



# Film Forever

## Supporting UK Film

BFI Plan 2012-2017

October 2012

# About the British Film Institute (BFI)

In 2011 the BFI became the lead organisation for film in the UK.

It is now a Government arm's-length body and distributor of Lottery funds for film.

Our mission is to ensure that film is central to our cultural life, in particular by supporting and nurturing the next generation of filmmakers and audiences. The BFI serves a public role which covers the cultural, creative and economic aspects of film in the UK.

It delivers this role:

- As the UK-wide organisation for film, a charity core funded by Government
- By providing Lottery and Government funds for film across the UK
- By working with partners to advance the position of film in the UK.

Founded in 1933, the BFI is a registered charity governed by Royal Charter.

The BFI Board of Governors is chaired by Greg Dyke.

# Contents

Our future strategy	2
What we heard about our proposals	6
Our strategic priorities:	
<b>One</b> Expanding education and learning opportunities and boosting audience choice across the UK	10
<b>Two</b> Supporting the future success of British film	16
<b>Three</b> Unlocking film heritage for everyone in the UK to enjoy	26
Leadership and advocacy	30
Measuring success	31
Our financial plan	32
Sustainable development	36
What you can expect from us	37
At a glance summary of funding programmes	38
Our partners	42





# Our future strategy

The Olympic opening ceremony, a celebration of British creativity, shone a spotlight on the history of British film. The montage of British film in the ceremony, from Charlie Chaplin, Humphrey Jennings and Ken Loach to Mary Poppins, James Bond, and Mr Bean, exemplified the way that the UK film industry produces remarkable work with the potential to engage and inspire audiences.

The 27 million-strong viewing audience was overwhelmingly positive and, outside the arena, audiences engaged across a greater variety of platforms than ever. Many millions did so via the internet, while simultaneously contributing to conversations on social media, and BBC iPlayer records were broken. People now expect to engage with screen culture in many different ways and our response to these changes in audience expectation and behaviour lies at the heart of this plan.

A prosperous film industry depends upon a flourishing audience culture and vice versa, and, in this digital era the two are more interdependent than ever before.

Just as the vision for the Games was about inspiring future generations, so the BFI's plan is founded on a renewed commitment to the future – future generations of audiences, future generations of filmmakers and the future opportunities presented by digital technologies. And, paradoxically, this includes our heritage. The BFI National Archive, like other archives across the UK, is about the future, not just the past. For audiences these collections open a window on the stories we tell ourselves through film, while for filmmakers they are a rich source of creative inspiration, now bolstered by digital technologies.

This plan, *Film Forever*, covers all BFI activity and will be funded by a significantly increased Lottery allocation and core Government grants, as well as depending on growth in our earned income including fundraising and new entrepreneurial activity. Our investment will complement the highly successful Film Tax Relief scheme which supports the production



of culturally British films. We believe our role is one of enabler, investing where we can most make a difference, where we see potential for creative excellence, or where we can be a supportive catalyst for change and innovation. Partnership and collaboration are core principles which sit at the heart of our plan.

Nevertheless, we are keenly aware that our own financial contribution is a relatively modest part of the overall landscape, and so we have determined to focus on three priority areas only:

## Expanding education and learning and boosting audience choice

Fresh ways of expanding understanding, knowledge and skills are embedded throughout *Film Forever*. We want to offer a range of ways for the newcomer and the seasoned expert alike to deepen their knowledge and enjoyment of film. Education for young people is one of the most important investments we can make; it helps to grow the audiences and creative talent of the future.

We recognise that film is among the most powerful media we have to enrich lives, and to expand our understanding of the world. As a significant art form and a powerful story-telling medium, we will be making the case for its inclusion in formal education in the same way, for example, as great literature is included. Furthermore, we believe outstanding success in British film deserves recognition every bit as much as outstanding success in British literature.

The British are great lovers of film and no matter where people live in the UK, they want, and now expect, to find choice across a variety of platforms, from the collective experience of seeing film on the big screen to television and mobile devices. Technology transforms audience expectations and behaviour, presenting both opportunities and challenges for those in the business of making, distributing and screening films of every kind, past and present. We want to make sure that there is a full spectrum of choice on all these platforms whether a blockbuster, the latest independent breakout movie or the revival of a classic. Most of all we want British films to retain and grow the popular position so recently re-captured in the public's imagination.

*Find out more on pages 10 to 15*

## Supporting the future success of British film

Supporting British film and filmmakers is core to what we do. We will back new voices, new stories, new ideas and skills, enriching and diversifying British film production.

According to a recent study on the *Economic Impact of the UK Film Industry*, the total economic impact of the UK film industry is outperforming the economy as a whole and contributed over £4.6 billion to UK GDP and over £1.3 billion to the Exchequer in 2011. It also supported a total of 117,400 Full Time Equivalent (FTE) jobs. We want to contribute to this positive trend and *Film Forever* is designed to help build stronger UK-based film companies so they have improved access to finance and can increase their contribution to economic growth. New initiatives aimed at greater flexibility in how we structure production investment, including measures to strengthen the positions of producers, writers and directors will be introduced. Building on the work and skills in the BFI fundraising team, we also intend to take a more active role in looking after existing, and cultivating new, equity and commercial partners to UK independent films.

With record levels of inward investment and the film industry's contribution to the net UK trade position increasing, we are making a fresh commitment to help equip British film to compete even more successfully on the global stage. We have an ambitious aim to make a real impact in key new territories by working collaboratively with partners, using the full spectrum of our activities from cultural diplomacy to trade initiatives.

To help safeguard the future, we propose investment in the development of skills which will help to ensure that the UK maintains its global competitiveness, alongside which we will argue hard to ensure that film skills, an essential component of one of Britain's leading creative industries, are funded on a consistent and stable basis.

*Find out more on pages 16 to 25*

## Unlocking our film heritage

The BFI YouTube channel has now clocked up over 11 million hits and provides just one small indicator of the public's interest in their heritage and film culture. Wider digital distribution of the BFI's rich cultural programme from BFI Southbank, the BFI Festivals, and our *Film Forever* plan for digitising 10,000 titles from the BFI, and other UK archives, will provide an unprecedented boost to the depth and choice of film available. Much of this material will be available to the people of Britain for the first time.

*See more detail on pages 26 to 29*



Our priorities, and the future success of film in the UK, can be significantly helped or hindered by fiscal, regulatory and competition policy frameworks as they affect film. These include issues ranging from the availability of State Aid for production and distribution, to the changing framework for intellectual property affecting rights-holders, citizens and educational users, to the next BBC Charter Review which may affect the Corporation's commitment to different aspects of film. Working with partners, we will make sure that the interests of film are advanced with UK and European decision-makers and on the broader international stage. Having secured the future of the highly valued Research and Statistics Unit, our work will be strengthened by an evidence-based approach to policy interventions, informed by rigorous research and statistics.

After an informative conversation about film across the whole of the UK over the last 18 months, this plan really is where the action begins. We extend our thanks to Lord Smith and the Film Policy Review Panel, to Ed Vaizey, Minister for Culture, Communications and Creative Industries, and his team at the Department for Culture, Media and Sport for their support and guidance throughout this transition period, and to all those individuals and organisations that have argued tenaciously, discussed, debated and worked with us to prepare this plan together. We consulted across the UK, and internationally, on the draft plan and the feedback has really helped us to sharpen our thinking.

Our priorities will help to underpin and contribute to a successful film industry, presenting opportunities for growth in jobs, businesses and audiences. We are now moving quickly. The new Lottery schemes that will underpin much of the activity of our three strategic priorities are all intended for launch by the end of the first year of the plan.

We hope you will follow our progress and track our achievements.

*Greg Dyke, Chair*

*Amanda Nevill, Chief Executive Officer*





# What we heard about our proposals

The *New Horizons for UK Film* consultation exercise outlined our proposals for the next five years. Informed by the Film Policy Review, we entered into this consultation to ensure we are focused on the right priorities and that we are distributing Lottery funding in the most effective way. The consultation aimed to be as comprehensive as possible within a tight timeframe. We wanted to draw upon the expertise of the industry and cultural partners and to make sure everyone had the opportunity to comment on and help shape our plans before they were finalised. To ensure objectivity, the consultation was managed for us by an independent company with expertise in this area.

## Who responded

In total, approximately 1,000 people participated in the programme.

Its key elements were:

- An online consultation which asked industry stakeholders and the wider public to respond to a number of questions about the proposed strategic priorities. 471 people completed the online consultation.
- A wider programme of seminars and meetings in which individuals had the opportunity to probe and debate our thinking. This included:
  - Ten consultation events held across the UK attended by approximately 530 people
  - A consultation event at the UK Film Centre in Cannes attended by around 70 film festival delegates
  - One-to-one and one-to-many meetings between the BFI Executive and industry stakeholders and representatives from partner organisations across the UK
  - A cross-industry survey to test the idea of developing a 'British Film Brand' and/or a 'British Film Week'.

- Formal submissions were received from approximately 100 organisations including education providers, distributors and exhibitors, industry bodies, trade associations and archives. We also received submissions from a number of individuals. A complete list of submissions can be viewed on the BFI website [bfi.org.uk/future](http://bfi.org.uk/future).



## The broad themes that emerged and our response

BFI Governors welcomed the positive response to the consultation and in broad terms agreed with its findings. We have summarised below our response to what we heard under each theme identified by the independent expert. Our response is the result of BFI Governors considering the findings of the expert and a determination to deploy resources where we believe impact will be the greatest.

### **Finding: The BFI has an important advocacy role to play to help strengthen our flourishing film culture and our successful film industry.**

**Response:** We welcome this response and we will undertake this role to the very best of our abilities. Three good examples are in relation to making the case for appropriate and improved funding of film schools and our advocacy work on State Aid and on sustainable development.

### **The proposed three strategic priorities that constitute the framework of our vision were welcomed. In particular, our focus on the young in terms of education and developing talent was supported by the majority of those who contributed.**

We welcome this response and we have organised our plan around these priorities. We have also allocated significant funding resources to young people's film education through our new education offer and to talent development through the UK-wide network for the discovery and growth of new talent.

### **Respondents want us to make sure that these priorities are viewed as interdependent and not treated as separate from each other – the whole is greater than the sum of the parts.**

We strongly agree with this response and see our three strategic priorities as supporting a series of interlocking activities which include



learning and watching, making and distributing films and ensuring that treasures from the UK's archives are available today as well as for future generations.

**The principle of ensuring that the future of British film is secured through building on and establishing partnerships and collaborations was supported. Respondents want us to stimulate and facilitate relationship-building and ensure that best practice is shared across the industry and across the UK.**

We strongly agree. There is very little, if anything, the BFI can deliver by itself. All our initiatives will build on strong and new partnerships.

**The range of proposals was broadly welcomed with respondents keen to ensure that we do not replicate existing schemes. The feedback told us to ensure that we build on and scale up these activities to maximise the effectiveness of our proposals.**

We welcome this response especially given that the Lottery funds we have available are already fully stretched and that in a difficult financial environment we must be especially careful to use resources prudently. The proposed new education offer is a good example of scaling up by creating something new that builds on successful legacy.

**Our proposed distribution of Lottery funding was generally felt to be well balanced but respondents want us to be sure that investment is made in areas not adequately supported and that will have a real impact. They also want us to establish strong partnerships with other Lottery distributors and public and private organisations where possible.**

We were pleased that respondents agreed with our proposed distribution of Lottery funding across our three priorities and funds. In relation to making a real impact, we believe that the new UK Audience Network and our proposal to digitise 10,000 significant works from UK archives will have a significant and positive impact on audiences. Partnerships with other Lottery Distributors will be vital to the success of our plans and partnership discussions are already underway with Arts Council England, the Heritage Lottery Fund and the Big Lottery Fund.

**Respondents want to see a greater commitment to diversity across all three strategic priorities. Respondents also wanted us to commit to equality of access, including for people with sensory impairments.**

We accept that the proposals we set out in *New Horizons* needed to be revisited and strengthened significantly. Mindful of the weight of the response on diversity, BFI Governors have decided to set up a Diversity Fund to build capacity in this area; diversity and equality principles will also be embedded and monitored across all BFI funding schemes and activities, including the Film Fund.

**On balance, after detailed consultation, the idea of a ‘British Film Brand’, including a possible ‘British Film Week’, did not secure wide enough support and the prospect of partnership funding was extremely low.**

We had hoped to find more support for these two proposals than we did, so it is with regret that we will not be taking these proposals forward at this time.

**Respondents wanted to ensure that there was adequate support for skills. It was felt that there was a need for a one-off capital investment in film schools.**

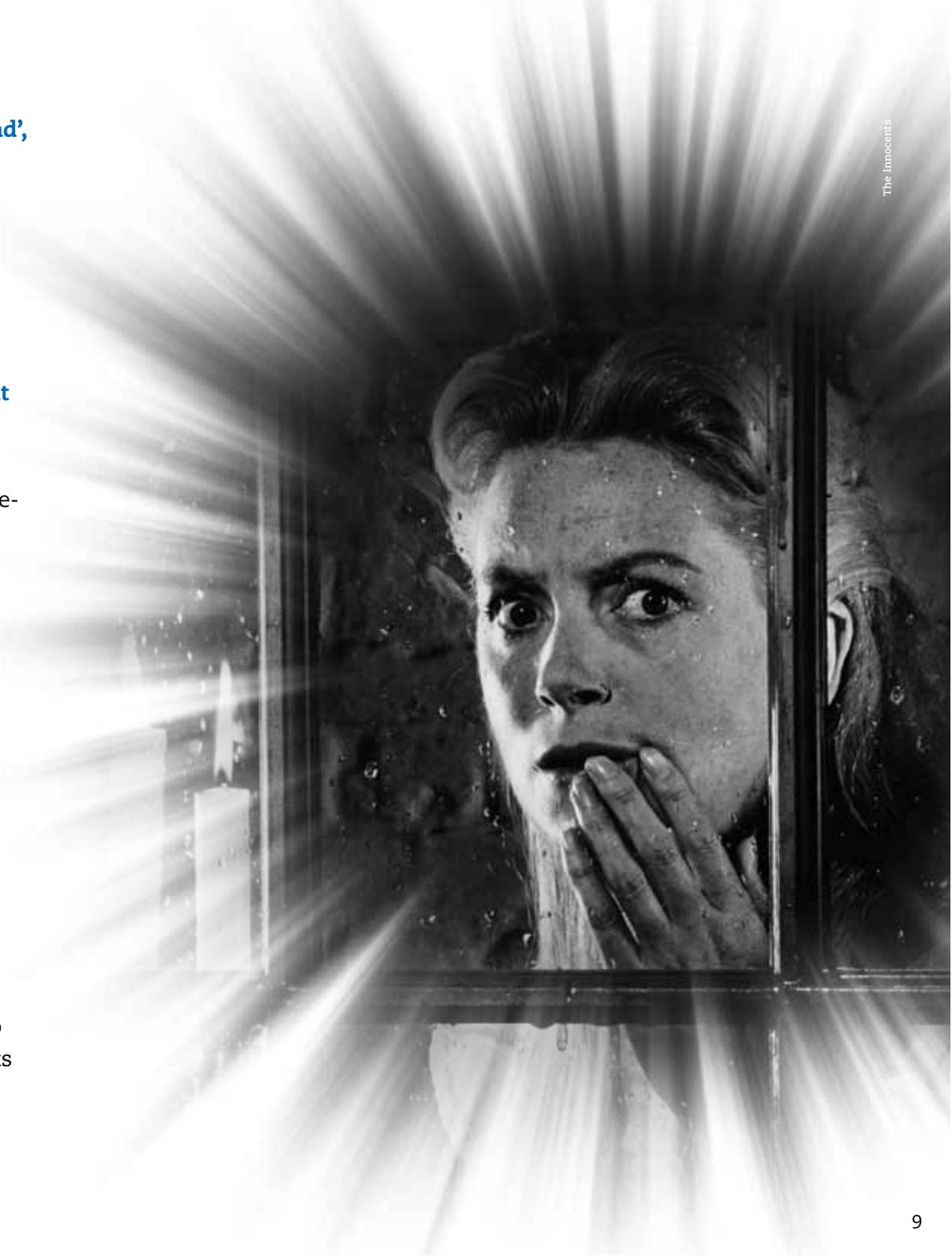
Mindful of the strength of response on film schools, BFI Governors decided to boost support to this sector through the allocation of a one-off capital fund of £5m to support film schools across the UK.

**Respondents asked for assurance that our final plan includes measurable objectives by which the success of our strategy can be reported and evaluated. They also asked for more detail on implementation plans.**

We agree with respondents and, to this end, following detailed discussion with key partners over the summer, we have set out for information our confirmed key performance indicators. Implementation plans will be available on [bfi.org.uk](http://bfi.org.uk).

**The open approach to the consultation was welcomed and continued transparency and accountability was called for from the BFI.**

We were delighted that the consultation exercise was warmly welcomed. In relation to transparency, we will, for example, track the future progress of *Film Forever* on [bfi.org.uk](http://bfi.org.uk). We also undertake to ensure that we continue to consult the film community on all aspects of this plan as specific initiatives are developed and implemented.





# Strategic priority one

Expanding education and  
learning opportunities  
and boosting audience  
choice across the UK.

## Introduction

We want to encourage people to build a lifelong relationship with film, to help build audiences for a broader range of films across all platforms and to ensure that film culture can be accessed and enjoyed by everyone across the whole of the UK. To achieve this, we will implement a strategy for education and learning which is intrinsically linked to our plans for boosting audience choice.

Our *New Horizons* consultation told us that respondents wanted the strategy for education and learning to be as comprehensive as possible, to emphasise that film has value as a teaching tool for a variety of subjects as well as having value in its own right, and that we need to provide support for teacher training. Respondents also wanted our strategy for boosting audience choice to include the multiplex as well as independent cinemas, to provide equal access for all and to involve collaboration with the broadcasters. We have incorporated all these points in our plan.

This strategy is a long-term intervention designed to invest in tomorrow's film lovers and to deliver a substantial change in the choice of film experiences available to audiences. Developing a greater appreciation of the richness and diversity of film culture available to audiences across the UK, this strategy will contribute to increasing the cultural and economic success for British independent film. In the digital age, we also have the opportunity to capitalise on radical new ways of learning and bringing greater film choice to audiences as never before.

## Education and learning

### Why

Film has the power to transform the way we see and understand the world. Our aim is to ensure that everyone, particularly young people, wherever they live, can develop a lifelong relationship with film.

We want young people from all backgrounds, who are the next generation of audiences and filmmakers, to have the opportunity to learn about, enjoy and fully appreciate the widest possible range of film. This strategy builds on legacy work (by organisations such as FILMCLUB, Film Education, First Light, as well as the BFI) that shows that educational engagement with film can build a range of life skills, open up thinking, expand horizons and improve educational attainment.

We are particularly seeking to develop innovative new partnerships with the private and public sector right across the UK to inject fresh thinking and bring new investment to achieve the breadth of ambition in this strategy. This includes partnerships with organisations whose focus is working with young people, with the film industry and digital media companies.

The high value we place in our close partnerships with Higher Education (HE) and Further Education (FE) institutions remains at the heart of the BFI Reuben Library, curatorial choices, research, policy and innovation.

## What

The BFI will implement a new strategy for film education and learning across the UK which is aimed at people of all ages. This strategy will touch all areas of the BFI and will be a significant cornerstone of [bfi.org.uk](http://bfi.org.uk).

The education strategy will focus on the following areas:

### Advocacy

We will make the case to Government in Westminster and in the devolved UK administrations for film education to be more firmly embedded in curricula. We will advocate policies which build on pioneering work in Scotland, Wales and Northern Ireland and on the forthcoming national plan for Cultural Education.

### A new education offer

A new education offer delivered by a new partner aimed at inspiring young people from 5-19 to watch, understand and make films. It will consist of:

- An extensive and exciting club offer available to every school across the UK including targeted support for teachers. Each club will offer children and young people the opportunity to choose and watch a great selection of films, provide opportunities to make their own films and create a club-like space to discuss and develop a love of film. Alongside this, the clubs will ensure a year round cinema-based education programme working with local partners and communities.
- A compelling new online platform for 5-19 year olds. Potential elements could include online tools for making and editing films, downloading films to watch and re-use (linking into our film heritage strategy), social media, and resources and support for teachers, parents and carers who want to make the most of the BFI's new education offer. The digital platform will also draw films and content from [bfi.org.uk](http://bfi.org.uk) and link to key existing online resources for film education in the UK.



- Following the Henley Review of Cultural Education in England, the Department for Education (DfE) has committed annual funding of £1m for the next three years to establish an innovative youth film Academy network across England for 16-19 year olds. Our ambition is that the Academy will expand to be available to young people across the UK including young people from all backgrounds and communities and those that may be excluded from formal education. Linking with the industry, the network will run programmes to inspire and develop talented young people who are passionate about film. A small number of young people chosen from all backgrounds will then be selected to attend a unique residential programme to further develop the full range of skills from the development and production of a film right through to developing skills about distribution and exhibition.
- Building on the film education expertise which exists across the cultural sector in the UK, the UK Audience Network (see page 13) will further develop opportunities for audiences of all ages to learn about and participate in a wide range of film education activities, in venue, at festivals and online.

## Working with further and higher education

On behalf of the UK, the BFI looks after one of the most significant collections of film and film information in the world. Our research facilities at the BFI Reuben Library and online are used by thousands of students, academics and industry researchers every year. Partnerships with HE institutions (HEIs) are vital in the continued development of research which is the backbone of our cultural programme, including publications.

We will build on existing partnerships with the University of Nottingham, the Creative Skillset Film Academies, Nesta, the Open University and other HEIs and research organisations with a new focus on research on using film in the classroom, intellectual property, new business models in the digital age, new developments in the preservation of film heritage and the long-term effects of digital transition.

## Boosting audience choice

### Why

Our ambition is to provide a greater depth and breadth of film and to increase choice to audiences across the UK. Linking our investment in education and learning with audience choice, research has established that children who regularly go to the cinema are three times more likely to attend more frequently as adults. People throughout the UK love watching films. However, the choice of film available to audiences is narrower than it should be. This is especially true outside of central London where on average only 7% of screens are dedicated to specialised film.

Additionally, amid the growing complexity of the digital world, there is a danger that it will be increasingly difficult for audiences to pick out and find the film they seek. In this environment, the visibility and availability of British film in cinemas and online suffers and potential economic success is not maximised.

### What

The Film Policy Review rightly asserted that respecting and understanding the audience is the key to making audiences grow. Our audience strategy recognises and addresses the increasing complexity of multiple platforms and seeks to ensure audiences are both empowered and find a greater choice of film whether online, in the home, in the cinema or on the move. To deliver a greater depth and breadth of film to audiences, we will invest in and develop the following five initiatives:

### Audience Fund

The fund will support a greater choice of films across the UK and is made up of three elements:

- *A UK Audience Network*

With the aim of bringing greater life and energy to the audience experience of film – in cinemas and online – and particularly outside central London, we will help establish and support a UK Audience Network made up of eight to ten regional audience hubs. Through both national and regional coordination of this network, we aim to create a collaborative model of shared programming, shared marketing and shared audience development initiatives, that builds imaginatively on existing strengths to build audiences for a greater diversity of film across the whole of the UK. Each regional hub will be a coalition of local partners, which we imagine will be typically led by an organisation which already has strength in programming and building audiences for specialised cinema. We want to actively encourage innovative and fresh thinking around partners who could come together to form a hub. For example, partners might include independent and/or multiplex cinemas, broadcasters, film archives, arts centres, film festivals, rural providers and others. Regional audience hubs will be able to create their own programmes which respond to and grow audiences at a local and regional level, as well as taking advantage of their role in the Network, which will collaboratively devise UK-wide programmes – ensuring that

audiences have a richer choice of films to see. Working collectively, the UK Audience Network will also identify around 1,000 community venues across the UK wanting to present a greater choice of film to local audiences. These venues will enable greater reach of independent and specialised film to audiences.

- **Programming**

The Programming Development Fund will support programming initiatives across the new UK Network. The fund will aim to make a significant impact on audience choice and admissions by enabling network members to make more adventurous programming decisions. It will focus on programmes that demonstrate scale and innovation, will seek to enhance existing programmes and will develop audiences for these initiatives across the UK.

- **Festivals**

Our Festivals Fund has two priorities. The first will be funding for regional festivals which are anticipated to be participants in the UK Audience Network, providing audiences with significantly greater choice. The second will be established to enhance film festivals in the UK that have an international reach and profile, enabling them to contribute to a more competitive UK film industry internationally as well as increasing audience choice.

### A new Distribution Fund

Distribution of independent and specialised films in the UK remains a predominantly high risk activity. High advertising costs, rigid windows, a diminishing DVD market and an inflexible Virtual Print Fee mechanism all combine to curtail ambitious release programmes.

Through our distribution funding, we will support new and innovative ideas that embrace digital opportunities alongside ambitious release plans to give audiences greater access to a wider range of independent British and specialised film.



We are redesigning our application process and in future the Distribution Fund will have four categories of support:

- **Big Audience:** significant P&A awards to support ambitious releases of new British films with the potential to reach a wide UK audience
- **Breakout:** supporting increased audience reach for exemplary independent British and specialised cinema
- **New models:** encouraging new thinking in distribution and marketing, including innovative release models that harness emerging digital platforms; and the creative and audience-building opportunities offered by cross-media activity
- **Sleepers:** flexible and responsive support for upcoming or in-release films which take the market by surprise.

## Cultural programmes open to the whole of the UK

Thanks to new digital technologies, it is now possible for audiences across the UK to access a broader range of film than ever before. They also allow the BFI to open up access to its significant cultural film programmes to help audiences discover and enjoy a bigger range of British and world cinema. A longstanding frustration has been our inability to share these programmes across the UK, but new models of digital delivery across multiple platforms – whether at bfi.org.uk or with VoD and TV partners – can unlock these resources, as demonstrated by our multi-partner, multi-platform approach to the three-month Genius of Hitchcock season during the London 2012 Festival.

We will introduce ‘blockbuster’ seasons which, by working with partners across the UK, will bring together all elements of our programme across all platforms to enable maximum impact and reach. These seasons, together with those created by our programming partners in the new regional hubs, will be developed and delivered nationwide. Our aim is to provide more people across the UK with more choice, more voices and more perspectives – to truly reflect the diversity of the UK and the world.

## Significantly increase our online presence

We have ambitious plans to develop bfi.org.uk to become a leading signpost for film, for audiences and filmmakers alike. We will develop a range of new services including BFI branded channels, VoD services and new apps for tablets, PCs and mobiles. These new services will provide access to the BFI’s rich content including the newly digitised 10,000 works. Our ambition is for bfi.org.uk to be a trusted destination, amplifying the work of our partners, and opening up new opportunities for audiences to engage with film.

## Develop partnerships with broadcasters

We recognise that the most popular place for watching film is in the home with 80% of all film being viewed on television. Recognising the power and potential of television to reach audiences we will:

- Design a new app to enable audiences to better discover and contextualise their film viewing on television
- Build the case to encourage national broadcasters to increase the amount and diversity of film they screen
- Aim for an annual co-production in partnership with a broadcaster linked to the UK Film Network
- Seek a new broadcast partner for the UK Audience Network to maximise public awareness
- Build on opportunities created by new local television services.





# Strategic priority two

Supporting the future success  
of British film by investing in  
film development, production,  
talent and skills.

## Introduction

Our strategy is to support the future success of British film by placing a strong emphasis on new voices and fresh ideas, nurturing and investing in a diverse mix of filmmakers UK-wide, including established filmmakers, that will enrich British film culture, increase the economic value of UK film and define Britain and its storytellers in the 21st century.

Working with its strategic partners, the BFI has created a series of interventions to stimulate and strengthen the quality and value of British film. These interventions – awards for production and development, business development and talent and skills – are designed to help promote a flourishing film culture and a prosperous film industry, to support the further development of world-class skills, to build stronger British film companies and to strengthen British film culture. They are also designed to help the UK film industry strengthen its global position through support for inward investment and exports, co-production, cultural exchange and other international partnerships.

Consultation respondents were particularly keen on the encouragement of career progression through investment and support for a wider range of skills and talent, in particular for scriptwriting. They also strongly supported the proposal for joint ventures between producers and distributors and for providing backing for exports.

There are three main strands to this strategy:

- Investment in film production and development
- Investment in skills and business development
- Investment in strengthening our international reach.

## Investment in filmmaking

### Why

Despite public funding and significant private sector investment in filmmaking in the UK, the average share of the UK box office for UK independent films remains low. This suggests that new approaches are needed to ensure that an appealing and diverse choice of distinctive and inspirational new British films are available to audiences at home and abroad.

### What

We will place exemplary filmmaking talent at the heart of our strategy, supporting bold new visions from emerging and established filmmakers who have the ambition to connect with their audiences. We will support films of all genres and for all audiences. The most significant responsibility of the BFI Film Fund is its support of UK feature film development and production and – integral to this – supporting the growth of high-calibre filmmakers at all stages of their careers.

We will be accessible, fair and transparent, and working with our strategic partners we will empower filmmakers to enable them to realise their vision and connect with their audience.

The distribution of Lottery funds will be structured so that producers can build on the financial success of their films so that their future projects become less reliant on public funding. However, our Lottery funds to support the success of British film are subject to State Aid approval from the European Commission.

The new BFI Film Fund will better align its investments in production and development by ensuring our decision-making at the production and development stages takes into account the UK distribution and international sales potential of the project. Through funding for film exports, we will support ambitious international sales companies

presenting British films and filmmakers to the international film community at festivals and key markets around the world.

We will increase our investment across production and development by a minimum of £1 million a year for the next five years, an increase of 30% by 2017.

We will help maximise the exposure of British films across all platforms, including cinema, digital platforms and television. To this end, we will engage with the Government and the broadcasters, for example, through the next Communications Bill and the forthcoming BBC Charter Review, to help achieve this aim. Looking ahead, and mindful of the prospect of an adverse economic environment for the foreseeable future, we will bring together analysts, industry experts and Government to determine how best to further strengthen business models.

## The BFI Film Fund

### Production awards

The Film Fund will make approximately 20 major production awards per year.

Priority will be given to projects demonstrating a bold vision and creative excellence from new and established filmmakers, across a range of budgets and in any genre, that enrich British film culture and showcase the diversity of the UK and its storytellers. The Film Fund will take a fresh look at the challenges of producing first-class independent animated and family films in the UK, with a view to stimulating the sector at all stages – from early development to production support. The Fund will prioritise support for projects that are unlikely to be fully financed by the marketplace. We will continue to support low and very low-budget feature filmmaking, both through the Film Fund's regular funding mechanism and through our current iFeatures partnership with Creative England, BBC

Films and Creative Skillset, and other initiatives. We will look to develop similar partnerships with the National Screen Agencies, Creative Scotland, Northern Ireland Screen and the Film Agency for Wales.

In order to make the best creative decisions 'in the round', and to put a spotlight on emerging talent, the Film Fund will now consider low-budget features from first-time directors at quarterly awards meetings. Applications will be welcomed year-round, and the application criteria and deadlines for the quarterly meetings will be clearly detailed at [bfi.org.uk](http://bfi.org.uk)

For the first time, the Film Fund will consider applications from emerging documentary filmmakers through twice-yearly pitching sessions – in London and Sheffield – with a panel of Fund executives, industry experts and peers. Established filmmakers may continue to apply through the year-round application process.

The Film Fund will increase the opportunities available for UK talent and expertise through enhancing its support of international co-production.



Currently around 25% of films supported by the Fund at the production stage are British qualifying international co-productions. From 2013, the Fund will allocate a budget for co-production awards, to support UK co-productions where the majority of the creative input comes from one of the UK's partner countries. Priority will be given to projects where:

- A world class, non-British filmmaker wishes to engage with UK talent or cultural content
- UK involvement enhances the international appeal of an exceptional project that has been originated outside of the UK
- An international project gives an opportunity to an outstanding, emerging UK talent.

## Development awards

Pursuing creative excellence in the development of new material is fundamental to a film's commercial and critical success. The Film Fund makes approximately 150 awards a year for the development of feature film projects, and we will continue to make development a key priority of the Fund, with annual funding increases for development.

We will launch the Vision Awards 2 for 2013-2015, with a further round envisaged for 2015-2017. Vision Awards enable production companies to build their development slates with creative and financial autonomy. We will make up to ten annual awards of £100,000 and up to five further annual awards each for two years of £50,000, which producers can use to invest in development personnel, to option material and to commission screenplays.

Vision Awards 2 will be available to UK production companies, preferably with at least two feature productions to their credit and a viable plan for growth. We will encourage applications from companies with a particular genre focus or area of expertise such as working with filmmakers outside London or promoting diversity. The Vision Awards will also be open to animation studios and documentary film companies.

## Talent development

We are committed to discovering and supporting the next generation of British filmmaking talent and will launch a number of initiatives aimed at supporting emerging filmmakers and ambitious producers from around the nations and regions of the UK.

### A UK-wide network for the discovery and growth of new talent

To help ensure we reach talent right across the UK, we will agree a UK-wide talent development strategy in partnership with Creative Scotland, the Film Agency for Wales, Northern Ireland Screen, Creative England, Film London and other key organisations. Together we will establish a network of high-calibre creative teams across the UK.

In England, for example, we will partner with Creative England to recruit a number of experienced development executives who will be based at cultural hubs outside London and serve as the focal points for our emerging talent activity. We will strengthen the UK network by enhancing related schemes run by the National Screen Agencies and Film London, by connecting it with Creative Skillset's work in this area and with the proposed Film Academy for young people.

Each executive will develop talent by:

- Scouting cultural hubs, artistic centres and content production companies for the best new writers, directors and artists
- Running short film programmes across a range of budgets and levels of experience
- Providing funding and mentoring for feature screenplay commissions
- Showcasing new work, hosting regular networking events where filmmakers can meet executives and other industry representatives, and masterclasses with filmmakers discussing their craft and inspirations.

The network will be complemented by a dedicated area on bfi.org.uk for the discovery, growth, promotion and funding of new writing and directing talent in the UK, through peer review and direct industry engagement. This will bring the industry and networks of filmmakers together in one virtual space. It will be a means for the industry to engage directly with new talent championed by their peers; and it will provide new filmmakers with opportunities to showcase their work directly to the industry, as well as providing direct access into the Film Fund.

### Targeted development programmes

We will develop programmes to address the challenge of nurturing storytelling and filmmaking skills in some of the more under-developed areas of UK filmmaking such as animation, family and comedy.

Examples include:

- **Lab partnerships**

We will establish a number of development ‘labs’ and mentoring programmes, partnering with studios, production companies and/or filmmakers who have enjoyed commercial and creative success in a particular field, with a view to future co-development opportunities. A number of labs could be managed by the new talent network, and we will also explore partnerships that help filmmakers to develop their skills and material in centres of excellence internationally.

- **Animation pilots**

The Film Fund will launch a new programme aimed at nurturing writers and filmmakers working in animation. From an open access call, we will provide funding over two years for three filmmakers or teams (writers, directors, producers and/or designers) to develop their concepts with mentoring from experienced animation producers. Through story and script development, storyboarding and story reels, and a pilot or test, they will develop greenlight-ready and valuable intellectual property.

### Initiatives to strengthen the UK production sector

We support the principle and accept the Film Policy Review recommendation that producers, writers and directors should participate in and benefit from a share of recouped BFI investment revenues allocated to a ‘Locked Box’ to be held by the BFI and available to them to invest in their own future filmmaking activities. In some instances, the allocation of ‘Locked Box’ monies is in the process of being agreed between Producers Alliance for Cinema and Television (PACT), Directors UK (DUK) and Writers Guild Great Britain (WGGB) and will be subject to State Aid approval and agreement by the BFI Board of Governors.

#### Development

We will recycle 100% of the money that is recouped by the BFI from an investment in development, to be allocated to a ‘Locked Box’ to be held by the BFI and available to the producer in question for investment in its further filmmaking activities.

#### BFI producer corridor entitlement

We will maintain and continue to review the current percentage share (a blended rate of 37.5%) of the BFI’s recouped income which will be held by the BFI in a ‘Locked Box’ with allocations of this income to be subject to the agreement between PACT, DUK and WGGB. Any sums paid out by way of such corridor entitlement will be repayable to the BFI from the parties’ share of net profits from the film in question.

#### Producer equity entitlement

We will continue to promote the producer equity entitlement (where the value of the advance against the UK Film Tax Relief is treated as the producer’s own equity in the film). These revenues will be held by the BFI in a ‘Locked Box’ with allocations of these revenues to be subject to the agreement between PACT, DUK and WGGB.

## Producer/distributor joint ventures

We will pilot joint ventures to encourage UK producers and UK distributors to align their interests more closely. A portion of the proposed BFI production award on a limited number of titles will be available to the producer to be used as a 50% contribution towards the UK distributor's minimum guarantee. In return for sharing the distribution risk, the distributor would allow a 50% share of its net revenues to be held by the BFI in a 'Locked Box' with allocations of these revenues to be subject to the agreement between PACT, DUK and WGGB. Any sums paid out by way of such 'Locked Box' revenues will be repayable to the BFI from the parties' share of net profits from the film in question.

We will consider projects from those making and distributing low-budget and commercially challenging works, as well as those working on higher profile films that carry some commercial risks.

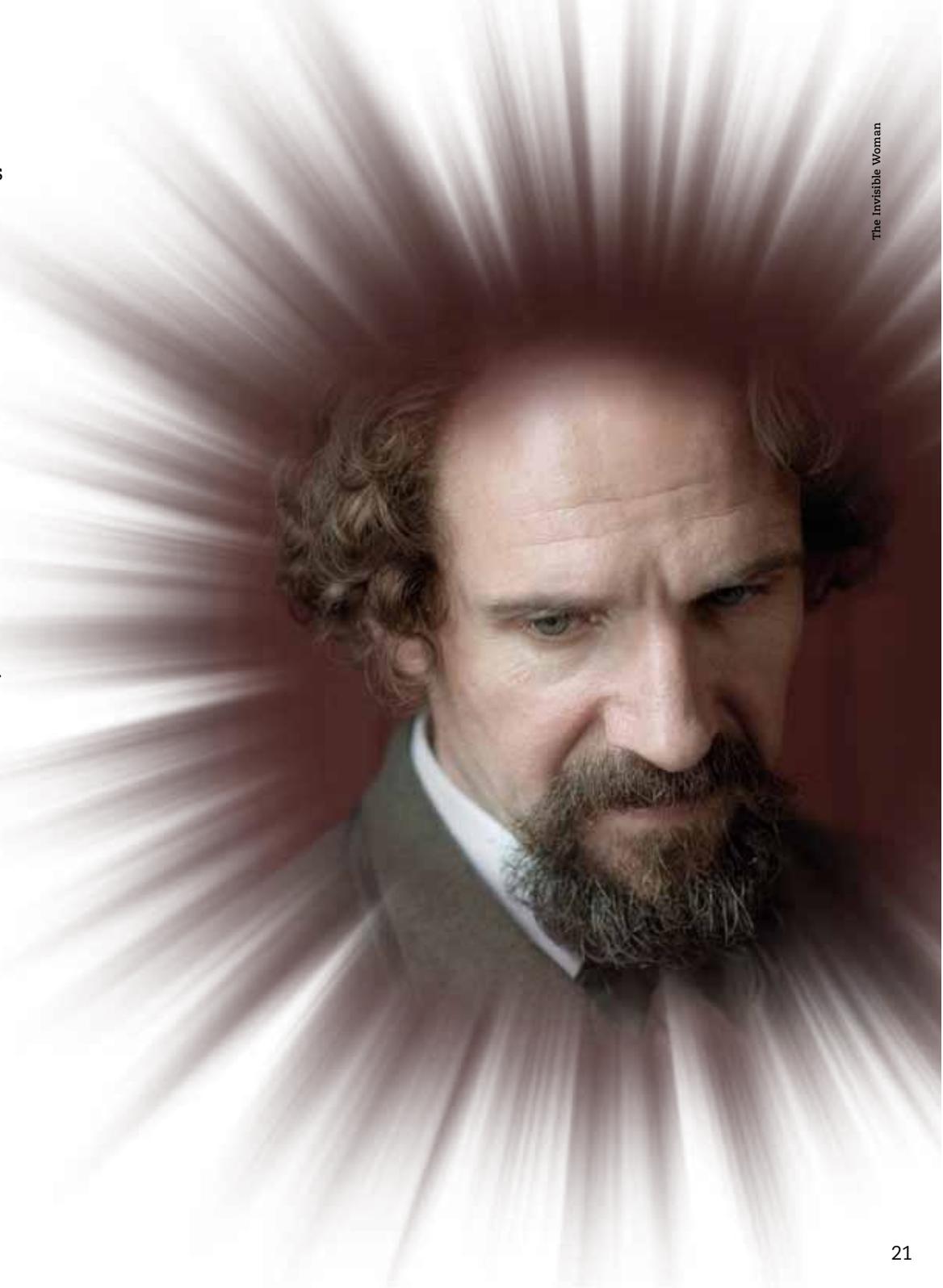
## Making applications and agreements easier

Wherever possible, we will put in place transparent and easy-to-use systems.

We will encourage cost-efficiencies such as a streamlining of delivery schedules, particularly for low-budget features, and more efficient legal processes across the independent film sector.

## Certification

The Film Tax Relief (FTR) underpins the production of Culturally British films. Qualifying films as British enables production companies to access the UK's FTR. The BFI Certification Unit will continue to make recommendations on the certification of films as British under the UK's Cultural Test or as an official co-production under one of the UK's nine bi-lateral treaties or the European Convention on Cinematographic Co-production. It will work to ensure the Cultural Test and co-production agreements meet the needs of audiences and the film industry. It will also help the Government to put in place the proposed new tax reliefs for high-end television production, animation and video games.



## Business development

### New finance partners

Commercial equity finance to invest in film has become scarce and there are few sources of public equity for film development and production beyond the BFI, Film4 and BBC Films and the other Lottery Distributors for film in the Nations. The Film Fund cannot support all the needs of independent production in the UK, but we will seek to attract new equity partners to British independent films, promoting the commercial opportunities in UK film to private and corporate investors, and 'brokering' relationships with producers and projects. The expertise of the BFI's sponsorship and fundraising team will be of particular value in this respect.

Following the redesign of BFI Lottery funds, we believe the time is also right for us and our key partners to take a fresh look at the role of public policy in helping to build film companies with scale, international ambition and reach. To that end, we will convene a group of experts from the financial community to help stimulate our thinking.

In parallel, we will join with public sector partners across the UK to support businesses in creating and harnessing business development opportunities especially in the areas of access to finance, innovation, exploitation of IP and international markets. For example, we will work with our partners to support film businesses across the UK. For instance, Creative England's film business development programme will support film companies outside London to grow and become more sustainable. This programme will include production and distribution businesses; cinemas and exhibition venues; cultural organisations; talent agencies and other businesses that see an engagement with film as a business opportunity.

## International

In 2011, global box office receipts for UK film reached \$5.6 billion, 17% of the global theatrical market. Two thirds of the box office revenues of independent UK films are earned in overseas markets, with other media such as DVD and television also delivering very significant returns internationally. These activities – export sales and inward investment – are crucial to the cultural and commercial success of UK film. Likewise, UK talent makes a huge impact internationally, UK film archives play a leading role on the international stage, and British film plays a key role in helping to attract tourists to the UK.

The strength and vitality of creativity in British film is dependent on our capacity to absorb a wide variety of cinematic influences from across the world. Our film culture has been shaped by international influences since the birth of cinema. From *The Lodger* to *Slumdog Millionaire*, from Powell and Pressburger to Bevan and Fellner, the creative and cultural impact of international cinema upon the UK is readily apparent.

In partnership with Government, the industry, trade associations and public sector agencies, we will harness collective expertise, cultural capital and financial resources to maximise future growth. Our focus will be on working with partners around a small number of priority territories and in particular maintaining our trade partnership with the US, while seeking to diversify our overseas markets by growing, for example, trade with Brazil and China. We will champion UK film skills and talent internationally, boost co-production, help sustain and grow the UK's inward investment and export sectors, and recognise the value of exchanging cultural assets, such as collections of films and curatorial skills, in building new trading relations. We will continue to support the MEDIA Desk UK, and gather and make available related market intelligence and work to ensure that the European Union's audiovisual policy framework works for audiences and film in the UK.

In short, we will take a leadership role in implementing a jointly-owned international strategy for film stimulated by the targeted use of Lottery



and Grant in Aid funding. To underpin the international strategy, we have created an International Fund with specific support for inward investment and film exports.

## International Fund

### Inward investment

UK inward investment films are culturally British films that are substantially financed and controlled from beyond our shores but which feature UK cast, crew, locations, facilities, post-production, visual effects and are often based on UK source material. On average, they account for three quarters of total film production spend in the UK and in 2011 this UK spend associated with inward investment features was £1 billion. The promotion of the UK is crucial in providing work for UK talent and UK film companies and is led by the British Film Commission (BFC) in partnership with Creative Scotland, the Film Agency for Wales, Northern Ireland Screen and Creative England. The BFI will provide additional funding for two key areas. First, to enable the BFC to maintain its activity in the US and, secondly, to investigate opportunities to win new business from other priority territories in partnership with UK Trade and Investment and the industry. This additional funding will restore BFC core funding to 2010/11 levels.

## Exports

Film exports of UK films help ensure that audiences around the world enjoy a full range of British film culture and they are a critical part of the financing landscape for UK film.

UK producers and sales agents need relationships and opportunities to enable them to work globally if they are to successfully understand the global imperatives of the film business, while UK directors need exposure internationally to build on early success and to increase the profile and value of their subsequent career. We recognise the value of the initiatives in recent years and the support through Film London from the Mayor's office and want to look again at how we strengthen exports.

We will put in place increased funding for film exports to support the promotion of British films and film talent at priority film festivals and markets. The fund will strengthen opportunities for producers and sales agents to engage with prospective international partners at markets.

### MEDIA Desk UK

The MEDIA Programme helps European film, including British film, compete better in Europe and internationally by awarding over €100 million a year to support distribution, promotion and festivals, training and development and digital technologies. MEDIA Desk UK will continue to ensure that UK professionals have good access to this funding by offering applicants assistance and information. In 2011 MEDIA funding amounted to £11.3m (€14.2m) for the UK audiovisual industry.

### Audiovisual policy

As it is estimated that 85% of UK audiovisual policy is decided by European institutions, particularly the European Commission, we will work closely with the UK Government, the devolved administrations and with the industry to represent the interests of UK film in Brussels and elsewhere on the global stage. A top priority will be to secure a favourable State Aid framework for the support of UK film production. Whenever appropriate, we will continue to work closely with other European film agencies to help achieve these goals.



## BFI Film Skills Fund

### Why

The skills and talent base across the UK plays a significant role in ensuring that the UK film sector is world-class. Skills are the bedrock on which everything is built, yet they are characterised by market failure in part due to the fragmented nature of the film sector which has thousands of small and medium-sized enterprises (SMEs) working alongside a few major companies, plus a workforce which is overwhelmingly freelance.

Most film businesses are undercapitalised and struggle to dedicate time and money to invest in training and developing those they employ. Freelancers, in particular, report several barriers to regular training, including course costs and taking unpaid time off work. Digital innovation is driving change across all areas of the film sector at an unprecedented pace and the established craft and technical grades, including archival skills, on which the UK has based much of its world-beating reputation, are struggling to keep up. Moreover, the industry workforce does not reflect the diversity of the UK population.

If the UK does not keep pace, it will become excessively expensive to recover our international standing and our competitive position. In turn, our ability to stimulate a flourishing film culture and economic growth will come under increasing threat.

### What

The BFI believes that investing in skills is vital but with increasing demands from a successfully growing sector, we are concerned to ensure that this skills base is effectively supported. We will work with Creative Skillset (the Sector Skills Council for the Creative Industries) and the Department for Business, Innovation and Skills (BIS) to develop and execute an advocacy plan to help ensure that investment is adequate.

Using research looking into the needs across the film sector in 2011, we will work with our strategic partner Creative Skillset and its Film Skills Council to develop a new skills strategy. This will build on the successes and strong foundations laid to date, including the support for the industry from the Skills Investment Fund which is based on a voluntary levy on production. The strategy will be developed with further input from all parts of the film sector and will focus on the following priorities:

### Developing new and quality talent

We will focus investment on establishing clear and coordinated career paths for new talent based on work experience, internships, apprenticeships and new entrant schemes as well as supporting skills development for those already working as film professionals. In line with the Film Policy Review recommendation, we will work with Creative Skillset, Higher Education Funding Council for England and the Scottish Funding Council to undertake a review of the three Skillset Film Academies to ensure appropriate public financial support is in place – similar to that enjoyed by leading music, drama and dance academies. In addition, because urgent development is needed, we will also create a one-off capital fund of £5m to support film schools across the UK.

### Skills for the future

Digital technology has transformed the ways in which audiences access films as well as the production process. We have to build on our strengths in creative, technological and entrepreneurial skills if we are to remain competitive. We need to make sure that the UK anticipates technological developments and identifies the skills needs which are likely to emerge as a consequence.

### Entrepreneurship and business skills

Successful film businesses are run by people who understand how to reach and build an audience for their work and in a world of rapidly evolving patterns of consumption this is a growing challenge. We need to encourage original entrepreneurs and help to fuse creative, technology and entrepreneurial skills.



# Strategic priority three

Unlocking film heritage for everyone in the UK to enjoy by investing in preservation, digitisation, interpretation and access.

## Introduction

We want the public to enjoy and appreciate the full range of our film heritage and to use it for creative inspiration and learning.

We heard from the consultation that respondents were concerned whether we would have sufficient finance to implement our heritage strategy. They also wanted more detail on how we will choose what to digitise, how it will be made available and would like to see that our plans embrace archives across the UK.

Our third strategic priority is focussed on making the UK's screen heritage available to everyone and, for the first time ever, involving the public in selecting what is digitised. We will identify material to digitise and, where we do not hold the rights, do our best to secure the agreement of rights-holders to digitise the works and make them available in the cinema, DVD and online platforms. We will also provide partnership funding and strategic support for significant collections across the Nations and Regions of the UK.

These interventions will help to ensure that the public has access to a much broader range of films which reflect the diversity of the UK and its film heritage, that we have a flourishing film culture and that we also stimulate economic growth by increasing revenues for rights-holders, cinemas, broadcasters and online platforms.

## Why

Making our rich screen heritage available is integral to the BFI's broader cultural ambitions to support British film and British talent, and to provide a varied programme of British and international film which can attract a wide variety of new audiences – public and professional – to a deeper and richer range of film.

Although many works from British cinema's rich history are available on DVD or to download, a very significant number are inaccessible. We urgently need to digitise our moving image heritage otherwise many works could be lost forever and become inaccessible as cinemas rapidly move to digital, leaving many works left stranded in the analogue domain. Most platforms are already digital and public value is lost when audiences become increasingly frustrated at the lack of access. In the near future, it will be increasingly difficult for analogue film materials to be widely seen and eventually it will be almost impossible except in a museum context. Technologies for handling and scanning film are expected to vanish from the industry in as little as ten years.

Our ultimate goal is to digitise and make accessible to the public all of the UK's screen heritage. The BFI-led Screen Heritage UK (SHUK) initiative, backed by £22.5m of Government investment, was a programme to secure national and regional collections at risk of loss from poor storage, and to develop and implement common metadata standards that would enable better access to the material in those collections. We propose a new programme driven both by public demand and curatorial expertise which will use digital delivery across a range of platforms to bring collections to the public with an ease of access that was previously impossible. We will help audiences to shape and share information and create opportunities for their participation in cataloguing work. By doing this, and by delivering great programmes of British film, we will build the case for further funding, demonstrate value to the public and to commercial investors, and generate entrepreneurial opportunities to raise further funding through partnerships.

## What

### Selecting the material

Our aim is to digitise 10,000 significant works from the BFI National Archive and other archives across the UK and to make them available across as broad a range of platforms as possible.

The works will be selected by a panel including curators, filmmakers, distributors, exhibitors, educators, critics and film historians, drawing on market research. We will also develop a bold new initiative to directly ask the public to nominate the films they would like to see digitised.

Our focus will be to ensure:

- Significant British features are made available as Digital Cinema Packages (DCPs) for theatrical release
- A selection of films which reflect the rich diversity of British life will be made available on digital platforms to engage audiences and inspire a wider appreciation of film
- People across the UK can see films illustrating the history of their locality and their cultural identity
- Films relevant to national curricula are available for teaching, learning and re-use
- 5,000 of the works to be made available will be selected from the BFI National Archive, including rights-held material, rare and early British features, newsreels, and significant non-fiction works. Funds will be available to digitise a further 5,000 significant heritage films, open to screen heritage collections and to rights-holders, together with supporting materials such as posters and production materials.

### Clearing rights

Where rights are held by third parties, including underlying rights, we will clear the rights and work in close partnership with the rights-holders to enhance the value of any material subsequently made jointly available. To maximise the availability of titles, we will continue to work for proposed changes to copyright law that would allow the legal use of orphan works and the introduction of extended collective licensing to facilitate mass digitisation. This would not only increase the availability of film across the UK, but would also encourage economic growth through the development of new third-party business models.

### Digitisation and preservation

We will work with archives across the UK to build a digital preservation infrastructure in order to protect our analogue legacy until it can be digitised, to maintain skills in handling these obsolete formats and to develop both these skills and our digital capability to continue this work in the future. We will also ensure the digitisation process evolves to meet future needs. To do this, we will complete the work started by the SHUK programme, to make sure all collections are safely housed in optimum storage conditions.

We will invest in digital preservation to protect and provide access to the vast volumes of data we will collect and create in the next five to ten years, creating a digital preservation infrastructure that will serve all UK film archives and which is available to everyone. We will also invest in film scanners and digital post-production equipment, and in developing a skilled workforce. We will help to ensure the delivery of a digital National Television Archive in partnership with Ofcom, commercial broadcasters and the BBC, in particular by seeking to ensure that the next Communications Act and the next BBC Charter incorporate appropriate, securely funded arrangements for archiving. We will maintain our strategic acquisitions programme to ensure that our heritage – especially contemporary production – is preserved for future generations to enjoy.

## Access

Digitising 10,000 films will transform our collective understanding of British film. Audiences from every walk of life will have access to the digitised material at the cinema, on DVD, online and on television. We are committed to telling new stories about film in a range of venues across the UK Audience Network as well as online.

To provide online access, we will host a service on [bfi.org.uk](http://bfi.org.uk) that identifies all British works and shows users where they can be viewed – by linking to the digital platforms of individual archives, by displaying links to cinema programmes UK-wide, and linking to DVD catalogues and VoD services. Some titles will be available as paid-for material the public can rent or buy via [bfi.org.uk](http://bfi.org.uk). We will programme BFI-branded channels for adoption across major VoD services. These channels will build on the BFI's programming expertise and bring together a rich selection of films from different rights-owners including the BFI, and will primarily be driven by the digitised collection of 10,000 British titles. We will also host many titles for free on the BFI's YouTube channel, significantly increasing the volume of titles available.

We will work with broadcasters to package material for co-production for the widest possible reach and impact; we will create a curated story of British film, stretching from unknown gems to the greats of British cinema, from propaganda films and the best of British animation, to award-winning documentaries and classic but forgotten feature films.

Our plans for access will be closely allied to our education and learning strategy especially, where appropriate, our 5-19 offer. We will embed learning across all our activity around heritage. People learn throughout their lives and we want to offer a range of ways the newcomer and the film professional alike can deepen their knowledge and enjoyment of our film heritage. The programming of these newly digitised titles will also offer audiences the chance to discover films and talent they didn't know, challenging assumptions about British film and the stories it tells, breaking new ground and inspiring filmmakers to make new and exemplary work.

We will increase primary access to information and collections through the BFI Reuben Library reading room and research access facilities at the Conservation Centre.



# Leadership & advocacy

Our role is to support film at home and abroad and we will do this as an enabler, as a funder and in close partnership with the DCMS. We will take a leadership position in some areas, adding our voice in others so that together we contribute to a successful film industry, help grow jobs, skills, businesses and audiences and fuel a thriving film culture.



Importantly, we will do our utmost to help ensure public policy supports British film by positively influencing regulatory and competition issues affecting film in the UK. These include policy issues raised by the UK Government, by the devolved administrations, as well as by the European Commission and the Council of Europe which impact on education, learning and audience choice, on the success of British film and on unlocking film heritage. These public policy issues will significantly help or hinder the success of the BFI's Plan.

**Some of the immediate policies which the BFI wants to influence to the benefit of film in the UK are:**

- Proposed changes to the EU State Aid regime as it affects film
- The Review of the BBC's Charter which will lead to a new settlement between the Corporation and the Government commencing in January 2017
- Implementation of the provisions in the Digital Economy Act to significantly reduce copyright infringement (piracy)
- Full implementation of the proposals in the Henley Review of Cultural Education
- The introduction in 2014 by the European Commission of Creative Europe to succeed the MEDIA Programme
- The Government's proposed Communications Bill to be introduced before the end of this Parliament
- Proposed measures to legalise access to orphan works.

Inevitably, many other issues will surface over the period of this plan.

Our policy work will be informed by a small number of tightly focussed, strategy groups. These may include representatives from funded partners, other Lottery distributors, other cultural organisations and other industry experts. Each group will be supported by the knowledge and market intelligence resources of the BFI Research and Statistics Unit.

# Measuring success

The BFI will capture and disseminate a wide range of qualitative and quantitative information about film in the UK which, taken together, will track the performance of UK film and provide important information for the whole of the film sector.

The BFI Board of Governors are proposing a focussed number of performance measures to assess the health of the film industry and health of film culture in the UK. These have been discussed with key partners and are informed by the following principles:

- The two main 'pillars' of economic and cultural success are inextricably linked
- The performance of the entire UK film sector will be measured for the UK film sector, as well as the BFI's contribution to that success
- Many factors affecting the performance of the UK film sector are not within the BFI's control, for example exchange rates
- Diversity will be measured across all activities – content, audiences and the workforce.

**We want to see over the period, a positive trend in the following:**

- The total size of UK audiences, measured by the number of views of feature films across all platforms in the UK
- The market share of British independent films
- The value of inward investment and of exports
- The UK film industry contribution to GDP
- Major domestic and international awards won by British films and UK talent

- The diversity of UK audiences and the UK film workforce, in terms of ethnicity, gender, geography and disability
- The % of the UK population that values film as part of their cultural life.

**For the BFI, we aim by 2017 to have:**

- Ensured that a new education offer for 5-19 years olds is available to every school and that 25% of all young people across the UK are actively engaged in making, watching and understanding a wide range of film
- Increased the size, diversity and geographic spread of audiences viewing British independent and specialised film
- Funded a range of British films and British talent which will have won major domestic and international awards
- Supported an increase in the diversity of talent, in terms of ethnicity, gender, geography and disability
- Helped increase the total level of inward investment and of exports, by generating new business from emerging target markets
- Increase by 25% the number of visits and reach to BFI content digitally
- Digitised and made available to the public 10,000 significant heritage titles and increased the number of views of archive materials
- Ensured that 80% of key partners, including the industry, consider the BFI as either very effective or effective as the lead body for film and its advisory role to Government
- Increased, year-on-year, the total amount of charitable income to the BFI.

**To track the BFI's progress, visit [bfi.org.uk](http://bfi.org.uk):**

You can read updates on our funding schemes and cultural programme, find an annual progress report on the recommendations for the BFI set out in the Government's response to the Film Policy Review; and analysis of film in the UK, including the BFI Statistical Yearbook.

# Our financial plan

The income available to us to finance the activities in this plan is derived from four main sources:

- Grant in Aid from the Department for Culture, Media and Sport
- A share of National Lottery receipts
- Recoupment from the Lottery and other investments
- Additional income generated by us, for example from cinema tickets, sales of archive material, sponsorship and philanthropic giving.

The table on page 33 sets out the forecast average income from these sources for the period to 31 March 2017, including the share of increased Lottery. It should be noted that these figures are not guaranteed; Grant in Aid is confirmed annually, although we have indications of our allocation until 31 March 2015. Lottery receipts are dependent on Lottery ticket sales in the future. The income from the Lottery includes the use of some of the reserves we inherited. We are committed to reducing the level of reserves to the amount considered prudent to enable us to meet our obligations.

Income from sponsorship and philanthropy is a key element of our earned income. The BFI's charitable objectives are more reliant than ever on these contributions to realise our ambitious and broad range of programmes and projects. In recognition of this we have established the BFI International Development Council, chaired by one of our Governors to take the lead on this area of our activity. Income from sponsorship and philanthropy is forecast to increase year on year and we anticipate that significant support will come from patrons, individual donors, corporate sponsors and Trusts and Foundations. We also expect to benefit from in-kind contributions and support from media partners, Gifts in Wills, public sector grants and cultural partnerships.

The table on page 34 indicates the forecast average expenditure per year and builds on the indicative figures for Lottery investments included in *New Horizons for UK Film*. It also includes the total non-Lottery expenditure allocated to the three strategic priorities.

## Typical annual income – average over five years

How the income is spent	Education, Learning & Audiences £m	Supporting British Film £m	Film Heritage £m	Research & Diversity £m	Cost of delivery £m	Contingency £m	Total £m
BFI Grant in Aid for Charitable Activities	7.0	0.4	4.1	0.3	3.7		15.5
BFI Earned Income	20.0	0.1	2.6				22.7
<b>Total BFI income attributable for Charitable Activities</b>	<b>27.0</b>	<b>0.5</b>	<b>6.7</b>	<b>0.3</b>	<b>3.7</b>	<b>0.0</b>	<b>38.2</b>
BFI Grant in Aid for BFI as a funder	0.7	2.0	0.2				2.9
BFI Lottery for BFI as a funder	16.5	29.8	3.0	1.2	4.5	2.0	57.0
<b>Total BFI income attributable for funder activities</b>	<b>17.2</b>	<b>31.8</b>	<b>3.2</b>	<b>1.2</b>	<b>4.5</b>	<b>2.0</b>	<b>59.9</b>
<b>Total</b>	<b>44.2</b>	<b>32.3</b>	<b>9.9</b>	<b>1.5</b>	<b>8.2</b>	<b>2.0</b>	<b>98.1</b>

## How we invest our income

Education, Learning and Audiences	Investment £m
Education	10.5
Distribution	10.3
Audience Fund	23.4
<b>Sub-total</b>	<b>44.2</b>
<b>Supporting British Film</b>	
Production and Development	23.2
Skills and Business Development	7.5
International Strategy	1.6
<b>Sub-total</b>	<b>32.3</b>
<b>Film Heritage</b>	
Digitisation and Access	9.9
<b>Sub-total</b>	<b>9.9</b>
<b>Other</b>	
Research & Diversity	1.5
Cost of delivery	8.2
Contingency	2.0
<b>Total</b>	<b>98.1</b>

## How we plan to spend Lottery income

Funds available	Transitional 2012/13 £m	2013/14 £m	2014/15 £m	2015/16 £m	Indicative 2016/17 £m
Lottery income	44.7	48.5	49.1	49.5	49.8
Recoupment – general	5.0	4.0	3.3	2.7	2.3
Rewarding success (Locked Box)	0.5	1.5	2.0	2.1	2.2
Use of reserves	(2.9)	4.9	5.0	5.7	5.8
<b>Total available income</b>	<b>47.3</b>	<b>58.9</b>	<b>59.4</b>	<b>60.0</b>	<b>60.1</b>
<b>Projected spend</b>					
<i>Education, Learning and Audiences</i>					
Education	(3.7)	(7.0)	(7.0)	(7.0)	(7.0)
Distribution Fund	(3.8)	(4.0)	(4.0)	(4.0)	(4.0)
Audience Fund	(1.1)	(5.5)	(5.5)	(5.5)	(5.5)
<b>Total</b>	<b>(8.6)</b>	<b>(16.5)</b>	<b>(16.5)</b>	<b>(16.5)</b>	<b>(16.5)</b>
<i>Supporting British Film</i>					
Film Fund	(20.3)	(21.6)	(22.6)	(23.6)	(24.6)
(Held in Trust)	(0.5)	(1.5)	(2.0)	(2.1)	(2.2)
Skills and Business Development	(5.1)	(6.1)	(6.1)	(6.1)	(6.1)
International	(0.2)	(1.2)	(1.2)	(1.2)	(1.2)
<b>Total</b>	<b>(26.1)</b>	<b>(30.4)</b>	<b>(31.9)</b>	<b>(33.0)</b>	<b>(34.1)</b>
<i>Film Heritage</i>					
Digitisation and Access Fund	(3.0)	(3.5)	(3.5)	(3.0)	(2.0)
<b>Total</b>	<b>(3.0)</b>	<b>(3.5)</b>	<b>(3.5)</b>	<b>(3.0)</b>	<b>(2.0)</b>
Research & Diversity Funds	(0.5)	(1.2)	(1.2)	(1.2)	(1.2)
Contingency	(2.5)	(2.0)	(2.0)	(2.0)	(2.0)
Cost of delivery	(6.6)	(5.3)	(4.3)	(4.3)	(4.3)
<b>Total expenditure</b>	<b>(47.3)</b>	<b>(58.9)</b>	<b>(59.4)</b>	<b>(60.0)</b>	<b>(60.1)</b>



# Sustainable development

A recent study estimated that film and TV production in London alone emits 125,000 tonnes of CO2 each year, the same as 24,000 average homes. Just as we promote the UK's creative and technical standards because they contribute to its being a world leader in film production, we want to embed a commitment to sustainability as part of its appeal.

Sustainable development means meeting the needs of the present without compromising the ability of future generations to meet their needs, and it addresses social and economic as well as environmental impacts. For the BFI, this approach to sustainability includes the need to safeguard the UK's valuable film heritage and to continue maintaining and growing its film archive, at the same time dealing with the environmental costs and consequences of preservation. While there is an attractive ethical basis for such a comprehensive commitment, if implemented systematically it will also bring many other long-term benefits, ranging from cultural impact to significant savings in energy and waste costs and an ability to stay ahead of possible changes in UK and EU regulation.

While we welcome and will support many of the excellent voluntary schemes already in use across the industry to promote a sustainable approach to film production, distribution and exhibition, as recommended by the Film Policy Review, we will also promote compliance with the official British Standard for 'the sustainable management of the UK film industry'. Launched jointly by the British Standards Institute and the BFI in 2011, this standard, BS8909, is a world first and as well as its reputational significance, is a point of potential competitive advantage for the UK industry. With advice from the British Standards Institute, the Standard was developed by the film sector for the film sector. As with many other British Standards, it could in time form the basis of an ISO world standard, bringing further advantage for the UK. In addition to encouraging its adoption throughout the industry, we are currently working to ensure that the BFI is itself compliant with BS8909. And through sponsoring other initiatives, such as the [greeningfilm.com](http://greeningfilm.com) website, we aim to encourage the whole UK industry to adopt working practices that will address sustainability issues, save money and enhance the industry's relationship with inward investors, audiences and the wider community.

To be judged as successful, the BFI, with its partners, must be able to demonstrate:

- Collaborative working across the whole of the UK and internationally
- Innovation and new thinking
- Cultural breadth, efficiency and effectiveness
- Diversity and inclusiveness
- Sustainable development
- Decision-making based on evidence and informed knowledge.

The BFI undertakes to:

- Consider the views of the industry, our audiences and our partners
- Be efficient, effective and accessible
- Be honest, open and accountable for our actions
- Provide clear and appropriate information, guidance and feedback
- Share and learn best practice in order to continually improve the services we offer.



What can  
you expect  
from us

# At a glance summary of funding programmes

Set out inside are the key Lottery funding programmes the BFI will be running through to 2017.

Lottery programmes are either open programmes or set deadline programmes. Open programmes can be applied for at any time, set deadline programmes are programmes which have publicised calls for applications.

The funding available is per annum unless otherwise stated.

## Expanding education and learning opportunities and boosting audience choice across the UK

	<b>BFI 5-19 Education Scheme</b>	<b>BFI Audience Fund</b>			<b>BFI Distribution Fund</b>
		<b>UK Audience Network (and Community venues)</b>	<b>Film Festivals Fund</b>	<b>Programming Development Fund</b>	
<b>Funding available</b>	£7.0m (plus £3.0m over three years 2012–15 from the Department for Education in England for the Film Academy)	£3.0m UK Audience Network: £2.5m Community venues: £0.5m	£1.0m	£1.5m	£4.0m
<b>Type</b>	Set deadline programme / multi-year award	Set deadline programme / multi-year award and open programme	Open programmes	Open programmes	Open programme
<b>Apply from</b>	August 2012	Network: October 2012 Community venues: April 2013	International Festivals: Nov 2012 Regional Festivals: Jan 2013	April 2013	Current schemes for P&A awards are open for 2012 and new schemes will be open from April 2013
<b>Deadline</b>	November 2012	Network: January 2013 Community venues: Ongoing	Ongoing	Ongoing	Ongoing
<b>Decision</b>	December 2012	From March 2013	From January 2013	From June 2013	Ongoing
<b>Summary</b>	<p>The new education offer targeted at 5–19 year olds across the UK to promote watching, making and understanding film:</p> <ul style="list-style-type: none"> <li>• An interactive online platform which will enable users to watch films, use rich content and information to gain a greater understanding about film and provide information on how to make and edit films.</li> <li>• A club in every school across the UK linked to education programmes in cinemas and outreach programmes for young people that fall outside of the traditional education system.</li> <li>• The BFI Youth Film Academy will discover and support exceptionally talented young people.</li> </ul>	<p>The UK Audience Network will aim to increase the breadth and depth of film available to audiences and help to develop 1,000 community venues for film across the UK.</p>	<p>The Festivals Fund will have two priorities. The first will be funding for regional festivals. The second will be to enhance film festivals in the UK that have an international reach and profile.</p>	<p>The Programming Development Fund aims to support the UK Audience Network enhancing audience choice by enabling exhibitors to back more adventurous programming.</p>	<p>The Distribution Fund will encourage release plans that give audiences greater access to a wide range of independent British and specialised film and support new and innovative ideas that embrace ambitious digital opportunities.</p>

## Supporting the future success of British film

	<b>BFI Film Fund</b>	<b>BFI International Fund</b>	<b>BFI Film Skills Fund &amp; BFI Business Development Fund</b>										
<b>Funding available</b>	<p>£21.6m (2013/14), £24.6 (2016/17)</p> <p>In 2013/14 the split of funding will be as follows:</p> <table border="0"> <tr> <td>Production</td> <td>£15.1m</td> </tr> <tr> <td>Development</td> <td>£2.15m</td> </tr> <tr> <td>New Talent Network</td> <td>£2.1m</td> </tr> <tr> <td>Vision Awards</td> <td>£1.25m</td> </tr> <tr> <td>Targeted Development Programmes</td> <td>£1.0m</td> </tr> </table>	Production	£15.1m	Development	£2.15m	New Talent Network	£2.1m	Vision Awards	£1.25m	Targeted Development Programmes	£1.0m	<p>£1.2m</p> <p>Inward Investment: £0.45m</p> <p>Export £0.75m</p>	<p>£6.1m</p> <p>Skills &amp; Business Development: £4.85m</p> <p>Capital Fund: £1.25m (£5m over 4 years)</p>
Production	£15.1m												
Development	£2.15m												
New Talent Network	£2.1m												
Vision Awards	£1.25m												
Targeted Development Programmes	£1.0m												
<b>Type</b>	Open programme	Targeted and open programmes	Open programmes										
<b>Apply from</b>	Current schemes for Production and Development are open for 2012 and new schemes will be open from April 2013	April 2013	April 2013										
<b>Deadline</b>	Ongoing	Ongoing	Ongoing										
<b>Decision</b>	Ongoing	Ongoing	Ongoing										
<b>Summary</b>	The Film Fund supports emerging or world-class filmmakers in the UK who demonstrate the ability to create distinctive and entertaining work. Investment will be across the development, production and completion of feature films, and by supporting talent.	Two strands of funding will be made available for inward investment and for export to support the BFI international strategy. A priority will be activity to bolster growth and cultural and trade relations with Brazil, China and the United States.	<p>The BFI will develop a new UK-wide film skills strategy with Creative Skillset in key areas such as developing new and quality talent, skills for the future and entrepreneurship, and business skills.</p> <p>Capital funding will help our world-class film schools to invest in vital development to ensure talent is supported.</p> <p>Working with Creative England, Business Development funds will provide seed funding to enable businesses to develop their ambitions for growth.</p>										

## Unlocking film heritage for everyone in the UK to enjoy

<b>BFI Archives for the Future</b>	
<b>Funding available</b>	£3.0m (average per annum) Selection, Preservation, Digitisation and Access
<b>Type</b>	Targeted and one-off awards
<b>Apply from</b>	2013
<b>Deadline</b>	Ongoing
<b>Decision</b>	Ongoing
<b>Summary</b>	<p>The long-term goal is to make the UK's entire screen heritage digitally accessible.</p> <p>The BFI will digitise and make available 10,000 significant works and to help provide access across a broad range of platforms. Funding will be available to archives and rights-holders across the Nations and Regions of the UK.</p>

## Our mission: to ensure that film is central to our cultural life

<b>BFI Research and Diversity</b>	
<b>Funding available</b>	£1.2m Research: £1.0m Diversity: £0.2m
<b>Type</b>	Solicited programmes
<b>Apply from</b>	April 2013
<b>Deadline</b>	Ongoing
<b>Decision</b>	Ongoing
<b>Summary</b>	<p>The Research funds will support research into the UK film industry and the cultural value of film. A priority of the research will be systematic policy and programme evaluation to assist decision-making by Government, BFI and other stakeholders. We aim to meet the quality standards set out in HM Treasury's 'Magenta Book' (2011) and to make analyses widely available to inform the development of future film policy interventions. Research-led knowledge will be integral to the support of digital innovation and other initiatives to help future-proof film.</p> <p>The Diversity funds will help promote equal access, participation and strengthening cultural diversity. It will also enhance access for people with sensory impairments and fund pilots for disabled people.</p>

# Our partners

Threaded throughout *Film Forever* and embedded in the DNA of the plan, is the principle of partnership and collaboration. Without the involvement and strong support of partner organisations, our work could not be realised. As we develop and implement the ambitions of this inaugural Plan over the next five years, our range of new colleagues and funded partners will grow. In the meantime, we would like to thank all those below for helping us to get started:

Accenture	British Independent Film Awards	Department for Culture, Media and Sport	The Mohamed S. Farsi Foundation	London Film School	Samsung
American Airlines	British Library	Department for Education (England)	Film 4	London UK Film Focus	Scottish Screen Archive
American Express	British Screen Advisory Council	Derby Mediatheque	The Film Academies	London's Screen Archives	Screen Archive South East
American Film Market	British Standards Institute	Derry City of Culture	Film Agency for Wales	LUX	Screen Australia
ANCINE (Brazil)	British Universities Film and Video Council	Dinard	Film Archives UK	The Mayfair Hotel	Screen South
The Eric Anker-Petersen Charity	Cambridge Mediatheque	Directors UK	Film Distributors' Association	Media Archive for Central England	Screen Yorkshire
Associated Press	Cannes Film Festival	Dragon Digital	Film Education	Motion Picture Association of America	Sheffield Doc/Fest
Association of European Cinematheques	Sir John Cass's Foundation	Ealing Studios	Film Export UK	Musicians' Union	Sky Movies HD
Arts and Humanities Research Council	Channel 4	East Anglian Film Archive	The Film Foundation	The National Archives	Society of Motion Picture and Television Engineers
Arts Council England	Channel 5	Edinburgh International Film Festival	Film London	National Film and Television School	South West Film & Television Archive
Arts Council Wales	Chartered Institute of Library & Information Professionals	Edinburgh Napier University	Filmart	National Screen and Sound Archive of Wales	The State Administration of Radio, Film and Television
Arvato	Christie	The John Ellerman Foundation	FILMCLUB	Nesta	Studio Canal
BBC	Cinema Arts Network	Encounters Short Film Festival	First Light	New Zealand Film Commission	Sundance Film Festival
BECTU	Cinema Exhibitors' Association	Equity	The Edwin Fox Foundation	Newcastle Mediatheque	Swarovski
Berlin Film Festival	Creative England	Europa Cinemas	The Headley Trust	Nintendo	Telefilm Canada
Big Lottery Fund	Creative Scotland	European Film Agency Directors	Heritage Lottery Fund	North West Film Archive	Toronto International Film Festival
British Academy of Film and Television Arts	Creative Skillset	European Audiovisual Observatory	Higher Education Funding Council for England	Northern Film and Media	Tribeca International Film Festival
British Board of Film Classification	Cultural Education Partnership Group	European Commission	The Hintze Family Charitable Foundation	Northern Ireland Screen	TV5 Monde
British Council	Deluxe 142	European Film Agencies Research Network	The Hollywood Foreign Press Association	Northern Region Film and Television Archive	UK Intellectual Property Office
British Federation of Film Societies	Department for Business, Innovation and Skills	Esmée Fairbairn Foundation	Imperial War Museum	Ofcom	UK National AV Collections Group
British Film Commission			Independent Cinema Office	The Open University	UK Screen Association
			Industry Trust	Parliamentary Recording Unit	UK Trade and Investment
			International Federation of Film Archives	Pinewood Studios Group	University of Nottingham
			International Federation of Television Archives	The Pilgrim Trust	Wessex Film and Sound Archive
			Irish Film and Television Academy	Prestech	Wrexham Mediatheque
			Irish Film Board	Prime Focus	Writers' Guild of Great Britain
			ITN	Producers Alliance for Cinema and Television	Yorkshire Film Archive
			ITV	Renault	Your Local Cinema
			Joint Information Systems Committee	The Reuben Foundation	
			The David Lean Foundation	RSM Tenon	
			Leavesden Studios (Warners)	The Dr. Mortimer and Theresa Sackler Foundation	

*This list is by no means exhaustive, so if you find your name is not included here, please accept our apologies.*

## BFI activities include:

- Supporting filmmakers and the industry more widely through Lottery grants from the Film Fund
- Supporting film education at all levels
- The BFI London Film Festival, the BFI London Lesbian and Gay Film Festival, and the BFI Future Film Festival
- BFI distribution (including UK-wide cinema releases, DVD and online)
- BFI publishing, including Sight & Sound magazine
- Providing research and statistics
- Certifying British films eligible for tax relief
- MEDIA Desk UK, facilitating access for film companies to EU funding
- The BFI Reuben Library
- The BFI National Archive

Discover more at [bfi.org.uk](http://bfi.org.uk)



With thanks to the following for providing images for this document: Artificial Eye, BFI Stills Archive, Lionsgate, Metrodome, Momentum, Revolver, STUDIOCANAL.



Film  
Forever

21 Stephen Street  
London W1T 1LN

[bfi.org.uk](http://bfi.org.uk)