqh Aur Mohabbet* (the first ever Bollywood movie to be shot entirely in the UK).

### **Sgrîn Cymru Wales**

The Wales Screen Commission is co-ordinated by Sgrîn Cymru Wales and delivers a location service for all of Wales. Sgrîn markets Wales as a 'film friendly' country and disseminates information for those wanting to make films in Wales.

### **Northern Ireland Film and Television Commission**

The NIFTC actively promotes Northern Ireland as a location for production. It operates a cross-border locations database in partnership with the Irish Film Board and it produces a range of promotional literature and information on all aspects of the industry in Northern Ireland.

The NIFTC supports distribution activity for films made in Northern Ireland by promoting them at a range of markets and festivals. It plans to continue to support the Made in Northern Ireland events in New York and Los Angeles.



*Finding out about film  
in the classroom*

### **A case in point: The MEDIA Programme**

The MEDIA Programme is the initiative of the European Commission to strengthen the competitiveness of the European film, television and new media industries and to increase international circulation of European audio-visual product. With a budget of €400 million (between 2001/05), MEDIA offers funding for development, distribution, exhibition, promotion and training to European companies and organisations.

For the UK industry MEDIA provides:

- Funding opportunities in addition to national sources of support.
- Networking opportunities for industry practitioners keen to develop their businesses in the wider European marketplace.
- Continuous European vocational training opportunities.

The MEDIA Programme works through a network of local information and promotion offices. Each EU member state has a national MEDIA Desk and one or more regional MEDIA Antenna.

These national offices have two primary goals:

- To increase the awareness of MEDIA and thus attract the maximum amount of applications.
- To assist the national industry throughout the 'application process' in order to achieve the highest possible ratio of successful applications from that country.

The FILM COUNCIL re-established the UK MEDIA Desk in 2001. MEDIA Antenna Scotland is hosted by Scottish Screen and MEDIA Antenna Wales by Sgrŷn Cymru Wales. MEDIA Service Northern Ireland – although set up as part of the UK MEDIA Desk – is based at NIFTC. The role of the UK MEDIA Desk is to act as a co-ordinating mechanism for joint efforts of all the MEDIA offices in the UK and to develop a coherent MEDIA strategy for the UK.

In 2001 UK companies secured €5.6 million in MEDIA Plus grants and loans including €1.4 million investment in Scotland, €680,000 in Wales and €70,000 in Northern Ireland.

### **4.6 The case for film – advocacy at home and abroad**

Cinema is an immensely powerful medium. Films help shape the way we see and understand the world. The best films have the capacity to touch the hearts and minds of audiences across the world and to endure as great 'art' through the generations. At the same time film also represents a growing and central component of the UK's creative industries.

All four film agencies have a primary responsibility for presenting the economic and cultural case for film to Government, opinion formers, investors, the industry and the public.

### **FILM COUNCIL**

The FILM COUNCIL advises the British Government on the development of short, medium and long-term cultural and industrial policy for film and, more often than not, participates in delivery of that policy. The FILM COUNCIL seeks to develop strategies which will benefit film in Britain, and the British film industry globally.



*Creative film skills for all*

Equally, regional screen agencies play an invaluable role in developing support for film regionally and locally. They ensure that film is on the agenda of Regional Development Agencies and local authorities – and at a grassroots level in schools and communities throughout England.

#### **Scottish Screen**

Scottish Screen plays a strong political role in shaping the indigenous screen industry and screen culture in Scotland. It provides advice to the Scottish Executive on relevant matters. Through advocacy, media campaigning and conferences it seeks to lead debate and discussion on those issues likely to influence the development of these sectors. In particular, it will participate in the establishment and implementation of Scotland's Creative Industries Policy and the implementation of the Scottish Executive's Cultural Strategy.

#### **Sgrîn Cymru Wales**

Sgrîn Cymru Wales works primarily with the National Assembly for Wales on all policy matters dealing with cultural and economic benefits of film for Wales. It is represented on Cymru'n Creu, the forum created by the Assembly to further the co-operation between bodies charged with developing the cultural industries of Wales. Sgrîn Cymru Wales contributed to the Welsh Affairs Committee report *Wales in the World: The Role of the UK Government in Promoting Wales Abroad*.

#### **Northern Ireland Film and Television Commission**

The NIFTC contributes to the delivery of policy development in the context of the Unlocking Creativity initiative of four Northern Ireland Government departments (the Department of Culture and Leisure, the Department of Enterprise, Trade and Investment, the Department of Education, the Department of Employment and Learning) by helping to interweave education, culture and business development; and to make a positive impact on the economy and on the international image of Northern Ireland.

Its work will reinforce efforts to improve Northern Ireland's image and complement the work of agencies such as the Northern Ireland Tourist Board and Imagine Belfast; and it will help to define a Northern Ireland brand associated with creativity, cultural excellence and economic growth.

The NIFTC is increasingly working with partners in the Republic of Ireland to achieve common objectives. These range from joint promotion of Ireland as a location for production; the promotion and development of both fiscal and direct financial incentives for production on both sides of the border; and cultural activities such as a joint cinema development plan and a mobile cinema which is already touring both the north and the south.

#### **4.7 Looking ahead**

In association with the three national film agencies, the FILM COUNCIL is now developing proposals which are designed to ensure that the UK film industry is able to capitalise upon its competitive advantages in the context of a globalised market. This will involve agreeing new policy objectives which incorporate a strategy for developing international partnerships. The FILM COUNCIL will be consulting on these proposals during 2002/03.

# 5 Appendices

## 5.1 UK film agencies map

The FILM COUNCIL works in partnership with Scottish Screen, Sgrin Cymru Wales, NIFTC and the English regional screen agencies to develop film across the UK.



## 5.2 Key support programmes annual expenditure (2002/03)

### FILM COUNCIL

Programme	Forecast expenditure £
Franchise companies	15,000,000
Premiere Fund	10,000,000
New Cinema Fund	5,000,000
Development Fund	5,000,000
Training Fund	1,000,000
Cinema Marketing Agency	100,000
Specialised Distribution & Exhibition Fund*	2,000,000
New British film distribution support	1,000,000
British Film Institute	14,500,000
British Film Commission	1,000,000
UK MEDIA Desk	200,000
British Film Office in Los Angeles	100,000
First Light	1,000,000
Regional Investment Fund for England	7,500,000
Partnership investment in Scotland, Wales and Northern Ireland	500,000

\*excludes a total of £15 million of Arts Council of England capital funding allocated during the period 2002/05

### Sgrŷn Cymru Wales

Programme	Forecast expenditure £
Lottery Film Fund	1,300,000
Grants	578,000
Welsh Development Agency (projects)	200,000
National Library of Wales	150,000
MEDIA Antenna/British Film Office	90,000

### Scottish Screen

Programme	Forecast expenditure £
Development	288,000
Screen2Screen/Innovations	30,000
Production	2,656,000
Company development	375,000
Short film schemes	625,000
Training	555,000
Locations & marketing	350,000
Education	10,000
MEDIA Antenna/British Film Office	73,000
Exhibition	471,000
Archive	278,000

### Northern Ireland Film and Television Commission

Programme	Forecast expenditure £
Production and development	977,000
Training and education	68,000
Exhibition	249,000
Inward investment/marketing	89,000
Archive	60,000
Other (writer/producer development)	25,000
MEDIA service/British Film Office*	2,000

\*MEDIA service core costs are incorporated in the FILM COUNCIL expenditure plan

### **5.3 The UK Film Working Group comprises**

John Woodward, Chief Executive Officer  
FILM COUNCIL

Carol Comley, Head of Strategic Development  
FILM COUNCIL

Steve McIntyre, Chief Executive  
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FILM COUNCIL

