



FILM IN ENGLAND

A Development Strategy for
Film and the Moving Image
in the English Regions

November 2000



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Designed by Westhill Communications
Printed by MAP International

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There is much to be proud of with our history of film-making. But our business and industrial structures have rarely, if ever, done justice to our massive talent base. Now that the FILM COUNCIL is up and running, it has a real and rather difficult job to do. Our task is to help:

- Develop a sustainable UK film industry
- Develop film and moving image culture and education.

It sounds simple but, as the FILM COUNCIL's first nine months has taught us, getting the job done is going to be hard and requires an open mind and the confidence to embrace change.

Film in England – A Development Strategy for Film and the Moving Image in the English Regions is the Council's most important initiative this year following the launch of the FILM COUNCIL's three UK-wide production funds, the *Premiere Fund*, the *Development Fund* and the *New Cinema Fund*. The creation of the FILM COUNCIL – with both an industrial and a cultural remit – has finally made an integrated strategy for film in the UK and in the English regions possible; and we have committed new cash resources to underpin it.

This strategy represents a number of quite straightforward proposals. To some of you its recommendations will seem to be a long way from the glamour of a West End premiere, but the truth is that if we don't invest in developing a robust *infrastructure* right across the supply chain, it will be difficult to see a sustained development of film which really benefits film-makers, audiences, learners and business.

This strategy demonstrates that the FILM COUNCIL is not about "cherry picking" but is focused clearly on sustainability and on the future. We want to play our part in developing film in the English regions – it's a vital part of our job. But we can only achieve our aims if we work together: the FILM COUNCIL as the national body and all the regional stakeholders.

This strategy enables the FILM COUNCIL and its partners to act on its recommendations immediately and early next year launch the FILM COUNCIL's fifth fund – the *Regional Investment Fund*. *The Regional Investment Fund* will have up to £6 million to invest per year over the next three years. This represents a doubling of the existing £3 million spend on the regions by the FILM COUNCIL and the *bfi* jointly, and signals the FILM COUNCIL's commitment to supporting the full range of film activity in England underpinned by more effective planning and delivery at regional level.

I believe *Film in England* sets out a strategy for the future which for the first time offers the English regions a real partnership with the national body based on the principle that we have something to offer one another. It does challenge the status quo but the end result should be a new and more certain relationship that delivers for all of us and, more importantly, for the public who are paying for it, one way or another.

I would like to end by thanking the Arts Council of England, the British Film Institute, the English Regional Arts Boards and Skillset; our other UK partners Sgrin, Scottish Screen and the Northern Ireland Film Commission; all those who contributed to the consultation process; and, finally, the strategy team here at the FILM COUNCIL.

I look forward to your reactions.

Alan Parker CBE, 30 September 2000



Executive summary

- 1.1 This review has been prompted by the establishment of the FILM COUNCIL as the lead body for film in the UK, and was encouraged and supported by the Department for Culture, Media and Sport – the sponsoring Government department for film.
- 1.2 Film and moving images are the single most important source of education, information and culture in the world today. They also represent a growing and central part of the UK's creative industries.
- 1.3 The aim of this review is to produce a new integrated framework for regional policy and funding which will ensure that the FILM COUNCIL can work effectively with its partners across the English regions, in order to support the development of a sustainable film industry and a vibrant film and moving image culture. This review is also informed by an appreciation of the critical role which both formal and informal education will play in achieving this aim.
- 1.4 The FILM COUNCIL's proposals have been guided by views and evidence collected during an intensive consultation programme which took place between April and September 2000. Findings highlighted a wealth of talent and ambition in the regions, a massive potential for growth in each sector and an enthusiasm from other funders and partners to work with the FILM COUNCIL to effect a step change in outcomes.
- 1.5 The review makes **ten key recommendations** for the FILM COUNCIL and its partners:
 - 1.5.1 The FILM COUNCIL should establish a new *Regional Investment Fund* to ensure integrated planning for film in each of the nine English regions (as defined by Government Office and Regional Development Agency boundaries). This should facilitate the rapid establishment of an integrated regional film agency (or, where more effective, integrated planning across existing agencies) in each region with the capacity to determine its own industrial and cultural priorities for film and to express those priorities through a three-year 'business plan' for the region which is supported by the FILM COUNCIL. These business plans will also be an 'investment prospectus' for a range of potential funders or sponsors including Regional Development Agencies and Regional Cultural Consortiums as well as the FILM COUNCIL.
 - 1.5.2 Over the next three years 2001/2002-2003/2004, the FILM COUNCIL should in each year commit up to £3 million of new resources to the *Regional Investment Fund* to catalyse integrated regional planning, strengthen the existing regional infrastructure and to expand film activities. Promoting cultural and ethnic diversity and countering social exclusion will be central to the fund. These new resources will be **in addition** to the c£1 million currently invested in **production** support in the English regions by the FILM COUNCIL and the c£2 million currently delegated by the FILM COUNCIL to the *bfi* and then by the *bfi* to the regions for investment in **archives, education and cinema exhibition**.

- 1.5.3 The *bfi* should focus on its core educational remit, UK-wide service provision to the highest standards, on developing the J Paul Getty Conservation Centre at Berkhamsted into a state-of-the-art research and conservation centre and on developing a new national centre of excellence for film on London's South Bank. All regional planning functions and funding from 'the centre' should be carried out directly by the FILM COUNCIL subject to endorsement of each region's business plan. Wherever possible, these functions and funds should be devolved to each integrated regional film agency (or equivalent) at the earliest opportunity in preference by April 2001 but with a target completion date of April 2002 at the latest.
- 1.5.4 DCMS grant-in-aid currently spent by the ACE in support of FILM COUNCIL policy interests is now in the process of being transferred to the FILM COUNCIL (less an adjustment for any FILM COUNCIL spend directly or indirectly via the *bfi* on ACE policy areas, for example, artists' film and video). This will result in a net movement of funds from the ACE to the FILM COUNCIL which will continue to be invested in the English regions. This exercise will not be about reallocating DCMS funds between regional clients and schemes (which is properly dealt with through each organisation's own planning process) but simply about rebalancing an existing DCMS allocation. In future, the FILM COUNCIL and the ACE will seek to maximise partnerships in areas of mutual concern.
- 1.5.5 The FILM COUNCIL will work positively with the ACE to ensure that Lottery funds are used effectively for film and, in particular, that awards from the *Arts Capital Programme* for cinema exhibition – essentially bricks and mortar – are driven by FILM COUNCIL priorities. The FILM COUNCIL will continue to make the case for a realistic allocation of Lottery funds for film.
- 1.5.6 The FILM COUNCIL and Skillset should agree a framework for joint working and collaboration about training and vocational education for film in the English regions.
- 1.5.7 The FILM COUNCIL is challenging the existing regional organisations, and the English Regional Arts Boards in particular, to develop a new working relationship with the FILM COUNCIL which facilitates the production of regional business plans for film which aggressively promote both industrial and cultural imperatives.
- 1.5.8 The FILM COUNCIL wants to ensure that the needs and aspirations of filmmakers, audiences, learners, employers and entrepreneurs in the English regions are properly considered across all of the FILM COUNCIL's activities including the Council's three UK-wide production funds, the Film Training Fund, the Policy Department and the Market Intelligence Unit.

- 1.5.9 The FILM COUNCIL will ensure that it is itself equipped to advance these recommendations efficiently, effectively and in collaboration with all its national and regional partners.
- 1.5.10 The Board of the FILM COUNCIL will review the effectiveness of this strategy annually against an initial three-year programme of performance measures and targets based upon the business plans produced by each region.
- 1.6 At the start of this review, the English regions presented three challenges to the FILM COUNCIL:
- To put funding directly from the FILM COUNCIL to the regions
 - To increase the level of Government-backed investment in film in the English regions
 - To establish a coherent approach to planning.

The FILM COUNCIL's ten recommendations meet these challenges head-on.



Introduction

2.1 Establishing the FILM COUNCIL

2.1.1 In July 1998, the Department for Culture, Media and Sport (DCMS) announced its intention to establish the FILM COUNCIL. A UK-wide body, the FILM COUNCIL is designed to ensure that Government funds are invested strategically. The FILM COUNCIL has two overarching aims:

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

2.1.2 Following the appointment of Alan Parker CBE as its Chairman, the FILM COUNCIL was launched on 2 May 2000. The launch document '*Towards a Sustainable UK Film Industry*' was the first public statement of the FILM COUNCIL's overall industrial and cultural aims, its objectives and its initial funding programmes.

2.1.3 The Government has set 13 goals for the FILM COUNCIL, which are to:

- Provide leadership and guidance for the industry
- Act as an interface between the industry, its representative bodies and the DCMS
- **Promote film activity in the nations and regions and ensure that national and regional bodies work in concert to contribute towards the FILM COUNCIL's goals**
- Improve education about the moving image
- Extend and improve access to film culture and film heritage, serving the diverse geographical needs of the UK's nations and regions, and recognising the differing needs of rural, suburban and metropolitan locations
- Support innovative film-making, to develop film culture and encourage creative excellence and nurture new talent
- Support and encourage cultural diversity and social inclusiveness
- Help maximise inward investment
- Help maximise exports
- Attract more private finance into film in order to catalyse the emergence of new structures
- Improve the quality of British films and ensure they receive appropriate exposure
- Promote and encourage use of digital technology
- Help ensure an adequate supply of skills and new talent.

2.2 Stage One FILM COUNCIL initiatives

In order to begin addressing these 13 goals, the FILM COUNCIL has already announced a number of first stage UK-wide initiatives. These include:

- A major new *Development Fund* with a budget of £5 million a year to support the development of a stream of high quality, innovative and commercially attractive screenplays
- *The Premiere Fund* with a budget of £10 million a year to facilitate the production of popular mainstream British films
- *The New Cinema Fund* with a budget of £5 million a year to back innovative film-makers, most especially new talent, and to explore new digital production technologies
- *The Film Training Fund* with a budget of £1 million a year to support training for scriptwriters and development executives, and separately to train business executives, producers and distributors
- Development of a comprehensive European strategy to expand business and creative relationships with European partners which includes a minimum earmarking of 20% of each fund for European backed films (approximately £4.2 million a year)
- A programme to stimulate the export of British films and to exploit new opportunities opening up via internet distribution
- A significant expansion of the British Film Office in Los Angeles as a conduit for attracting inward investment, promoting film exports and co-ordinating FILM COUNCIL training programmes
- *First Movies* – a Lottery programme running in 2001 with a budget of £1 million to resource hundreds of low budget short films offering children the opportunity to learn about film-making and audio-visual storytelling
- The creation of a Market Intelligence Unit to provide authoritative statistics about the British film industry for the benefit of the industry itself, Government and the media
- A package of specific measures to ensure that over time the British film industry reflects the rich cultural diversity of the UK, and offers equality of opportunity and access to individuals whatever their background

and

- A major review aimed at creating a truly effective working partnership between the publicly-funded national and regional film bodies in the UK.

The background to this review is described in 2.3 overleaf.

2.3 The England-wide review

2.3.1 Government is committed to ensuring more responsive public services by increased devolution of decision-making and funding to the UK's nations and the English regions. In September 1999, prior to the legal establishment of the FILM COUNCIL, the DCMS issued a discussion paper *The FILM COUNCIL and the Regions*. This paper raised some key questions regarding the possible relationship between the proposed FILM COUNCIL and the English regions. These included:

- An acknowledgement that most of the film industry (arguably less so the media industries) is located in London and the South East and, that, whilst the general UK population will inevitably contribute to the flow of talents and skills into the industry, there remained an open question as to the extent to which the UK would benefit in terms of global competitiveness by dispersing the existing infrastructure and focus of industrial activity
- How should national strategy and delivery be balanced with regional strategy and delivery? National delivery by the "centre" might offer a more focused use of limited resources; regional delivery might offer greater diversity and responsiveness. Could policy be directed from the "centre", targeting a few areas which could make a significant impact, or should funding be devolved so that resources are spread as widely and as democratically as possible?
- How should the ACE and the FILM COUNCIL relate to each other given that the FILM COUNCIL is now the lead body for film, whilst the ACE holds Lottery budgets from which film projects will be able to seek assistance and also continues to oversee the RABs which have a major involvement in film at a regional level?
- Finally, was there a case for closer liaison and co-ordination between the existing regional delivery agencies?

2.3.2 In January 2000, this discussion paper provided the basis of a wide-ranging exchange between the DCMS, the ACE, the *bfi*, the FILM COUNCIL, the English Regional Arts Boards (ERAB) and, at a later date, Skillset (referred to collectively as the "stakeholders"). The stakeholders concluded that the FILM COUNCIL should, as the lead body for film, initiate a consultation programme involving all the key players prior to proposing a new framework for film in the English regions.

2.3.3 The terms of reference for the review stated that the overall aim of the review would be:

“...to develop a strategically effective working partnership between national and regional players”

and, that the resulting strategy should:

- Take account of the differing regional characteristics and needs
- Make best use of the strengths of partners
- Avoid duplication
- Minimise administration
- Be adequately resourced
- Represent best value for money
- Be as radical as necessary.

2.3.4 The FILM COUNCIL's overall remit encompasses all moving image media whether originated on film, video or multimedia formats and this review was conducted in line with this inclusive remit. Throughout this document, “film” is therefore used as a generic shorthand. The full terms of reference for this review are given in Appendix B and a diagram of existing national and regional film bodies is given in Appendix D.

2.3.5 The England-wide strategy would form part of the FILM COUNCIL's future UK-wide strategy. Scottish Screen, Sgrin and the Northern Ireland Film Commission all acknowledged that achieving a coherent planning framework within England was an immediate priority for the FILM COUNCIL. Thereafter a broader UK-wide Nations and Regions strategy could be developed.

2.4 Setting the scene

2.4.1 Film and moving images are the single most important source of education, information and culture in the world today. They also represent a growing and central part of the UK's creative industries. Skills and talent generate wealth and jobs through the creation and exploitation of intellectual property.

2.4.2 Film is a complex combination of **industry** and **culture**. Common to both are **creativity** and **commerce**. For the purpose of this review we assume that industry and culture are inextricably linked and, that, in public policy terms, to privilege one over the other would be to the detriment of both. To quote one speaker at the FILM COUNCIL's National seminar:

“the avant-garde film-maker has to find the money to support his or her production as much as the commercial producer has to produce a culturally meaningful product for an audience.”

2.4.3 The FILM COUNCIL's policy, strategy and funding interventions in the UK are being set out at a time of rapid change in the global, political, economic, technical and social environment for the creative industries. Some of the more obvious factors which are currently impacting on film directly or indirectly are mentioned below:

International

- Globalisation of the film and media industries
- The primacy of the English language in film and television markets at present
- Digitisation and the growth of the internet as a creative, marketing and distribution tool
- A global market for film worth \$45 billion and growing
- A global market for cinema worth \$17 billion and growing
- The World Trade Organisation's multilateral trading system negotiations may weaken Europe's market position internationally
- The status and reputation of London as the second international centre for film after Los Angeles
- A worldwide recognition of the UK skills and talent base.

Europe

- 'Enlargement' of the EU's membership will lead to a radical reduction of EU Structural Funds available to the UK regions after 2000-2006
- 'Enlargement' of the EU will lead to a growing single European media market
- EU support for the media as a growing industrial sector remains solid
- An EU trade deficit with the US in media products of \$6 billion and growing
- Culture 2000 will offer opportunities for film organisations to establish trans-national partnerships across Europe
- The EU Copyright and Related Rights Directive has leaned towards strengthening authors' rights over owner entitlements.

UK

- The creative industries in the UK generate £60 billion per year and are continuing to grow
- The UK enjoys strong links to both European and US film industries
- The incorporation of the European Convention of Human Rights into British law will empower individual citizens
- The incorporation into British law of the Working Time Directive will give protection to employees

- Increased devolution in Scotland, Wales and Northern Ireland
- Disabled people comprise nearly 20% of the working-age population – the 1995 Disability Discrimination Act will give disabled people increased rights
- Ethnic minorities account for 8% of the UK's population and 25% of the population in London. The McPherson report on the Stephen Lawrence enquiry challenges "institutional racism" in the public sector
- The Cabinet Office's Modernising Government agenda highlights excellence, responsiveness to the needs of individual citizens and the use of new technology to deliver services
- The creation of the Social Exclusion Unit signals the Government's determination to combat multiple deprivation
- "Life-long learning" is emerging as a major public policy driver for the early 21st century
- A consolidation of media and broadcasting ownership in the UK
- The latest reorganisation of the BBC
- A new Communications Bill planned for 2001 which will reassess the regional programme commitments of UK broadcasters
- The rapid diversification of broadcast and other media platforms
- The 1997 Lottery Act facilitates a strategic use of funds
- *Re:source* is established as the new strategic body for archives, museums and libraries in the UK.

English regions

- The establishment of Regional Development Agencies
- The establishment of Regional Cultural Consortiums
- The establishment of National and Local Learning and Skills Councils with responsibility for further and adult education
- The impending creation of Small Business Services
- The roll-out of Single Regeneration Budget 6 and other selective assistance available to film within the context of economic regeneration
- A growth in the number of city and local cable TV channels
- The creation of the Greater London Authority and the election of the Mayor of London.

The business and cultural environment for film

- There is currently massive growth in digital, broadband and interactive services throughout the leisure industries and in the home

- The technological development of digital exhibition and distribution is now advancing quickly
 - Total inward investment for film rises from £59 million in 1992 to £337 million in 1999
 - The total value of domestic production rises from £40 million in 1992 to £170 million in 1999
 - Annual UK box office admissions are up from a post-war low of 54 million in 1984 to 139.5 million in 1999
 - In 1999 US distributors took an 85% share of the UK theatrical market
 - British films have averaged a 15% share of the UK box office between 1994-99 but continue to perform inconsistently
 - With the demise of PolyGram, there is no major UK-led distributor competing with the US majors in Europe or the US
 - New UK independent distributors continue to enter the market
 - The publicly-subsidised cultural exhibition sector has seen little growth in recent years
 - Distribution and exhibition outlets for non-mainstream films remain limited and hard to find
 - The popularity of film and media studies courses has increased massively in recent years with almost 40,000 students studying media or film in higher education in 1998-1999
 - Recurring industry and press attacks on the legitimacy of film and media studies
 - Poor positioning of film and media within the core schools curriculum
 - A lack of a co-ordinated approach to careers advice for film
 - A lack of effective partnerships between the industry and vocational education
 - A positive reaction from the Government and the education sector to *Making Movies Matter*, the 1999 report of the Film Education Working Group
 - The new *Skills Investment Fund* will improve craft and professional training skills for film.
- 2.4.4 Taken together these factors offer a complex matrix of “opportunities” as well as “threats” to the UK’s film industry and film culture. The FILM COUNCIL, therefore, will assert its influence only where it can have real effect. It will not dissipate limited resources where others might do a better job or where intervention is likely to offer a poor return.



Consultation

The consultation programme comprised four related strands:

- A National seminar
- Nine Regional seminars
- Sector meetings
- A call for written evidence.

The consultation programme was designed to be as inclusive as possible. It ran from 1 April to 31 August but peaked in June and July when the regional seminars took place. Those contributing to the consultation process welcomed the establishment of the FILM COUNCIL and supported its two overarching aims. In total about 500 people participated in the consultation programme, most of whom represented a wider constituency or interest group.

3.1 National seminar

3.1.1 A National seminar was held in London at Sadler's Wells Theatre on 14 June. The aim of the seminar was:

- To provide general information about the FILM COUNCIL to those with an interest in film in the English regions
- To explain the purpose and the format of the England-wide strategy review
- To open up a dialogue between the FILM COUNCIL and the regions
- To alert the FILM COUNCIL to issues of real concern to the regions.

3.1.2 The National seminar also aimed to set an open and transparent tone for the review and to establish a framework within which detailed discussions could take place at a later point. With over 90 delegates representing the full range of the FILM COUNCIL's interests, the seminar was fully subscribed.

3.1.3 An animated and frank discussion was prompted by presentations from FILM COUNCIL Chief Executive Officer John Woodward and Board Director Parminder Vir about the FILM COUNCIL; Terry Illot about film and media futures; Alan Fountain about film in the English regions; and Jon Teckman about the *bfi*. It was generally agreed that for any development strategy for film in the English regions to be fully effective it was necessary to focus on the following four key headlines:

Diversity

The strategy would need:

- To recognise the different history, character and legitimate aspirations for film in the English regions
- To acknowledge that some of the new and overlapping administrative boundaries in the English regions do not easily foster, or reflect, a sense of regional identity

- To be genuinely holistic not “top-down” or “bottom-up” so as to encourage regional initiatives that are significant in the context of national priorities which, in turn, support regional aims
- To promote accomplishment at every level from individuals participating in film for the very first time to the practised professional
- To expand upon a principled commitment to cultural and ethnic diversity, social inclusion and disabled people via programmes of practical action which lead to better integration into the wider film environment for all those involved.

Structural effectiveness

The strategy would need:

- To note the coherence and effectiveness of Scottish Screen, Sgrín and the Northern Ireland Film Commission as potential models for film development in a number of English regions
- To overcome the structural fragmentation of film activities in most English regions especially the artificial separation of industry and culture which mirrors the fragmentation that existed at a national level prior to the establishment of the FILM COUNCIL
- To encourage better co-operation between the many different film organisations in the English regions
- To address the needs of specific film sectors (for example screen commissions or production funds) and to ensure effective linkage between regional objectives and specific sectoral strategies.

Partnerships

The strategy would need:

- To address policy issues across all relevant Government departments for example with the DfEE, the DETR and the dti as well as the DCMS (the sponsoring Government department for film)
- To appreciate the real potential for using FILM COUNCIL funding to leverage other public and private sector funds. These funds may originate locally, regionally, nationally, from Europe or internationally. EU structural funds being particularly key in the short term
- To streamline and make more transparent the FILM COUNCIL’s relationship with the *bfi* especially with regard to the *bfi*’s existing role as a funder of film in the regions
- To ensure that Lottery funding remaining with the ACE for film – particularly the *Arts Capital Programme* – is used more effectively especially to support and develop cinema exhibition in the regions

- To clarify the FILM COUNCIL's intended engagement with new media especially in relation to other national and regional bodies who have expertise in this area
- To consider what new forms of partnership may be possible between the FILM COUNCIL and the ACE particularly around emerging policies for new media and broadcasting
- To recognise the contribution of other art forms to the vitality of film (eg the contribution that new writing for the stage makes to the screen industries).

Accountability

The strategy would need:

- To be clear that when the FILM COUNCIL refers to 'film' it is using 'film' as a shorthand for all moving image media
- To be clear about the overall scope of the FILM COUNCIL's interests and the relative prioritisation of specific film sectors
- To ensure the FILM COUNCIL's Board of Directors has the expertise to represent the full range of film activities supported
- To make transparent the FILM COUNCIL's own measures of success.

- 3.1.4 This summary is not intended to be an exhaustive record of points made, rather a note of those issues that gained broad consensus. Many of these issues were raised again during the regional seminars.

3.2 Regional seminars

- 3.2.1 Approximately 300 people participated in nine regional seminars. They included individuals from screen commissions; training consortia and training providers; cinemas, film festivals and film societies; HE, FE and schools; production funds, production companies and production workshops; MDAs, RABs, RDAs, RCCs and LAs. The DCMS representative in each region also participated. A full list of delegates is given as Appendix K.
- 3.2.2 Inevitably each regional seminar highlighted issues specific to each region, for example the unique needs of:
- London as the capital city, the centre of the UK film industry and a region of seven million people
 - The East of England as a region with a growing population needing to capitalise on the strengths and scale of its creative industries
 - The substantial South Asian populations in Leicester and other urban centres in the East Midlands

- The North East still massively affected by industrial decline but with a strong sense of its own identity
- The diverse, at times competing, needs and aspirations of practitioners in Merseyside and Manchester in the North West
- The South East positioned in the shadow of London but a region building a strong reputation for new media businesses
- The communication difficulties in the South West given the huge distance between the Isles of Scilly at one extreme and Gloucester at the other and, separately, Cornwall's stated affinity with the Celtic nations
- The extensive rural hinterlands in the West Midlands which often feel overshadowed by Birmingham
- The growing ambition and confidence of Sheffield and South Yorkshire as a centre for film and new media production.

3.2.3 Despite the diversity of interests represented, more striking was the extremely high degree of consensus about what the FILM COUNCIL could and should do to maximise each region's potential. In summary, it was thought that the FILM COUNCIL's strategy would need to acknowledge:

Diversity

- A widely held belief that of the available Government resources for film, the English regions had fared badly in relation to central London, ie that too high a proportion of resources is being invested in services delivered from London and in London-based attractions and amenities (eg the *bfi* National Film Theatre and the *bfi* National Library), at the expense of support for similar activities in the regions
- That despite good intentions, opportunities for ethnic minorities, disabled people and other minority groups to progress within the industry have been too limited.

Structural effectiveness

- That industrial concerns and cultural concerns should be addressed together and not separated artificially for planning or funding purposes
- That overall the film sector across the English regions lacks a sense of common purpose
- That the planning framework for film in the regions is still underdeveloped
- That the regions want maximum control of their own destiny and could effectively express their achievable and realistic intentions through a 'business plan' or 'investment prospectus' providing a common planning framework agreed by all funding partners and stakeholders including the RDAs and the RCCs

- That planning frameworks between the regions themselves and between the regions and the centre (FILM COUNCIL and *bfi*) were underdeveloped.

Partnerships

- That there is a real leadership, advocacy and funding role for the FILM COUNCIL to play in the English regions, but this should be about adding value, not operating a “command and control” grant system as has been the case historically
- That of the public money available to the arts, film has fared badly. In particular, film had been served badly by the ACE’s previous capital programme
- That within the English regions as a whole, RABs and other public sector funding agencies have demonstrated variable levels of commitment to film
- That training, vocational education and education needed to be understood as part of a continuum
- That the Market Intelligence Unit at the FILM COUNCIL could assist each region to audit and analyse the local film sector and provide baseline data upon which to plan effectively.

Accountability

- That the 13 stated goals of the FILM COUNCIL (see page 4, 2.1.3) needed to be articulated more clearly for regional planning purposes
- That the current pattern of public funding can only be explained in terms of history and political expediency. Looking forward, future funding allocations should be transparent and accord with achievable national/sectoral and regional goals and strategies
- That national bodies including the FILM COUNCIL needed to acquire a much better understanding of the range and quality of activity occurring regionally and the potential for development and success in the regions.

3.3 Sector meetings

3.3.1 Throughout the consultation period, the FILM COUNCIL had regular contact with the:

- Federation of Film Funders
- UK Film Archive Forum
- UK Screen Commission Network.

3.3.2 Discussions also took place with the:

- Consortium of Media Exhibitors
- Federation of Entertainment Unions
- Joint Officer Group for Film
- National Film Agencies
- Producers Alliance for Cinema and Television
- Regional Development Agencies
- Regional Education Officers
- Skillset's Nations and Regions Committee.

3.4 Sector-specific issues

3.4.1 The following issues arose out of a series of meetings with: regional film archives, educationalists, exhibitors, production funds, screen commissions and training consortia:

3.4.2 **Film Archives in the English Regions**

The following points summarise key issues relating to regional film archives:

- There are eight regional film archives in England. They are all members of the UK Film Archive Forum: a voluntary association of public sector moving image archives committed to principles of good practice including improving access, education and research as well as the preservation of film materials
- Film archives are situated variously in locations ranging from purpose-built archive buildings, University premises, Public Record Offices and temporary homes
- Their collections reflect the history and the diversity of the locality. Documentary film covering news, industrial and commercial activities is well represented as is video material and paper collections
- Regional television collections from BBC and ITV are also widely represented
- Most archives have acquisition and disposal policies and some, eg the North West Film Archive and Yorkshire Film Archive, also commission records of contemporary life in their regions
- The archives are funded from a variety of public sources including the *bfi*, RABs, LAs, and HE and most generate additional income from clip sales and merchandising of popular footage

- Few archives have adequate preservation budgets; four are in urgent need of permanent or more suitable premises; even the most well-established are so inadequately staffed and funded as to make forward planning and development impossible
- Access is central to the work of all these archives and public screenings, educational work, audience development, merchandising, work in schools and with socially excluded groups is undertaken energetically. New low-cost digital technologies are likely to radically improve existing access strategies
- There is a real need for integrated national and regional archive policies to avoid unnecessary duplication and to facilitate exchange of information on holdings
- The shared aims and objectives of the regional film archives are contained in the UK Film Archive Forum's pamphlet *Towards a Policy for the UK Moving Image Archives*. They fall squarely within the FILM COUNCIL's remit.

The FILM COUNCIL wants to make additional investment, to assist these archives to achieve a better degree of organisational stability, to undertake sector development and to fully participate in establishing an integrated regional planning process.

In addition, it is anticipated that the FILM COUNCIL (working with the *bfi*) can assist the UK Film Archive Forum to forge an effective working relationship with Re:source, the new UK lead body for museums, archives and libraries. Operational links between the *bfi* and the English regional archives should be maintained and enhanced.

3.4.3 Film Education in the English Regions

The following points summarise the current landscape for film education and key structural issues relating to film education in the English regions:

- The status of film and media studies within the mandatory school curriculum is under-developed. The requirements are minimal, resources are extremely limited, no models of learning progression are set, there are no agreed standards (except at GCSE), no initial teacher training places are funded, there is little formal inspection of what is taught, and teachers have extreme difficulty in securing funds for professional development
- Due to the current policy emphasis on literacy and numeracy, there is very little informed use of film in primary schools. At Key Stage 3 (ages 11-14) there is widespread use of film and video but teachers lack a sense of desirable learning outcomes
- The last decade has seen continuing growth in numbers taking specialist film or media education courses at Key Stage 4 for school pupils taking GCSE, through A Level, BTEC and GNVQ in FE, and a wide range of full and part-time degrees in HE, although at no level does this take-up exceed 2% of the age-group

- Responsibility for policy development, provision and investment in the delivery of film education rests with a very wide range of bodies within the education sector including the DfEE, the Qualifications and Curriculum Authority (QCA), the Teacher Training Agency (TTA), the Office for Standards in Education (OFSTED), the Further Education Funding Council (FEFC) and the Higher Education Funding Council for England (HEFCE)
- Responsibility for a very wide range of further and adult education will shift in 2001 to regional Learning and Skills Councils, while inspection of this sector will move to OFSTED
- Film Education is an industry-led body. It receives core funding from All Industry Marketing, members of the Society of Film Distributors and the Cinema Exhibitors Association, and from the FILM COUNCIL through the *bfi*. It delivers a wide range of study materials and other initiatives to large numbers of schools. Its national events, National Schools Film Week, March into Movies and Sunscreens, offer large numbers of children and young people across the English regions free opportunities to see films in cinemas and to access educational events
- The *bfi* has recently re-established education as a core priority and has set itself a corporate objective to raise standards in teaching and learning about film. Over the past 40 years it has built substantial expertise in the provision of film education resources, teacher training, research into teaching and learning, and curriculum development, and has lobbied successfully policy makers for film education
- The report *Making Movies Matter*, published in 1999 by the *bfi* on behalf of the Film Education Working Group, made a number of recommendations to a wide range of statutory and non-statutory bodies, aimed at improving the status and quality of film (and cineliteracy) throughout the education system
- The *bfi*'s track record as a partner for local and regional strategies for the delivery of educational projects has been (at least as viewed by local and regional delivery bodies) inconsistent, and direct funding of regional initiatives has been minimal. Historically the *bfi* has failed to allocate sufficient resources to enable it to engage with local and regional education providers – especially in the non-statutory and voluntary sectors – but these shortcomings are beginning to be addressed
- At regional and local level, there are few agencies with a clear focus on film education outside the statutory sector. Instead there are a large number of separate production, exhibition or archive-based organisations which all deliver educational outputs to one degree or another but in an inconsistent way. In general, the low status of film education support staff is at odds with the high priority afforded education by these organisations and their funders. There are also a number of generalist arts education agencies. The range, take-up, quality and impact of such informal and continuing film education is poorly documented

- Opportunities for children and young people to participate in film and video production, especially on a continuing basis, are extremely limited. Approximately 200 agencies offer this kind of provision but at widely varying levels of quality, funding and technical provision. The development of digital production and post-production technologies and of web-based distribution is likely to massively increase activity levels
- Production of British films specifically for children has virtually ceased since the removal of state funding for the Children's Film Foundation, and exhibition or broadcasting of non-mainstream films for children is also virtually non-existent.

Arguably, therefore, the role of the *bfi* as a key policy adviser to the FILM COUNCIL (and others) on film and moving image education, and as a provider of standard-setting services to educational providers in the English regions should be consolidated and enhanced. However, cash support for local and regional delivery of education should cease to be routed through the *bfi* and will be delegated by the FILM COUNCIL direct to the regions. This will enable each region to determine its own priorities for film education.

The FILM COUNCIL wants to ensure with its regional partners that education provision remains a high priority and that it is realistically resourced. Therefore, the FILM COUNCIL wants to make additional investment to assist regional educational providers, especially in the non-statutory and voluntary sectors, to achieve a better degree of organisational stability, to undertake sector development including developing links with the formal sector, and to fully participate in establishing an integrated regional planning process.

3.4.4 Cinema Exhibition in the English Regions

As a consequence of the *bfi*'s developing UK-wide cinema exhibition strategy and its parallel review of *bfi* cinema funding, liaison with the exhibition sector was kept 'light of touch' to avoid 'review overload'. Nevertheless, the interests of regional exhibitors were extremely well represented at the National and the Regional seminars.

The following points describe the current cinema exhibition landscape and summarise key structural issues relating to regional exhibition:

- The renaissance of UK cinema-going in recent years has been fuelled by the building of new out-of-town multiplex screens. Between 1994 and 1999 UK cinema screens increased by 40% to 2,758 screens, 1,617 of which are multiplex screens. Most commercial cinema screens are owned by major operators such as Odeon, UCI, UGC and Warner Village
- In recent years, High Street locations have proved unviable for the majors but changed planning regulations may reverse this trend
- Whilst there has been an unparalleled growth in multiplex screens, this has not been matched by an equivalent growth in the range of films available to multiplex audiences

- In addition to the majors there are a small number of independent commercial chains such as Apollo, Oasis, City Screen, Artificial Eye and Mainline
- There is also a network of approximately 24 regional film theatres (RFTs). Collectively, RFT mission statements emphasise the breadth of the film programme (extending choice beyond the mainstream), a commitment to audience development and an educative approach towards cinema
- RFTs operate as subsidised, independent operations which utilise a range of services from the *bfi*, particularly programme advice and bookings. In some instances, they receive *bfi* subsidy (in total *bfi* grants to RFTs, either directly or indirectly through RABs or MDAs, amount to c£1,500,000 per annum)
- In total independents including the RFTs control 875 of the 2800 screens in the UK
- Audiences across England also have patchy access to cinema through a variety of other outlets such as specialist Hindi/Bollywood venues, film societies, film festivals, art centres, 'exploding cinema' and, in rural areas, initiatives such as 'reels on wheels'. Often a wide range of study programmes for formal and informal education are integrated into these activities. The *bfi* currently allocates c£100,000 per annum direct support to film festivals in England and c£100,000 per annum to support film societies through the BFFS
- Many RFTs are now struggling in an aggressive leisure market which now includes the increasing availability of 'cinema' in the home. This has led to an increasing number of RFTs seeking admittance to the ACE's Lottery-funded stabilisation and recovery programmes
- Despite achieving some growth in attendances between 1994-1998, overall the cultural exhibition sector has remained relatively static. Arguably this is attributable to a lack of capital investment in new and refurbished screens
- In England approximately 18 new screens have been built with Lottery funds over the last six years, but this has not begun to meet the aspirations of cultural cinemas to expand in order to present a full range of new British and world cinema. A report by London Economics in 1997 also noted that these audiences were ageing
- The *bfi* has now initiated a range of pilot projects with the majors eg *bfi* at Odeon. These schemes are intended to complement the *bfi*'s support of the RFT network. In targeted locations, *bfi* at Odeon offers added value to an Odeon programme whilst the *bfi* delivers on its aim to broaden programmes and audiences. Similar partnerships are also in place with UCI, UGC and Warner Village.

Given the under-investment in cultural exhibition, the FILM COUNCIL is working in partnership with the ACE to ensure that awards made for cinema exhibition under the *Arts Capital Programme* are driven by the FILM COUNCIL's strategic priorities. To complement Lottery capital investment through the ACE, the FILM COUNCIL wants to make additional investment, to assist regional exhibitors to achieve a better degree of

organisational stability, to undertake sector development and to fully participate in establishing an integrated regional planning process.

Finally, based on the premise that drawing a fixed line between **commercial** and **cultural** cinema exhibition is counter-productive and anticipating the arrival of digital exhibition technologies, a proposal for a revitalised cultural cinema network able to act as a circuit will be advanced by the FILM COUNCIL early in 2001. The FILM COUNCIL is confident that, in association with existing providers and the private sector, these proposals will address the issue of the chronic under-investment in cinema exhibition in England and tackle some of the endemic problems facing distribution and exhibition in the UK.

3.4.5 Film Production in the English Regions

The following points summarise key issues relating to regional production funds:

- Regional production funds aim to produce innovative work, provide opportunities for creative risk-taking, bring new voices and new visions to the screen and help build regional audio-visual economies. Taken together, economically, they have achieved a degree of critical mass and culturally they add distinctiveness and diversity to the screen
- Each English region operates at least one film production fund. These funds are managed by a diverse range of organisations although in most regions the RAB either manages the fund or is a significant funding partner
- Stand-alone film agencies such as First Take (East of England), MIDA (North West) and Yorkshire Media Production Agency (YMPA) are all differently constituted and operate schemes tailored to their regions. There is significant variation in scale, ambition, and funding available to production talent from region to region
- The primary factor affecting the size of production funds is the availability of European Structural Funding (primarily ERDF) and the ability of regional production funds in the regions to access those resources
- Regional broadcasters such as Anglia, Central, Carlton and HTV have played a significant role in developing regional production funds and continue to do so. In areas without access to ERDF or similar funds, the ability to broker relationships with regional broadcasters is a key driver in the delivery of production opportunities
- Whilst a number of regional production funds have a growing involvement with feature film production, most concentrate on short film production. In general, distribution is achieved through regional and national broadcasters, film festivals at home and abroad and through the RFTs and commercial independent cinemas. All regional funds share an ambition to support digital media production and new distribution platforms
- Regional production funds have a good track record in identifying and supporting talented film-makers at early stages of their careers. Examples include: Simon Beaufoy (South East Arts), Debbie Isitt (Northern Production Fund and West Midlands Arts) and Richard Kwietniowski (South West

Arts/SWMDA). This has been their main achievement to date. They have been the most effective in working with writers and directors although some funds have initiatives targeted at developing producer talent

- The ability of regional production funds to develop talent could be enhanced through partnership with the FILM COUNCIL's three new production funds as well as with the wider UK industry. There is also a clear potential for regional production funds to make a significant impact on FILM COUNCIL objectives including those relating to cultural diversity and social inclusion given that these funds enjoy a closer contact with target communities than is possible from the centre
- Regional production is underpinned by a network of building-based production support organisations or access workshops. Typically these organisations provide access to equipment, training, small business support, employment support and advice and assistance. They often provide the most direct contact with excluded groups providing individuals with the skills, experience and self-confidence to enable them to access production funding and secure employment
- The level of co-operation and collaboration between access workshops, the regional production funds and other regional bodies such as screen commissions and training consortia varies widely. Nevertheless there is scope for real synergy through a more integrated planning structure
- Currently there is no analysis of the overall impact of regional production funds or their overall contribution to the national picture. Nor has there been any clear assessment of need (especially based upon social inclusion or cultural and ethnic diversity criteria) or correlation between the size/scope of regional funds and production support organisations and the size of the local population or the pre-existing talent base. There is, however, good circumstantial evidence that a consistent approach and higher levels of investment would have measurable benefits.

All this indicates both a real potential for the regional production to contribute to the FILM COUNCIL's goals and to connect with the FILM COUNCIL's UK-wide production funds and the wider UK film industry. Therefore the FILM COUNCIL wants to make additional investment, to assist regional production funds to achieve a better degree of organisational stability, to undertake sector development and to fully participate in establishing an integrated regional planning process.

3.4.6 Screen Locations and Inward Investment in the English Regions

The English Regional Screen Commissions (ERSCs), are part of a UK Screen Commission Network (UKSCN) and a wider international network. The UKSCN was created as a forum for co-ordination and information exchange between all the UK commissions – including the ERSCs – and between those commissions and the British Film Commission (BFC, now a department of the FILM COUNCIL).

The following key issues relate to regional screen commissions in England:

- There are a total of nine regional commissions including London plus three local city film offices. Regional screen commissions aim to encourage production spend in the regions, thereby providing jobs and services for local film industries as well as indirect support for local tourism
- The core function of the ERSCs is the promotion and support of film, broadcast and audio-visual production in a region in order to maximise economic benefit through the provision of location services. The commissions have been largely successful in carrying out this core function
- The commissions' secondary function relates to the promotion of each region's industrial infrastructure. They achieve this with varying degrees of efficiency through advocacy, advice, and information
- Many of the commissions are understaffed and experience considerable pressure to meet industry expectations. The average staffing level is two to three full-time staff; London is the biggest with nine staff. These resources now are coming under increasing pressure as production levels rise and the digital revolution is beginning to increase the demand for location services across the UK
- The establishment of the ERSCs has been achieved in the face of a real lack of resources. The only commission in the UK currently to receive central funding is the London Film Commission (LFC), which ran into financial difficulties earlier in 2000 and has received a funding commitment from the FILM COUNCIL in recognition of its unique importance to the UK industry
- Typically, regional screen commissions are dependent upon a patchwork of funders which include local authorities, broadcasters, ESF and ERDF structural funds. Funding is inevitably short-term and thus unstable. The result is continuous fundraising initiatives which divert the commissions from doing their job. All the commissions have faced, and continue to face, similar problems
- Despite the development of the UK Screen Commission Network for locations support, there is little overall coherence in systems and procedures
- There has been insufficient linkage between the ERSCs and the BFC, which acts as the clearing house for the majority of British feature films coming into the UK for production and post-production facilities
- The commissions see the creation of the FILM COUNCIL and in particular the England-wide review as the first real opportunity to strengthen their ability to deliver on their core goals
- The regional screen commissions have been lead players in promoting the benefits of integrated regional planning structures and are often involved in cross regional initiatives.

FILM COUNCIL funding would enhance the commissions' ability to deliver and would enable an effective partnership with the BFC. The FILM COUNCIL therefore wants to make new investment available to screen commissions to assist individual commissions achieve organisational stability, aid sector development and participate in an integrated regional planning process.

3.4.7 Training and Vocational Education in the English Regions

Skillset, the NTO for Broadcast, Film, Video and Multimedia, has been extremely active over the last few years in establishing employer-led regional training consortia in the English regions. In recognition that FE and HE courses (whether purely academic or purely practical) have a key role in preparing people for work in the industry, and in supporting continuous development, Skillset also has a clear remit for vocational education.

The following points summarise key issues relating to regional training consortia:

- Regional training consortia mirror Skillset's remit for broadcast, film, video and multimedia. Their remit therefore is broader than that of the FILM COUNCIL's and geared to industry needs which extend to television and radio
- Training consortia need to go through a process of "kite-marking" with Skillset to ensure national training standards and priorities are met
- Based on their knowledge of each region's skills shortages, training needs and skills development requirements, the training consortia ensure these needs are met through a variety of training measures for craft and technical personnel. This, in turn, enhances the region's skills base, meets local business requirements and improves the competitive position of the region
- Within each region, there is the obvious potential for a positive working relationship between training consortia, screen commissions and production funds
- Relationships between RABs and training consortia are not always harmonious even though many RABs have worked hard to see a consortium established in their region. This tends to result from tensions between industrial or employer-led needs promoted by the consortia and culturally-led needs promoted by the RABs
- Typically, regional training consortia are dependent upon a patchwork of funders which include local authorities, broadcasters, ESF and ERDF structural funds. Funding is inevitably short term and thus unstable. The result is continuous fundraising initiatives which divert the consortia from doing their job
- For a variety of reasons, but principally the absence of core revenue funding, a number of training consortia have found it difficult to sustain their organisations and two have ceased to operate in their original form. This is currently the case in the North West and the North East. Skillset is working actively to put alternative arrangements in place but the lack of core funding remains a key problem.

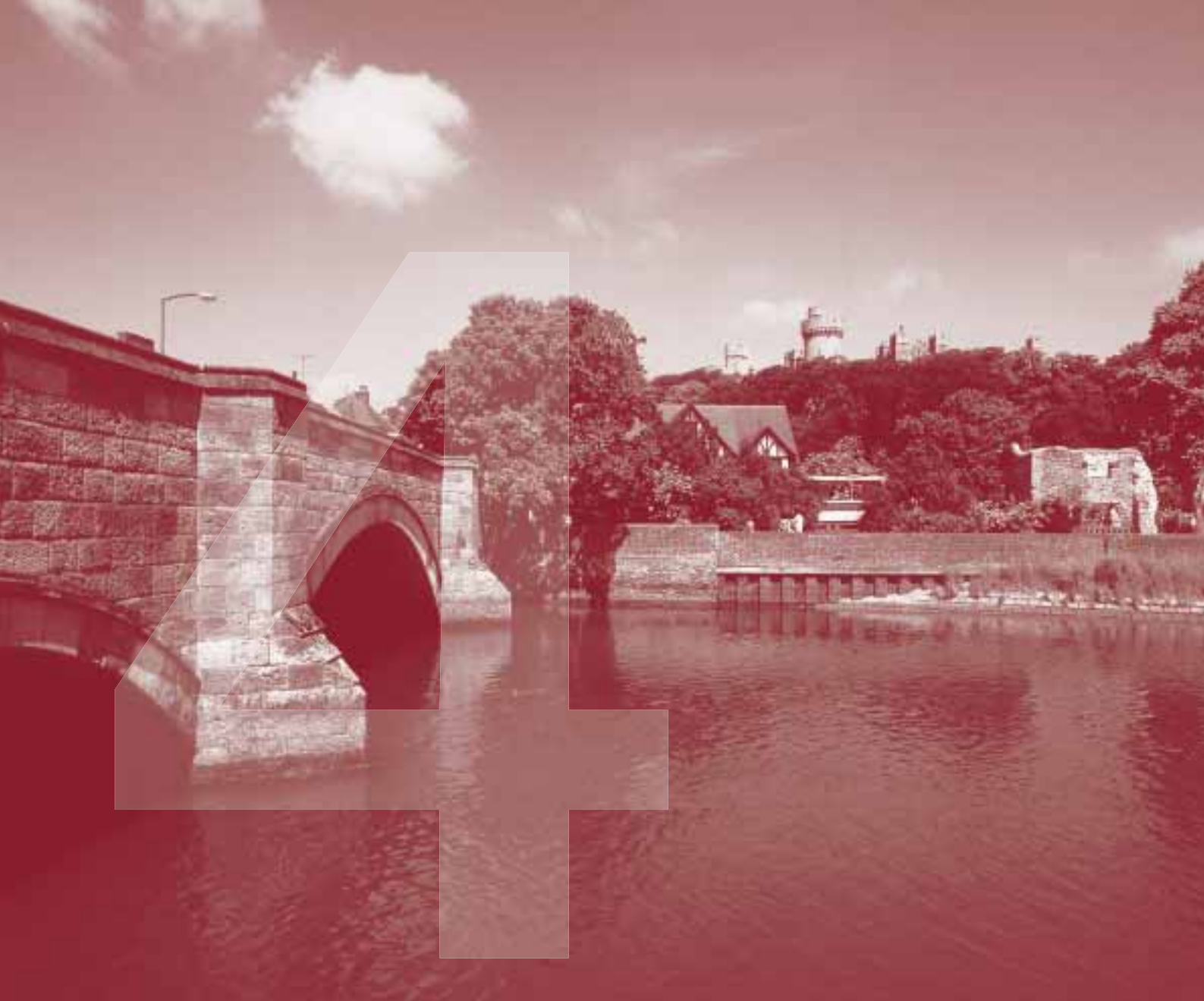
Skillset has confirmed that it wishes to consider to what degree the functions of regional training consortia might be stabilised and enhanced if there is to be a more formal link between the consortia and other film and moving image organisations in individual regions (especially screen commissions and regional production funds). Skillset and the FILM COUNCIL propose that this is tested on a region-by-region basis through detailed feasibility studies commissioned by the emerging regional groupings, in association with the FILM COUNCIL and Skillset.

The FILM COUNCIL wants to make additional investment available to training consortia in partnership with Skillset. This will assist organisational stability and sector development and enable the training sector to participate in establishing integrated regional planning.

A briefing paper on Skillset's partnerships in the English regions is given as Appendix I.

3.5 Written submissions

Written evidence reinforced many of the issues, which had arisen throughout the consultation programme. It also brought forward a large number of very detailed points which are being addressed by the FILM COUNCIL on a one-to-one basis.



Achieving a common planning framework

4.1 Defining the challenge

4.1.1 The barriers to realising a common planning framework in the English regions have been well rehearsed and were discussed extensively throughout the consultation programme. To recap, they include the following factors:

- The lack of a coherent national planning framework for film which respects and celebrates regional difference. Prior to April 2000 this would have been principally a *bfi* responsibility (with involvement from the ACE in relation to artists' film and video, arts broadcasting and digital arts)
- A history of institutional tension between the ACE and the *bfi*. With the creation of the FILM COUNCIL the question as to who leads and speaks for film and who disburses DCMS resources for film can now be resolved. Since January, the ACE and the FILM COUNCIL have worked to scope their respective policy responsibilities (Appendix F). More recently the FILM COUNCIL and the *bfi* have worked to clarify the regional policy functions of the *bfi* (Appendix H)
- To a lesser extent similar tensions existed between the *bfi* and Skillset in relation to production training and vocational education. The FILM COUNCIL and Skillset are now mapping their respective roles and responsibilities to ensure complementarity of purpose. To that end, the FILM COUNCIL has appointed a Training Manager and Skillset has appointed a Film Adviser and these two posts will work together closely. In addition, the FILM COUNCIL is represented on the Board of Skillset by the FILM COUNCIL's Chief Executive Officer
- The *bfi* understandably privileges its role as a UK-wide service provider with responsibility for national centres of excellence in film such as the National Film Theatre and the J Paul Getty Conservation Centre. As a consequence, the regions believe they are viewed reductively by the *bfi* simply as a delivery mechanism for *bfi* products and services. At the same time, the *bfi* would argue that the central provision of services for the UK and the support of centres of excellence in or near central London represents the best use of very limited public funds
- There is a lack of common purpose between the RABs and the *bfi* in relation to film culture and film education. From the *bfi*'s point of view this is manifested as a longstanding reluctance by the RABs to address the needs of film and film education except as part of a broader arts development agenda. This is seen as an outcome of the ACE's considerable ability to influence RAB policy. The *bfi* has therefore historically found it easier to work with stand-alone film agencies (such as LFVDA and SWMDA or with local providers) than with the RABs. From an RAB perspective, there is exasperation with what they see as excessive *bfi* bureaucracy especially in relation to the low level of *bfi* investment on offer
- Regional film organisations are unable to effectively prosecute film objectives in the face of conflicting national priorities, eg ACE/RAB strong emphasis on the performing and visual arts, the *bfi* privileging its own operations and Skillset focusing primarily on industrial training initiatives

- There are too many small, under-resourced regional film organisations competing with each other for scarce resources and unable to achieve critical mass in terms of resources, activity or impact.
- 4.1.2 Each of these problems has been exacerbated by the fact that in recent years, funding to regional organisations from the *bfi* has remained static and therefore in real terms has decreased substantially in value. During the same period, funding from the ACE via the RABs to all forms of art has increased significantly. There is now an expectation that the FILM COUNCIL will reverse this decline and a belief that the FILM COUNCIL has the will to oversee a step change in the fortunes and potential for film in the English regions. There is also a shared understanding that to do this some key structural issues need to be addressed.

4.2 The FILM COUNCIL and the *bfi*

- 4.2.1 It was agreed by the stakeholders that one of the issues which would be addressed as part of the review was the protracted funding chain from Treasury to the DCMS, to the FILM COUNCIL, to the *bfi*, to an RAB (or an MDA) and, only then, to a service provider (for example a cinema). It was suggested by ERAB that if the *bfi* was removed from the funding chain and funding went direct from the FILM COUNCIL to an RAB (or an MDA) this would reduce bureaucracy and also solve the perceived conflict of interest between the *bfi*'s role as a service provider itself and a funder of third party service providers in the regions. The *bfi* put forward an alternative proposal to streamline the funding chain by bypassing the RABs and have funding go direct from the *bfi* to the service provider. The FILM COUNCIL believes that both these proposals fail to grasp the nettle of radically simplifying the funding chain.
- 4.2.2 Whilst the *bfi* has done much over the last two years to improve its service provision role more effectively across the UK, it still finds it difficult to give adequate attention to its role as a funder of regional organisations. On balance, therefore, the FILM COUNCIL believes that the existing conflict of interest between the *bfi*'s current role of regional funder and film service provider is not sustainable.
- 4.2.3 The FILM COUNCIL therefore recommends that the *bfi*'s regional planning and funding functions should be carried out directly by the FILM COUNCIL, taking advice as appropriate from the *bfi*. This would at a stroke ensure a greater transparency in the distribution of public funds between the centre and the regions. The proposal should also result in an improved relationship between the *bfi* and regional organisations by repositioning the English regions as clients of the *bfi* with the freedom to buy or not buy into *bfi* services (which, in any event, will continue to be subsidised by the FILM COUNCIL).

- 4.2.4 The FILM COUNCIL acknowledges that disaggregating regional funds and regional functions at the *bfi* will require careful attention but it would like to work with the *bfi* to achieve this objective in preference by April 2001 but by April 2002 at the very latest.

Appendix H explains the *bfi*'s new role in relation to the English regions.

4.3 Sector-specific issues

- 4.3.1 As described earlier, the following issues arose out of separate meetings with regional film archives, educationalists, exhibitors, production funds, screen commissions, training consortia and others:

- The need for an increase in core funding to regional film archives to stabilise individual archives and to ensure that collectively they deliver jointly-agreed preservation, access and education programmes
- The need to develop a better fit between the priorities of educators, educational institutions, careers services and the business priorities of employers and industrial lead bodies; and to increase and resource educational opportunities to the public
- The need to resource and improve opportunities for cinema audiences to experience a broad range of British and world cinema by tackling structural weaknesses and market failure in the exhibition and distribution sectors
- The need to resource more effective support and development for both new and established creative and business talent within individual regions, and to ensure that regional production funds develop an effective relationship with the FILM COUNCIL's three UK-wide production funds as well as with the private sector
- The need for some core funding for regional screen commissions to stabilise individual operations and to ensure that collectively they deliver effective location support services
- The need for some core funding for regional training consortia and for the FILM COUNCIL to work with Skillset to ensure that collectively the consortia deliver both effective training initiatives and a coherent approach to vocational education
- The need to incentivise and resource pan-regional working
- The need to acknowledge that the UK is comprised of four nations and that any England-wide strategy must form an important part of the FILM COUNCIL's future UK-wide Nations and Regions strategy. In this respect, the FILM COUNCIL should afford each nation a real parity of esteem.

4.4 Pan-regional working

- 4.4.1 The FILM COUNCIL's proposal to ensure integrated planning and delivery broadly in line with GO and RDA geographical boundaries acknowledges the political reality that public sector bodies will increasingly align their administrations in parallel with these new boundaries. These boundaries are shown in Appendix C.
- 4.4.2 That said, the FILM COUNCIL recognises that such administrative boundaries do not automatically make for culturally or industrially coherent units. Indeed, for film there is already a plethora of regional boundaries – not least those of the terrestrial broadcasters.
- 4.4.3 At the same time, the digital future will clearly offer greater opportunities for localised clusters of talent, or for culturally or ethnically specific groups to emerge irrespective of any institutional boundaries.
- 4.4.4 In administrative terms, there are no easy answers to the boundary problem. It is an imperfect situation that will require flexibility, tact and co-ordination on the part of the regions themselves. The FILM COUNCIL's preference to work with GO/RDA boundaries is simply about common sense.
- 4.4.5 The FILM COUNCIL also wants to incentivise pan-regional initiatives which dovetail with emerging sector-specific strategies. For example, the possibilities for increased film co-production on a pan-regional basis are considerable.

4.5 Summary

- 4.5.1 The consultation process has confirmed that the existing fragmentation of film interests across scores of small competing and under-resourced bodies is impeding the overall development of film in the regions. It also became clear during the consultation process that there was a high degree of commitment from the regional stakeholders to achieve integrated regional planning in one form or another. Appendix E summarises work currently underway in each region.
- 4.5.2 A relatively small number of models of integrated planning (albeit with an infinite number of minor variations) have emerged which, taken to a logical conclusion, would result in “one region, one cheque” paid out by the FILM COUNCIL as an investment in the integrated business plan for each region.
- 4.5.3 The FILM COUNCIL accepts that additional resources will be needed first to support feasibility work to devise and test new models for integrated regional planning and then to resource new arrangements and activities. The FILM COUNCIL also accepts that, as the lead body for film, it has a responsibility to identify these resources. The FILM COUNCIL wants to do this through a new *Regional Investment Fund*.

4.6 The Regional Investment Fund

- 4.6.1 It is the FILM COUNCIL's view that a pre-condition for realising its two principal industrial and cultural aims is to achieve an integrated planning framework between the 'centre' and the regions, and between industrial and cultural priorities. On the basis of the consultation programme, there is strong evidence that this is a widely held view.
- 4.6.2 Given the FILM COUNCIL's overall remit, this planning framework should, inter alia, be constitutive of the following industrial and cultural sectors:
- Film Archives
 - Film Education
 - Cinema Exhibition and Distribution
 - Location Services and Inward Investment
 - Film Production
 - Training and Vocational Education.
- 4.6.3 Integrated planning should be driven by the following two key aims:
- *To develop a sustainable UK film industry* by developing the pool of creative skills and talent; developing entrepreneurial acumen and business clusters; and developing an industrial infrastructure
- and
- *To develop film culture in the UK by improving access to, and education about, film and the moving image* by ensuring that the public has access to a broader range of British and world cinema; opportunities for learning about film; access to the UK's film heritage; and opportunities to participate in film production.
- 4.6.4 These two overarching aims must also advance the FILM COUNCIL's commitment:
- To promote cultural and ethnic diversity in film industry and culture
 - To promote social inclusion across all disadvantaged groups.
- 4.6.5 More specifically, the FILM COUNCIL's two key aims should be underpinned by the following regional objectives:
- To build and strengthen regional infrastructures
 - To support the consolidation and development of integrated regional film agencies (or equivalent), delivering archiving; education; exhibition; locations support and inward investment; production; training and vocational education
 - To see regional strategies informed by cross-cutting UK-wide sector strategies for archives; education; exhibition; locations support and inward investment; production; training; and vocational education

- To see regional film strategies informed by and informing the economic and employment strategies of the Regional Development Agencies
 - To see regional film strategies informed by and informing the cultural and education strategies of the Regional Cultural Consortiums
 - To obtain increased gearing from third parties in the public and private sectors at regional level
 - To develop collaboration and joint activities between the English regions
 - To promote efficiency, effectiveness and fitness for purpose in regional infrastructures, individual organisations and sector networks.
- 4.6.6 The FILM COUNCIL notes the Government's view that funding decisions affecting the English regions should be taken as close to the end-user as possible. For this reason, the FILM COUNCIL does not think it appropriate for it to be taking decisions at the centre about individual funding allocations that have primarily a local or a regional impact. The FILM COUNCIL believes that it should use its expertise and resources to work with the emerging regional groupings to enable them to establish integrated regional film agencies (or, where more effective, integrated planning across existing agencies) which enable individual funding decisions to be taken regionally.
- 4.6.7 In order to deliver on these objectives and to channel investment more effectively into the regions, the FILM COUNCIL will establish a *Regional Investment Fund*. The *Regional Investment Fund* will provide a mechanism for each region to access FILM COUNCIL funds (and funding from other public and private sector sources) for expenditure on local and regional projects. FILM COUNCIL investment will therefore be based upon an integrated regional business plan which identifies aims, objectives, priorities and programmes of activity in each region over a three-year period.
- 4.6.8 The FILM COUNCIL will work with other national bodies such as the *bfi* and Skillset and others to ensure that regional planning frameworks genuinely reflect the priorities of particular sectors, for example education and training. The FILM COUNCIL will also seek the advice of the *bfi*, Skillset and others in the assessment of regional business plans.



Recommendations

The following recommendations must assist the FILM COUNCIL to progress its two overarching aims given earlier in 2.1.1. Drawing on evidence collected during the consultation process and consideration by the review team and the stakeholders, it is proposed that the Council adopt the following recommendations:

5.1 Strategic aims

The FILM COUNCIL should adopt the following two overarching aims in the context of England-wide delivery:

- *To develop a sustainable UK film industry* by developing the pool of creative skills and talent; developing entrepreneurial acumen and business clusters; and developing an industrial infrastructure
- *To develop film culture in the UK by improving access to, and education about, film and the moving image* by ensuring that the public has access to a broad range of British and world cinema; opportunities for learning about film; access to the UK's film heritage; and opportunities to participate in film production.

The FILM COUNCIL's commitment to promoting cultural and ethnic diversity and countering social exclusion informs both these aims.

5.2 Structural measures

The FILM COUNCIL should adopt the following measures to improve the structural effectiveness of film in the English regions:

- The FILM COUNCIL should establish a new *Regional Investment Fund* to ensure integrated planning for film in England along Government Office and Regional Development Agency boundaries. This should facilitate the rapid establishment of an integrated regional film agency (or, where more effective, integrated planning across existing agencies) in each region with the capacity to determine its own industrial and cultural priorities for film and to express those priorities through a three-year business plan for the region which is supported by the FILM COUNCIL. These business plans will also be an 'investment prospectus' for a range of potential funders or sponsors including Regional Development Agencies and Regional Cultural Consortiums as well as the FILM COUNCIL
- Now that the FILM COUNCIL and the Arts Council of England have clarified their respective and complementary policy responsibilities, they will ensure that any DCMS grant-in-aid currently spent by the ACE in support of FILM COUNCIL policy is transferred to the FILM COUNCIL (less an adjustment for any FILM COUNCIL spend directly or indirectly via the *bfi* on ACE policy areas, for example, artists' film and video). This will result in a net movement of funds from the ACE to the FILM COUNCIL. This exercise is not about allocating (or reallocating) DCMS funds between regional

clients and schemes (which is properly dealt with through each national organisation's planning process), it is simply about rebalancing existing DCMS allocations. In the future, the FILM COUNCIL and the ACE will seek to maximise practical partnerships in areas of mutual concern. Appendix F scopes the FILM COUNCIL and the ACE's respective policy areas and Appendix G outlines the ACE's moving image policy

- The FILM COUNCIL will work positively with the ACE to ensure that Lottery funds are used effectively for film and, in particular, that awards from the *Arts Capital Programme* for cinema exhibition – essentially bricks and mortar – are driven by FILM COUNCIL priorities. The FILM COUNCIL will continue to make the case for a realistic capital allocation of Lottery funds for film
- The *bfi* will focus on its core educational remit, provision of UK-wide services to the highest standards, developing the J Paul Getty Conservation Centre at Berkhamsted in to a state-of-the-art conservation and research centre and developing a new national centre of excellence for film on London's South Bank. The *bfi*'s regional planning functions and funding role should be transferred to the FILM COUNCIL. Wherever possible, these funds should, then, be devolved to integrated regional film agencies (or equivalent) with a target date of April 2002 at the latest.

5.3 Operational measures

The FILM COUNCIL should adopt the following measures to improve the operational effectiveness of its work with the English regions:

- The FILM COUNCIL should ensure that the needs and aspirations of film-makers, audiences, learners, employers and entrepreneurs in the English regions are properly considered across all FILM COUNCIL departments including the three UK-wide production funds, the Training Fund, and the Policy Department and Market Intelligence Unit
- The FILM COUNCIL should ensure it is itself equipped to advance these recommendations efficiently and collaboratively with its partners
- The effectiveness of this strategy should be reviewed annually by the Board of the FILM COUNCIL, and a three-year programme of performance measures and targets should be agreed which build on the three-year business plans produced by each English region.

5.4 Financial measures

- 5.4.1 The FILM COUNCIL should adopt the following financial measures to enable the creation of an effective working partnership between publicly-funded national and regional film bodies:

- 5.4.2 Between 2001/2002-2003/2004, the FILM COUNCIL wants to earmark new resources of £3 million in each year to catalyse a change process, assist the establishment of integrated regional film agencies (or equivalent), support agreed sector priorities, facilitate pan-regional initiatives and boost existing levels of activity. This will be done through the creation of a *Regional Investment Fund*.
- 5.4.3 This £3 million will be in **addition** to the c£1 million currently invested by the FILM COUNCIL in regional production through grants to regional agencies and the c£2 million currently delegated from the FILM COUNCIL to the *bfi* and then by the *bfi* for investment in regional archives, education and cinema exhibition. Total funding of up to £6 million per annum will therefore be available to the English regions over the next three financial years beginning April 2001. This figure excludes funds due to be transferred from the ACE to the FILM COUNCIL following the reallocation exercise. In 2001/2002 these funds are pre-committed.
- 5.4.4 Principally, the *Regional Investment Fund* will be a vehicle to advance the establishment of coherent regional planning structures, in preference, through integrated regional film agencies by investing:
- Up to a total of £250,000 in feasibility studies and research to determine the most effective organisational model to achieve integrated planning in each region and to assist the preparation of regional business plans
 - Up to a total of £1 million in infrastructure consolidation including organisation start-up and on-cost costs.

Within the *Regional Investment Fund* support will also be available to advance the following sector priorities to enable these sectors to boost performance and to participate fully in establishing integrated planning:

- Up to a total of £250,000 will be available to achieve organisational stability and sector development for regional **film archives**
- Up to a total of £250,000 will be available to achieve organisational stability and sector development for regional **screen commissions**
- Up to a total of £250,000 will be available to achieve organisational stability and sector development for regional **training consortia**
- Up to a total of £1 million will be available to assist new activity in the areas of **cinema exhibition** and **film production**, associated **educational activity** and for specific **pan-regional** initiatives.

This information is summarised in Appendix J. This appendix also summarises the distribution of the FILM COUNCIL and the *bfi*'s regional funding in 1999/2000 and 2000/2001.



Conclusion

- 6.1 At the start of this review, the English regions presented three challenges to the FILM COUNCIL:
- To put funding directly from the FILM COUNCIL to the regions
 - To increase the level of Government backed investment in film in the English regions
 - To establish a coherent approach to planning.
- 6.2 The FILM COUNCIL's recommendations respond fully to these challenges. Its recommendations meet the first two challenges head-on but these two are the easiest to meet. The third challenge is clearly the most complex since it depends on the maximum co-operation of third parties. For a coherent approach to planning to be achieved as efficiently and as quickly as possible, the FILM COUNCIL will need a commitment from **all** national and regional stakeholders to work positively with the Council in order to achieve integrated regional planning. Ultimately this is the FILM COUNCIL's challenge to the English regions backed-up by the promise of new funding and increased support and advocacy from the centre.
- 6.3 During the review process, organisations and individuals consulted agreed with the stakeholders that there was scope for film in the English regions to 'do better' – to contribute more fully to the success of the UK's film industry and to enrich the lives of audiences, learners and film-makers. It is the FILM COUNCIL's view that this strategy will assist the English regions and the FILM COUNCIL to do just that.



What next?

- 7.1 The following points represent the next steps the FILM COUNCIL wants to take in order to implement our ten key recommendations and roll-out the *Regional Investment Fund*:

October 2000 – December 2000

- Launch *Film in England – A Development Strategy for Film and the Moving Image in the English Regions* and seek targeted feedback
- Complete grant-in-aid reallocation exercise with the ACE and ERAB
- Complete design of the *Regional Investment Fund* and call for submissions
- Agree terms of reference with Skillset
- Agree terms of reference with key regional stakeholders
- Agree change of management programme with *bfi*
- Development of sector strategies with sector-led groups
- Continue to work with regional groupings to undertake feasibility studies and support business planning.

January 2001 – March 2001

- Receive three-year regional business plans
- Determine *Regional Investment Fund* allocations
- Develop links between the FILM COUNCIL's UK-wide funds and regional activities
- Continue to support change management.

April 2001

- Commence *Regional Investment Fund* cash flow
- Continue strategy implementation
- Develop FILM COUNCIL programme for additional support and advocacy.

April 2003

- FILM COUNCIL to commence mid-term review of *Regional Investment Fund* region by region.

September 2003

- Complete review of *Regional Investment Fund* and make recommendations for 2004/2005 – 2006/2007.



Appendices

Appendix A

Glossary

ACE	Arts Council of England
<i>bfi</i>	British Film Institute
BFFS	British Federation of Film Societies
BTEC	Business and Technical Education Council
BSAC	British Screen Advisory Committee
COMEX	Consortium of Media Exhibitors
DCMS	Department for Culture, Media and Sport
DETR	Department of the Environment, Transport and the Regions
DfEE	Department for Education and Employment
dti	Department of Trade and Industry
ERAB	English Regional Arts Boards
ERDF	European Development Fund
ERSCs	English Regional Screen Commissions
ESF	European Social Fund
EU	European Union
FAF	UK Film Archive Forum
FE	Further Education
FEU	Federation of Entertainment Unions
FoFF	Federation of Film Funders
GCSE	General Certificate of Secondary Education
GO	Government Office
GNVQ	General National Vocational Qualification
HE	Higher Education
ITC	Independent Television Commission
LA	Local Authority
LFC	London Film Commission
LFVDA	London Film and Video Development Agency

MDA	Media Development Agency
MIDA	Moving Image Development Agency
MOMI	Museum of the Moving Image
NFAs	National Film Agencies (Northern Ireland Film Commission, Scottish Screen and Sgrin)
NFT	<i>bfi</i> National Film Theatre
NFTVA	<i>bfi</i> National Film and Television Archive
NTO	National Training Organisation
NVQ	National Vocational Qualification
PACT	Producers Alliance for Cinema and Television
RAB	Regional Arts Board
RCC	Regional Cultural Consortium
RDA	Regional Development Agency
REOs	Regional Education Officers
RFT	Regional Film Theatre
RVQ	Related Vocational Qualification
SMEs	Small to Medium Enterprises
SWMDA	South West Media Development Agency
UKSCN	UK Screen Commission Network
YMPA	Yorkshire Media Production Agency

Appendix B

FILM COUNCIL FILM, TELEVISION AND MOVING IMAGE POLICY, STRATEGY, STRUCTURES AND RESOURCES IN ENGLAND AND ITS REGIONS TERMS OF REFERENCE

1. Background

- 1.1 In July 1998 the Department for Culture, Media and Sport (DCMS) announced its intention to establish the FILM COUNCIL. Its purpose was to ensure that Government funds were used strategically to underpin the development of a sustainable domestic film industry and to develop film culture and film education.
- 1.2 Given the Government's commitment to ensuring more responsive services by devolution of funding and decision-making to the UK's nations and regions, the DCMS issued a discussion paper raising some of the key questions regarding the relationship between the FILM COUNCIL and the English regions.
- 1.3 This paper provided the basis of a wide-ranging discussion between the DCMS, the Arts Council of England (ACE), the British Film Institute (*bfi*), the FILM COUNCIL and the English Regional Arts Boards (ERABs). As a consequence it was agreed by all parties that the FILM COUNCIL would, as the lead body for film, initiate a programme of extensive consultations with key players in England, and as appropriate beyond.
- 1.4 The consultation programme would help the FILM COUNCIL develop its strategic thinking and ensure that the FILM COUNCIL's regional strategy would have maximum benefit to, and support from, those organisations and practitioners who shared with the FILM COUNCIL its two principal aims:
 - To develop film culture by improving access to, and education about, film, television and the moving image
 - To help develop a sustainable domestic film industry.

The overall purpose of the exercise therefore would be to develop a strategically effective working partnership between national and regional players.
- 1.5 The FILM COUNCIL agreed to draft Terms of Reference for the above exercise. These are set out overleaf.

2. Aim

- 2.1 The aim of the consultation programme is to enable the FILM COUNCIL, working with partners, to produce, and subsequently to implement, a robust and informed development strategy for the English regions. This strategy will be consonant with the FILM COUNCIL's two principal aims noted previously and will be a significant component of its broader UK-wide strategy. It will articulate an effective working partnership between national and regional players.
- 2.2 The strategy will:
- Take account of differing regional characteristics and needs
 - Make best use of the strengths of partners
 - Avoid duplication
 - Minimise administrative costs
 - Achieve best value
 - Be as radical as necessary.
- 2.3 Without prejudice to the outcome of the consultation programme, it is envisaged that the FILM COUNCIL's regional strategy will detail a range of realisable objectives and identify a range of funding and allied support measures to develop film culture and education, and the film industry throughout England. It is likely to cover a three-year period 2001-2004.
- 2.4 Such measures will support a range of economic, cultural/educational and social objectives, which are responsive to regional circumstances. They will have appropriate performance measures and indicators attached.
- 2.5 It is anticipated that, once agreed, these measures will be incorporated into the FILM COUNCIL's funding agreement with the DCMS.

3. Scope

- 3.1 Geographical
- England only
- 3.2 Sectors
- Public, private, voluntary.
- 3.3 Definition
- Film is defined as all moving image technologies but principally film (all gauges), broadcasting (terrestrial, satellite, cable), video (all formats) and multimedia.

3.4 Film activities

Film activities will include the following interrelated activities:

- Collections (film, television, moving image and related materials)
- Distribution
- Education
- Exhibition (theatrical and non-theatrical)
- Locations
- Production
- Training.

Training activities will be considered in association with Skillset and if appropriate other National Training Organisations.

NB. The programme will not seek to cover those areas of moving image practice that remain the primary responsibility of the ACE, ie artists' film and video, arts broadcasting and the creative use of digital technologies by artists.

4. Personnel

4.1 The exercise will be the direct responsibility of the FILM COUNCIL's Chief Executive Officer, John Woodward. The FILM COUNCIL's operations team will be headed by Carol Comley and Terri Jones. Other FILM COUNCIL staff will contribute on an as needed basis including the Regional Commissioning Executive.

4.2 Key personnel from other organisations will include:

- ACE, Kim Evans and David Curtis
- *bfi*, Jon Teckman
- DCMS, Vanessa Brand (Regions), Alan Sutherland (Media), William Nye (Arts)
- ERAB, Howard Rifkin
- Skillset, Dinah Caine.

The role of key personnel will be to offer specialist advice to the FILM COUNCIL's operations team throughout the exercise and to provide comment on the draft strategy proposals prior to formal consideration by the FILM COUNCIL's board.

5. Core values

- 5.1 The following core values will underpin the strategy:
- The civilising potential of film culture and film education in contemporary society
 - An entitlement for all citizens to participate in film culture and film education
 - Film as a key component of the creative industries
 - Film as a key component of the moving image industries
 - Fostering excellence and promoting access
 - Promoting equality of opportunity and tackling social inclusion
 - Celebrating cultural diversity
 - Respecting regional diversity and local distinctiveness.

6. Consultation process

- 6.1 A consultative seminar will be held in each English region organised with the assistance of the DCMS regional official.
- 6.2 Meetings will also be held with sector-specific groups, eg the UK Screen Commission Network, Skillset's Nations and Regions Committee, Federation of Film Funders, Film Archive Forum, Comex, National Film Agencies of Scotland, Wales and Northern Ireland.
- 6.3 A number of one-to-one meetings or small group meetings may also be held with key trade organisations and others, eg BSAC, BECTU, CEA, FEU, Film Education, PACT, NPA, ITC, WFTN, LGA, MLAC, other Lottery distributors.
- 6.4 It may be desirable to liaise with other Government departments.
- 6.5 Issues to be addressed during the consultative programme will include:
- Meeting the needs of end-users
 - Joined-up strategies and initiatives for culture and industry
 - Joined-up national and regional planning, cross-regional and intra-regional planning
 - Geographic equity, centres of excellence and creative clusters
 - Finance and funding: winning new resources
 - Infrastructure efficiency and resource maximisation: facilities, skills and knowledge

- Building effective networks: intra-regional, pan-regional, Europe and beyond
- Capacity building and sustainability: growing creative entrepreneurs and creative talent
- Urban/rural regeneration
- Effective partnerships between the public, private and voluntary sectors
- The case for the cultural and economic value of film
- The impact and effects of new media.

7. Consultation seminars

- 7.1 It is anticipated that, among others, the following interests/organisations will be invited to participate in the regional seminars:
- RDA
 - RCC
 - RAB/MDA
 - Regional Production Agencies
 - Regional Training Consortia
 - Regional Screen Commissions and Film Offices
 - LAs
 - Exhibitors (eg via COMEX), Producers (eg via PACT), Educationalists, Broadcasters.
- 7.2 DCMS officials in each Government Office have agreed to assist with the co-ordination of the seminar programme.
- 7.3 It is anticipated that the seminars will involve up to 20-30 people. John Woodward will attend each seminar as will Carol Comley and Terri Jones. The *bfi* will be invited to attend each seminar. An independent facilitator will be approached to chair the discussion. An agenda and issues paper will be circulated in advance of each meeting.
- 7.4 Notes of each seminar will be produced and circulated to all those who attend and to key personnel listed in 4.2 as soon as practicable after each seminar.

8. Outputs

- 8.1 The consultation programme will result in the preparation of a paper for discussion by the Board of the FILM COUNCIL in September 2000.
- 8.2 The paper will include consideration of the following strategic challenges:
- Exploiting synergies with other art forms and industrial sectors
 - Integration of DCMS resources: grant-in-aid and Lottery
 - Defining national/regional objectives and priorities
 - Configuring viable national/regional structures
 - Determining policy-driven national/regional funding programmes and other support measures
 - Refining National/regional planning, joint working and initiatives.

Other outputs may be identified in the course of the consultation programme.

- 8.3 The exercise will result in the FILM COUNCIL setting a commonly owned policy and strategy for the English regions. This will be implemented from April 2001 or earlier if possible.

9. Schedule

2000

March weeks 1-3	Finalise Terms of Reference
March week 4	Set-up consultation sessions
April-June	Carry out regional seminars and other consultation sessions
July	FILM COUNCIL to draft regional strategy proposals
August	ACE/bfi/DCMS/ERAB/others to respond to draft proposals
September	Strategy proposals to FILM COUNCIL
October	DCMS to sign-off the FILM COUNCIL's Regional Strategy <i>2001/2002 Regional Strategy and Planning Proposals</i> published

2001

April onwards	FILM COUNCIL three-year strategy for the English regions implemented
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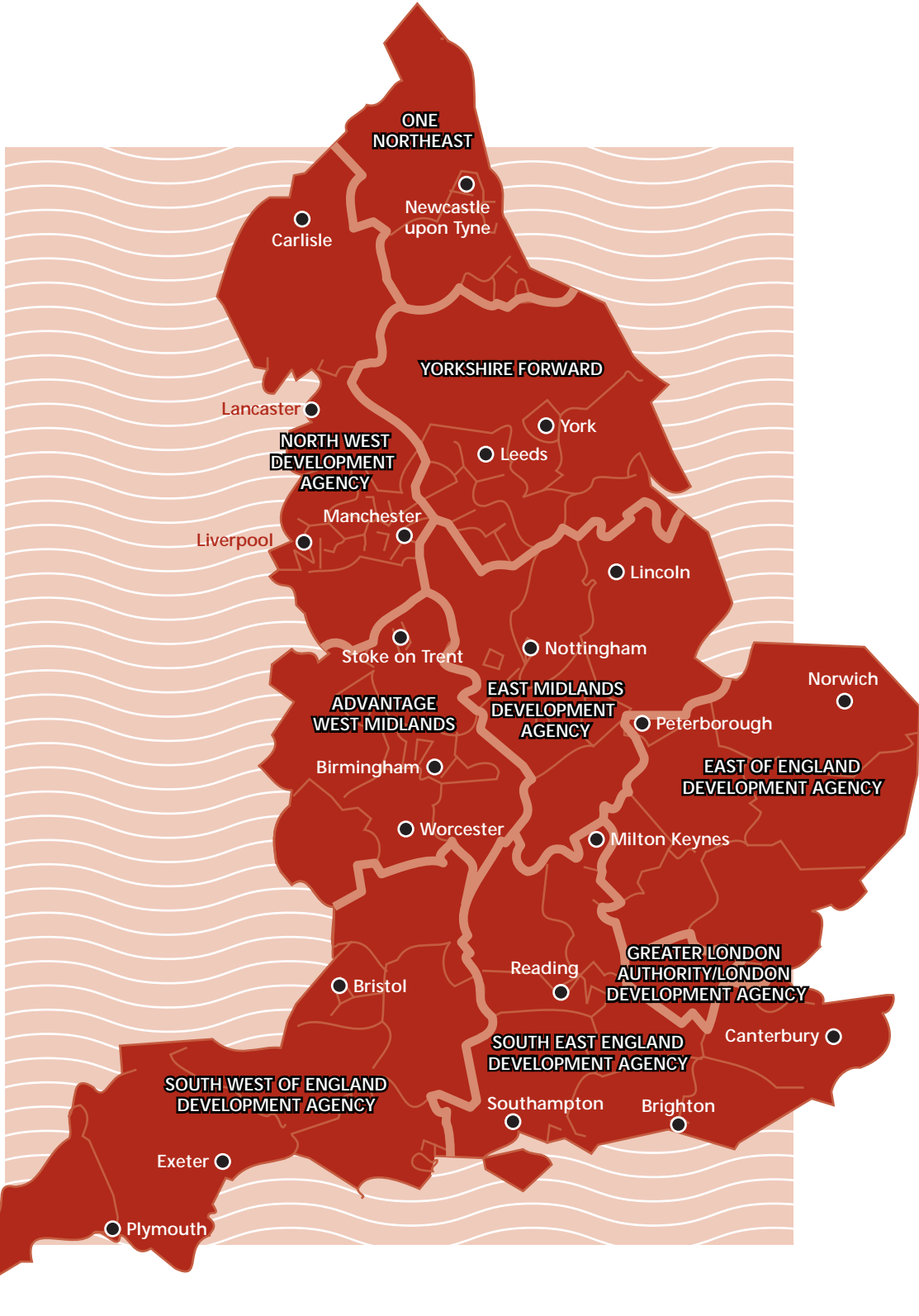
10. Background papers

- National and Regional Coherence in Film and Media Policy and Development in England, ERAB January 2000
- The FILM COUNCIL and the Regions, DCMS September 1999
- A New Approach to Investment in Culture, DCMS July 1998.

FILM COUNCIL, March 2000

Appendix C

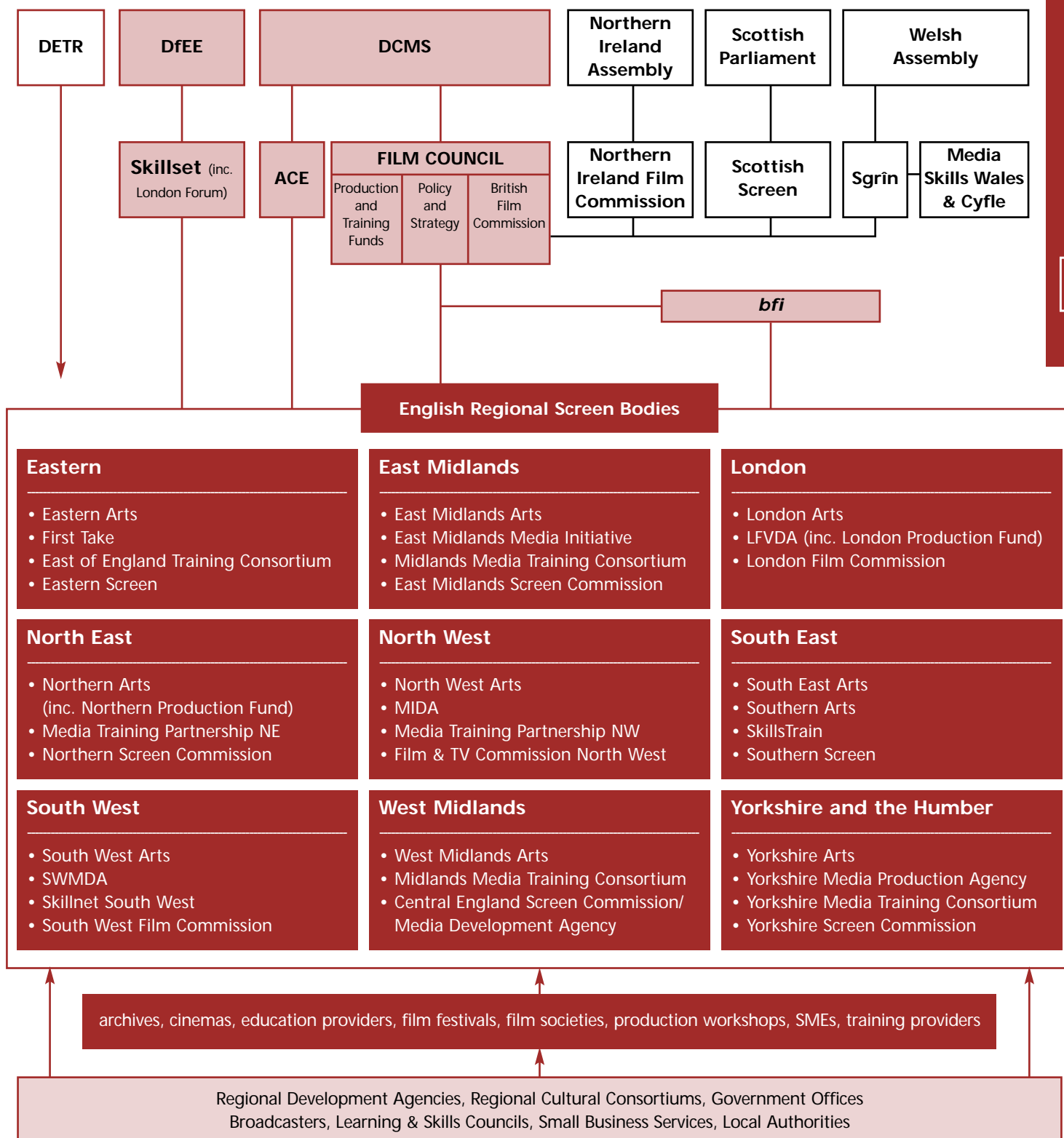
REGIONAL DEVELOPMENT AGENCIES IN ENGLAND



C

Appendix D

NATIONAL AND REGIONAL FILM BODIES



D

Appendix E

TOWARDS A COMMON PLANNING FRAMEWORK REGIONAL UPDATES

During the consultation period, many regions began work on developing an integrated planning process. In some regions this work had commenced prior to the FILM COUNCIL review, but it was certainly advanced more purposefully as a result of the joint preparation work undertaken in each region prior to the consultation seminar and follow-up work thereafter.

At 1 September 2000 the picture across England looked as follows:

East of England

A steering group has been newly formed to assess the feasibility of establishing a unified regional film agency for the East of England.

Principal partners include: Eastern Arts Board, Eastern Screen, First Take, Herts Film Link and the embryonic training consortia. Graham Creelman is leading the group in his capacity as Chair of the Regional Cultural Consortium. Graham Creelman is Managing Director of Anglia Television.

The FILM COUNCIL has been invited to participate and has received an approach for financial assistance.

East Midlands

A working group has been newly established to consider the proposal to establish a Media Agencies Partnership (MAP).

Principal partners include: East Midlands Arts Board, the East Midlands Media Initiative, East Midlands Screen Commission and the Midlands Media Training Consortia.

The FILM COUNCIL has been invited to participate.

An alliance of cinema exhibitors, the archive, media education and training providers is also in place (EMCA). A first joint meeting of the MAP is planned for late September.

London

Despite the fact that the Mayor's Office and the Greater London Assembly have only recently been formed, a working group has been convened to undertake an initial mapping exercise with a view to subsequent consideration of appropriate organisational structures.

Principal partners include: the Greater London Assembly, London Arts, LFVDA, the London Film Commission and the London Development Agency.

The FILM COUNCIL has been invited to participate.

North East

The North East and Cumbria have moved forward rapidly and have established a Northern Film Office (NFO).

An NFO Steering Group has been set up to co-ordinate the establishment and initial development of the office. The principal partners include Northern Arts Board, the Northern Production Fund, the Northern Screen Commission and the Media Training Partnership NE plus Skillset, One NorthEast (the RDA for the North East), and Pilgrim Films (representing the region's production community).

The Group has set up a number of small working groups to develop and drive forward an action plan for film and media in the region. These are: training; research and development; film production; A Northern Film Investment Fund; film exhibition, education and archives; and broadcasting partnerships.

The FILM COUNCIL has been asked to participate.

North West

A North West Media Action Partnership (MAP) has been established for some time. It has recently determined to:

- Draw up a three-to-five-year business plan for media development in the region
- Develop closer working links between the partner bodies.

Principal partners include: FTC North West, MIDA, North West Arts Board, and the Liverpool Film Office.

The FILM COUNCIL has been invited to participate.

South East

A partnership of media agencies has been established to produce a single business plan for media in the region and make structural recommendations for the delivery of a single regional media strategy. It is in the final stages of constructing a detailed brief and critical path analysis for this programme of work.

Principal partners include: Southern Arts Board, South East Arts Board, Lighthouse Media Centre, SkillsTrain, Southern Screen and the Wired County initiatives. The group is being led by Mary McAnally, Managing Director of Meridian Television in her capacity as Chair of SEEDA's (the RDA for the South East of England) Creative Industries Task Group and member of the South East England Cultural Consortium.

The FILM COUNCIL has been invited to participate.

South West

A Media Agencies Partnership has been in place for some time. It has recently embarked on assessing the feasibility of forming a single delivery agency or similar mechanism for film and moving image funding, services and development in the South West.

Principal partners are SWMDA, the South West Film Commission and Skillnet South West in association with the Regional Development Agency and South West Arts Board.

An approach has been made to the FILM COUNCIL for financial assistance.

West Midlands

A working group has been established to consider the feasibility of identifying a mechanism to provide a stronger focus for all aspects of film in the region.

Principal partners include: Midlands Media Training Consortia; Central England Media Development Agency; PACT; West Midlands Arts; Advantage West Midlands; Birmingham International Film and Television Festival; and the Rural Media Company. The DCMS representative at the GO for the West Midlands is convening the group.

An approach has been made to the FILM COUNCIL for financial assistance.

Yorkshire and the Humberside

A Media Industries Partnership has been in place for some time and has already had significant success in attracting substantial ERDF funding. Discussions are ongoing about the benefits of constituting the partnership and on the optimum mechanisms for planning, distribution of funding and delivery. At the same time, plans are being advanced for the creation of a more consolidated production structure for the region under the rubric **Studio of the North**.

Principal partners are YMPA, Yorkshire Screen Commission, Yorkshire Media Training Consortium, Yorkshire Arts Board and the Culture Company. The partnership looks to see a step increase in activity across the sector and particularly looks to maximise opportunities from the new EU Objective 1, 2 and 3 programmes.

The FILM COUNCIL has been advised that a formal approach for assistance is about to be made.

FILM COUNCIL, September 2000

Appendix F

**FILM COUNCIL AND THE ARTS COUNCIL OF ENGLAND
GUIDANCE NOTE
POLICY RESPONSIBILITIES FOR FILM, TELEVISION AND THE MOVING IMAGE
FROM 1 APRIL 2000**

1. Introduction

Following the establishment of the FILM COUNCIL, it was agreed that the Arts Council of England (ACE) and the FILM COUNCIL would clarify their respective policy responsibilities for film, television and the moving image.

At a meeting held between the DCMS, the ACE and the FILM COUNCIL on 21 January 2000, it was confirmed that the FILM COUNCIL had lead responsibility for the development of a sustainable film industry and the development of film culture and education. Its remit embraced film, television and all other moving image media and the scope of its interests included but were not limited to: collections management (film heritage), distribution, education, exhibition and production. It was further confirmed at that meeting that, as an expression of its work in other art forms (eg the visual arts), the ACE would continue to have lead responsibility for artists' film and video, arts broadcasting and digital arts.

In relation to Lottery funds, the ACE retains responsibility for the disbursement of funds for the full spectrum of film and the moving image. For example, the Arts Capital Programme (CP2), Stabilisation and Recovery and via the Regional Arts Boards the Regional Arts Lottery Programme (RALP). The ACE will seek policy advice from the FILM COUNCIL in relation to its Lottery programmes and, where appropriate, consult the FILM COUNCIL on individual allocations.

2. Working definitions

The scope of the ACE and the FILM COUNCIL's complementary responsibilities is detailed more fully below.

2.1 FILM COUNCIL policy

Archives and Collections

Includes the full spectrum of film, video, and moving image work archival activity, eg acquisition and disposal, preservation and conservation, cataloguing, access, distribution and exhibition, education and training and publication of material.

Education

Includes formal work, ie primary, secondary, further and higher education, and accredited courses in adult or youth education. Education might include teachers' networks, in-service training, summer schools and conferences or publications aimed specifically at educationalists. It also includes informal education work taking place in a variety of settings including cinemas and production workshops.

Exhibition

Includes both theatrical and non-theatrical exhibition, such as regional film theatres; other theatrical exhibitors (such as arts centres which have film or other moving image programmes, commercial independent venues); film festivals; film societies and similar non-theatrical exhibitors; consortia or other groupings of exhibitors; and regional touring schemes; professional training of exhibition workers.

Library and Information Services

Film information and study resources, libraries and information systems.

Production

Includes open application production award schemes; production award schemes targeted at specific practices, eg animation or co-production, co-commissioning or other collaborations with broadcasters (including cable operators); script reading and/or script development services; production schemes; bursaries or other production support offered by client organisations; production workshops; managed work spaces; production facilities; professional training of production workers.

Production Training

Includes accredited courses, eg City and Guilds 7700; BTEC National Diploma in Media; the accreditation of prior learning; work in connection with NVQs or RVQs; programmes of short courses; training bursary schemes; training consortia, agencies and other training-led organisations; and professional training of cultural workers.

2.2 Arts Council of England policy responsibilities

Artists' Film and Video

Includes moving-image work that relates to fine art practice, including gallery-based work, experimental film and animation, artists' video and work with new technologies. It should cover related broadcast and narrowcast schemes, production and resources to support it, such as workshops, managed workspaces, production facilities, distribution and associated activities such as education and training.

Arts Broadcasting

Includes measures to encourage innovation in television, cross-art-form relations with broadcast organisations eg lobbying on general arts issues, advocacy, arts journalism and television schemes designed to showcase other art forms and radio.

Digital Arts

Includes support of production, distribution of moving and still images by artists across the spectrum of new media including on-line broadcasting and other new distribution and transmission technologies, and multimedia developments.

FILM COUNCIL/ACE, August 2000

Appendix G

THE ARTS COUNCIL OF ENGLAND AND THE MOVING IMAGE POLICY STATEMENT

While the FILM COUNCIL has been established by the Government as the strategic agency responsible for developing the film industry and film culture in the UK, the Arts Council of England (ACE) retains the lead responsibility for artists' film and video, arts broadcasting and digital arts (in England).

The ACE defines artists' film and video as moving-image work related to fine art practice, gallery-based work, experimental film and animation, and artists' video and work with new technologies. It includes work for broadcast and narrowcast; support of production and resources associated with it such as workshops and managed workspaces; production facilities; distribution and touring; and associated activities such as education and training.

Arts broadcasting includes the encouragement of innovation in television and covers broadband, web-casting and other new distribution and transmission technologies; collaborative partnerships between different art-forms and broadcast organisations; advocacy; and arts journalism.

Digital arts include the production and distribution of moving and still images by artists across the spectrum of new media and multi-media developments.

The ACE's support for these areas of activity is informed by its corporate priorities:

- New work, experimentation and risk, and the centrality of the individual artist, creator or maker
- New art forms and collaborative ways of working, often in or with new technology
- Diversity and public inclusion, with special reference to race, disability and economic class
- Children, young people and lifelong learning
- Touring and distribution including through broadcasting, recording and electronic publishing.

Through its role as a Lottery distributor, the ACE is responsible for the allocation of funds for the full spectrum of film (other than production), for example through the Arts Capital Programme, Stabilisation and Recovery and (via the Regional Arts Boards) the Regional Arts Lottery Programme (RALP). The ACE seeks policy advice from the FILM COUNCIL in relation to its Lottery-funded programmes, and where appropriate consults the FILM COUNCIL on individual allocations.

There are many other areas where the ACE and FILM COUNCIL policies and responsibilities intersect: arts centres that include cinema provision; film production resources used by artists and more mainstream film-makers alike. Similarly, media convergence will make it increasingly difficult to distinguish between film and other

moving-image media practices. The ACE and the FILM COUNCIL are committed to policy coordination and investment partnerships in these areas. The ACE and the FILM COUNCIL will co-operate over ArtsOnline; Creative Partnerships; the New Cinema Fund and First Movies. The FILM COUNCIL will continue to reflect the full spectrum of the ACE's moving image interests in education, archives and collections.

ACE, September 2000

Appendix H

THE ROLE OF THE BRITISH FILM INSTITUTE

The British Film Institute was established in 1933. It is an independent Royal Charter body and registered charity whose remit is to foster study and appreciation of all forms of the moving image.

Education in both formal and informal settings, and for people of all ages and backgrounds, lies at the heart of the *bfi*'s mission and role. Film, television and other moving image forms are arguably the most important art forms of the last century and yet their importance in anything other than a commercial or industrial sense is often undervalued or overlooked. The *bfi*'s aim is to ensure that these art forms are taken seriously and treated equally with other artistic ventures and that people of all ages are given opportunities to study, enjoy and appreciate all kinds of moving images as they would great works of literature, drama or music.

The *bfi* seeks to fulfil its educational remit through activities in three main areas:

***bfi* Education**

The *bfi* will develop formal and informal education projects and programmes which can be taken around the United Kingdom operating in partnership with educational and other establishments throughout the nations and regions. The Education Department is also responsible for the *bfi* National Library which is probably the best resource of its kind in the world and for disseminating the knowledge contained within the whole organisation through the *bfi* website and other on-line applications. The department also oversees *bfi* Publications and *Sight and Sound* magazine.

***bfi* Collections**

The *bfi* is responsible for looking after the national collections of film and moving image materials and for making these accessible to the widest possible public. In addition to looking after the collections stored at the J Paul Getty Conservation Centre in Berkhamsted (and its satellite warehouse at Gaydon in Warwickshire) the *bfi* also prides itself on the advice that it is able to give to other holders of film-related collections both in the UK, through its relationship with the regional film archives, and internationally through FIAF and FIAT. Access to the *bfi* collections has also been made available in the past through the Museum of the Moving Image, which will be re-opened in the new *bfi* National Film Centre in 2004, and will shortly be available nationwide through the Movies on the Move touring exhibition. Direct access to the collections is also made possible through theatrical distribution, video/DVD releases and direct sales of moving image clips and stills.

***bfi* Exhibition**

The *bfi* Exhibition Department is a major source of programming, marketing and other advice to independent exhibitors throughout the UK. It has recently developed a UK-wide

cultural exhibition strategy which aims to improve the availability of a wider range of material across the UK, and this has included developing relationships with the commercial sector as well as strengthening the relationship with the regional film theatres. This department is also directly responsible for running the National Film Theatre and the London Film Festival and London Lesbian and Gay Film Festival, and for developing film activities UK-wide through the Film Festival Fund and support for the British Federation of Film Societies.

A new role for the *bfi*

Under the proposals contained in this strategy document, the *bfi* will focus on: its core educational remit; provision of standard-setting UK-wide services; giving greater access to its information databases; developing the J Paul Getty Conservation Centre at Berkhamsted into a state-of-the-art conservation and research centre; and developing a new national centre of excellence for film on London's South Bank.

The *bfi's* regional planning functions and funding role will be transferred to the FILM COUNCIL. The *bfi* will no longer therefore have a direct funding role to support activities in the English regions (or UK nations). Under these new arrangements, the *bfi* will play a central role in assisting the FILM COUNCIL to develop policies and strategies to support film education, heritage and cultural exhibition throughout the UK and will advise the FILM COUNCIL on those elements of the *Regional Investment Fund* which are relevant to the *bfi's* areas of expertise and activity. The FILM COUNCIL will invite *bfi* representatives to attend relevant planning meetings at which these items are considered.

On a practical level, from April 2001, the *bfi* will no longer coordinate the *bfi* National Film and Video Forum or the Joint Officers' Group for film, but will be represented at any equivalent meetings the FILM COUNCIL may convene at which matters concerning education, collections or exhibition are discussed.

The *bfi* will continue to develop projects and programmes of work, particularly in the areas of formal and informal education, which can be delivered on request to the nations and regions. Where appropriate such programmes and projects will be developed in partnership with local organisations to ensure that they are of maximum relevance to local audiences and meet local educational and cultural needs. The *bfi* will also continue to offer specific advice to regional archives and regional film theatres to help them to achieve their objectives, including programming and marketing advice and a bookings service to RFTs that want to maintain such arrangements.

On this basis, the *bfi* looks forward to developing effective working relationships with the FILM COUNCIL and film organisations across the UK to help deliver the best possible film and moving image related educational and cultural opportunities to the widest possible audience.

***bfi*, September 2000**

Appendix I

SKILLSET BRIEFING PAPER ON PARTNERSHIPS IN THE ENGLISH REGIONS

Skillset is the National Training Organisation (NTO) for the broadcast, film, video and multimedia industry, recognised by the DfEE on behalf of all departments of Government as the only UK-wide organisation involved in promoting and developing quality standards and training for all skills in this highly diversified and creative industry.

NTOs are independent, employer-led, sector organisations recognised by the DfEE to work strategically with their sectors and with Government across education and training throughout the whole of the UK. They aim to help Government extend and improve its dialogue with employers to ensure that the needs of business are taken fully into account in development policy.

As the NTO for broadcast, film, video and multimedia Skillset has a particularly close relationship with the DCMS. Recently this has been demonstrated through Skillset's involvement in the Film Policy Action Group and the joint Skillset/DCMS Audio Visual Industries Training Group.

Skillset is managed and invested in by the key employers, trade associations and trade unions in the industry: BBC, ITV, Channel 4, Channel 5, MPA (Motion Picture Association), PACT, AFVPA (Advertising Film & Videotape Producers Association), IVCA (International Visual Communications Association), FEU.

Skillset is a significant investor in training. It manages industry investment of over £1.1 million a year on behalf of the broadcasters and independent producers for television and is charged, on behalf of the film industry and the DCMS, with implementing the Skills Investment Fund – the pooled industry training fund set up as one of the main recommendations of the Film Policy Action Group. Skillset also manages public investment, for example between 1997 and 2000 it managed a dti Sector Challenge award of £1.5 million to support training, and in 1999 was awarded £1 million by DfEE to promote the uptake of NVQs within the sector.

NTOs are UK-wide organisations and whilst two-thirds of the broadcast, film, video and multimedia industry is based in London and the South East, as an NTO it is essential that Skillset operates in a coherent and coordinated way across the United Kingdom. In order to enable it to do this, Skillset has placed great emphasis on developing, in partnership with the industry, a UK-wide network of national/regional media training consortia. These are bodies independent of Skillset, owned and managed by the employers and unions within their areas who work closely with the NTO. The role of the consortia is to maintain and enhance regional skills and to have close working relationships with Skillset through membership of its Nations and Regions Committee which meets four times a year. It is a federal approach which is responsive to the size and nature of the industry in each region.

Following Skillset's achievement of NTO status in 1997, it agreed common terms of reference with the consortia which form a common understanding across the UK of the

mission, goals and objectives underpinning consortia activity. The main aims and objectives of the consortia are:

- To research specific training needs within their areas in order to focus local training and retraining needs such that they meet the needs of the industry
- To attract investment for training and business development by encouraging partnerships between employers, appropriate public and private sector agencies and training providers and individuals
- To ensure the implementation of Skillset standards and qualifications
- To advise, co-ordinate, monitor, evaluate where appropriate and initiate/commission training provision in the region
- To represent the industry in their areas on national bodies, including the relevant Skillset committees, and advise and inform, locally and nationally, on broadcasting, film and video training and education requirements.

Skillset is now engaged in a kitemarking process with the network to further ensure each consortium's commitment and ability to deliver this shared mission. The Skillset kitemark has already been awarded to its partners in Scotland, Wales and Northern Ireland and, in the English regions, to partners in the Midlands and Yorkshire. The partnerships in place across the English regions are:

East of England

In the East of England Skillset is supporting the work of the **East of England Media Training Consortium**, an unconstituted partnership made up of representatives from Anglia TV, BBC, PACT, BECTU, the region's TECs and FE/HE institutions. *Contact: Caroline Norbury, First Take Films, Anglia Television, Anglia House, Norwich NR1 3JG*

London

In London Skillset itself coordinates **Skillset's London Forum** which is made up of representatives from the BBC, Carlton, LWT, PACT, IVCA, and BECTU. The training interests of employers in the film sector are coordinated through Skillset's Film Advisor, a post funded by the film industry through the Skills Investment Fund. *Contact: Deborah Bourne, Skillset, 2nd Floor, 103 Dean Street, London W1V 5RA, Tel: 020 7534 5304*

Midlands

Across the East and West Midlands, Skillset works through the **Midlands Media Training Consortium**, a kitemarked Skillset consortium. MMTC is an independent company with a board made up of representatives from BBC, Carlton TV, Radio, PACT, BECTU, BIMA, Commercial Radio Companies Association and the IVCA. MMTC also receives funding from East Midlands Arts Board and West Midlands Arts Board. *Contact: Ann Jones, Acting Director, Midlands Media Training Consortium Studio 11, Nottingham Fashion Centre, Huntingdon Street, Nottingham NG1 3LF, Tel: 0115 993 0151*

North East

Following a six-month research and development project funded by One NorthEast, Skillset is about to embark on new working arrangements in the North East. After extensive consultation with industry and regional partners, the **Yorkshire Media Training Consortium** (see below for more information about YMTC) is about to employ a project manager to work with a North East regional steering committee made up of representatives from the BBC, Tyne Tees TV, PACT, BECTU, Northern Arts Board, Northern Screen Commission, Northern Production Fund and the Northern Skills Cultural Partnership. *Contact: Annie Wood, Project Manager, c/o Tyne Tees TV, Television Centre, City Road, Newcastle upon Tyne NE1 2AL*

North West

In the North West, Skillset together with industry partners has secured funding from the NWDA for a research and development project to establish the most effective means of partnership with Skillset in the region. The steering group for this project is made up of representatives from the BBC, Granada Television, EMAP Radio, PACT and BECTU. *Contact: Margaret McClelland, BBC NW, Room 2013, New Broadcasting House, P O Box 27, Oxford Road, Manchester M60 1SJ*

South East

In the South East, Skillset works in partnership with **SkillsTrain**, an independent company with a board made up of representatives from the BBC, Meridian Broadcasting, PACT and BECTU. Southern Arts and South East Arts have observer status on the Board. Although not yet kitemarked as Skillset's regional partner, SkillsTrain is currently sub-contracted to represent Skillset on SEEDA's NTO hub project. *Contact: Anthony Lilley, SkillsTrain, c/o Magic Lantern, 126 Bolingbroke Grove, London SW11 1DA*

South West

In the South West, Skillset works in partnership with **Skillnet South West**, an independent company with a board made up of representatives from the BBC, HTV West, Aardman Animation, Orchid Video, PACT and BECTU. *Contact: Jules Channer, Skillnet South West, 59 Prince Street, Bristol BS1 4QH, Tel: 0117 925 4011*

Yorkshire

In Yorkshire Skillset works through the **Yorkshire Media Training Consortium**, a kitemarked Skillset consortium. YMTC is an independent company with a board made up of representatives from the BBC, YTV, PACT, BECTU, the Radio Partnership, Yorkshire Media Education Forum, Yorkshire Arts, IVCA, Yorkshire & Humberside TECs. *Contact: Jo Spreckley, Yorkshire Media Training Consortium, 30-38 Dock Street, Leeds LS10 1JF, Tel: 0113 294 4410*

Skillset, September 2000

Appendix J

(i) BRITISH FILM INSTITUTE, ENGLISH REGIONAL GRANTS, 1999/2000 ACTUALS

1	2	3	4	5	6	7
ENGLISH REGION	<i>bfi</i> REGIONAL AGENCIES	<i>bfi</i> RFTs	<i>bfi</i> FILM FESTIVALS	<i>bfi</i> BFFS	<i>bfi</i> OTHER	<i>bfi</i> TOTAL
	£	£	£	£	£	£
Eastern	82,600	64,600	0	0	22,000	169,200
E Midlands	126,100	101,400	10,000	0	0	237,500
London	446,300	23,600	22,500	0	84,400	576,800
North East	416,900	21,000	1,000	0	500	439,400
North West	210,700	159,000	2,000	0	70,300	442,000
Southern	110,400	10,000	0	0	0	120,400
South East	89,100	3,000	0	0	0	92,100
South West	138,200	168,600	7,500	0	0	314,300
W Midlands	139,900	0	9,000	0	0	148,900
Yorkshire	120,500	113,000	15,800	0	0	249,300
Pan-regional	0	0	0	81,100	0	81,100
Total	1,880,700	664,200	67,800	81,100	177,200	2,871,000

Notes

1 Regional Agencies comprise RABs and MDAs, which make grants for onward distribution to a broad range of cultural film activities

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5 BFFS figure of £81,083 is a UK-wide allocation

6 *bfi* Other is principally capital grants for cinema exhibition

7 Excludes projects funded by *bfi* Production; all figures are rounded to the nearest £100

(ii) BRITISH FILM INSTITUTE, ENGLISH REGIONAL GRANTS, REGIONAL AGENCIES BREAKDOWN BY SECTOR, 1999/2000 ACTUALS

1	2	3	4	5	6
AGENCY	<i>bfi</i> COLLECTIONS	<i>bfi</i> EDUCATION	<i>bfi</i> EXHIBITION	<i>bfi</i> PRODUCTION	<i>bfi</i> TOTAL
	£	£	£	£	£
Eastern	11,400	7,200	27,100	37,000	82,700
E Midlands	2,100	14,100	57,300	52,500	126,000
London	0	6,100	235,900	204,400	446,400
North East	24,400	5,600	220,400	166,500	416,900
North West	17,800	11,300	47,600	134,100	210,800
Southern	5,400	20,000	27,000	58,000	110,400
South East	13,600	3,000	20,600	51,900	89,100
South West	16,800	25,000	31,100	65,300	138,200
W Midlands	3,800	10,900	80,000	45,300	140,000
Yorkshire	7,000	3,700	32,100	77,700	120,500
Pan-regional	0	0	0	0	0
Total	102,300	106,900	779,100	892,700	1,881,000

Notes

1 Regional Agencies comprise RABs and MDAs, which make grants for onward distribution to a broad range of cultural film activities

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6 All figures are rounded to the nearest £100

(iii) BRITISH FILM INSTITUTE/FILM COUNCIL, ENGLISH REGIONAL GRANTS, 2000/2001 BUDGET

1	2	3	4	5	6	7	8	9
ENGLISH REGION	<i>bfi</i> REGIONAL AGENCIES	<i>bfi</i> RFTs	<i>bfi</i> FILM FESTIVALS	<i>bfi</i> BFFS	<i>bfi</i> OTHER	<i>bfi</i> TOTAL	FILM COUNCIL REGIONAL AGENCIES	<i>bfi</i> & FILM COUNCIL TOTAL
	£	£	£	£	£	£	£	£
Eastern	49,800	64,600	0	0	0	114,400	37,000	151,400
E Midlands	76,700	101,400	12,500	0	20,900	211,500	52,500	264,000
London	247,500	23,600	19,100	0	41,700	331,900	204,400	536,300
North East	251,300	21,000	0	0	0	272,300	166,500	438,800
North West	79,300	160,000	16,600	0	0	255,900	134,100	390,000
Southern	76,800	0	0	0	0	76,800	58,000	134,800
South East	42,600	3,000	0	0	0	45,600	51,900	97,500
South West	65,600	168,600	8,000	0	0	242,200	65,300	307,500
W Midlands	100,400	0	10,000	0	0	110,400	45,300	155,700
Yorkshire	48,000	110,500	30,300	0	3,000	191,800	77,700	269,500
Pan-regional	0	0	0	100,000	0	100,000	88,600	188,600
Total	1,038,000	652,700	96,500	100,000	65,600	1,952,800	981,300	2,934,100

Notes

1 Regional Agencies comprise RABs and MDAs, which make grants for onward distribution to a broad range of cultural film activities

5 BFFS figure of £100,000 is a UK-wide allocation

6 *bfi* Other is principally capital grants for cinema exhibition

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9 All figures are rounded to the nearest £100

(iv) BRITISH FILM INSTITUTE/ FILM COUNCIL, ENGLISH REGIONAL GRANTS, REGIONAL AGENCIES BREAKDOWN BY SECTOR, 2000/2001 BUDGET

1	2	3	4	5	6	7
AGENCY	<i>bfi</i> COLLECTIONS	<i>bfi</i> EDUCATION	<i>bfi</i> EXHIBITION	<i>bfi</i> TOTAL	FILM COUNCIL PRODUCTION	<i>bfi</i> & FILM COUNCIL TOTAL
	£	£	£	£	£	£
Eastern	12,400	10,300	27,100	49,800	37,000	86,800
E Midlands	8,100	11,300	57,300	76,700	52,500	129,200
London	0	11,600	235,900	247,500	204,400	451,900
North East	24,400	6,400	220,400	251,200	166,500	417,700
North West	18,800	13,000	47,600	79,400	134,100	213,500
Southern	6,000	15,500	55,300	76,800	58,000	134,800
South East	15,700	6,500	20,600	42,800	51,900	94,700
South West	17,700	16,800	31,100	65,600	65,300	130,900
W Midlands	8,800	11,500	80,000	100,300	45,300	145,600
Yorkshire	7,900	8,000	32,000	47,900	77,700	125,600
Pan-regional	0	0	0	0	88,600	88,600
Total	119,800	110,900	807,300	1,038,000	981,300	2,019,300

Notes

1 Regional Agencies comprise RABs and MDAs, which make grants for onward distribution to a broad range of cultural film activities

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7 All figures are rounded to the nearest £100

**(v) FILM COUNCIL, ENGLISH REGIONAL GRANTS,
2000/2001-2003/2004 BUDGET SUMMARY**

1	2	3	4	5	6	7
REGIONAL INVESTMENT FUND	2000/2001 <i>bfi</i>	2000/2001 FILM COUNCIL	2000/2001 FILM COUNCIL & <i>bfi</i> TOTAL	2001/2002 FILM COUNCIL TOTAL	2002/2003 FILM COUNCIL TOTAL	2003/2004 FILM COUNCIL TOTAL
	£	£	£	£	£	£
Base	1,952,800	981,300	2,934,000	3,000,000	3,000,000	3,000,000
Feasibility Studies	0	0	0	250,000	0	0
Infrastructure	0	0	0	1,000,000	1,000,000	1,000,000
Film Archives	0	0	0	250,000	250,000	250,000
Screen Commissions	0	0	0	250,000	250,000	250,000
Training Consortia	0	0	0	250,000	250,000	250,000
Activity Enhancement	0	0	0	1,000,000	1,250,000	1,250,000
Total	1,952,800	981,300	2,934,000	6,000,000	6,000,000	6,000,000

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5 Excludes FILM COUNCIL/ACE reallocation figure; see section 5.4.4, p43

6 Excludes FILM COUNCIL/ACE reallocation figure; see section 5.4.4, p43

7 Excludes FILM COUNCIL/ACE reallocation figure; see section 5.4.4, p43; all figures are rounded to the nearest £100

Appendix K

FILM COUNCIL

NATIONAL AND REGIONAL SEMINARS

National Seminar Attendees

Paul Styles KPMG • John Woodward FILM COUNCIL • Alan Fountain Mondial Online • Terry Illot Bridge Media • John Archer Scottish Screen • Joan Bakewell *bfi* • Francois Ballay European Co-ordination of Film Festivals • Stephen Bayley National Film & Television School • Ivan Bishop DCMS • Michael Blackstad Southern Screen • David Bowles One NorthEast • Peter Bradbury NESTA • Vanessa Brand DCMS • Andrew Burn Parkside Community College • Dinah Caine Skillset • Julian Campbell Eastern Screen • George Carlaw UKSCN • Michael Chaplin Screen Writer • Liz Charlton DCMS (GO West Midlands) • Fiona Clarke-Hackston BSAC • Michael Convey Universities Council for Education of Teachers • Paul Corley Border Television • David Curtis Arts Council of England • Sue Dalziel South West Film Commission • Carl Daniels The Black Film Bulletin • Andrew Dixon Northern Arts Board • Michael Eaton Writer • Helen Flach East Midlands Arts Board • Tim Freathy DCMS (GO East of England) • Andy Freedman Cirencester College • Diane Freeman PACT • Frank Gray South East Film & Video Archive • Stephen Green Heritage Lottery Fund • Charles Harris New Producers Alliance • Steve Harris Federation of Entertainment Unions • Laurie Hayward Central England Media Development Agency • Gill Henderson LFVDA • Judith Higginbottom SWMDA • Greg Hilty London Arts Board • Paul Howson British Council • Laura Hudson Cinenova • Becky Innes City Screen • Belinda Kidd Birmingham City Council • Daniella Kirchner London Film Commission • Bill Lawrence National Museum of Photography, Film & Television • James Learmonth Centre for Education Leadership and School Improvement • Anthony Lilley Magic Lantern • David Litchfield Cinema City • David Martin ft2 • Mary McAnally Meridian Broadcasting • Sarah McKenzie Birmingham International Film and Television Festival • Luke McKern British Universities Film and Video Council • Chris Miller MEDIA Desk, England • Paul Mingard Northern Screen Commission • Bertrand Moullier PACT • Phil Nodding East Midlands Screen Commission • Caroline Norbury First Take Films • William Nye DCMS • Linda Pariser Cornerhouse • Andrew Patrick FTC North West England • Frank Pearce SFD • Dick Penny Watershed Media Centre • Colin Pons YMPA, Sheffield Independent Film • John Richmond Channel 4 • Howard Rifkin ERAB • Liz Rymer Yorkshire Screen Commission • Nicki Saunders Pearson Television • Mark Scrimshaw BBC North East • Michael Seeney DCMS • Osma Shah New Opportunities Fund • Rita Smith Culturally Diverse Exhibitors Forum • Martin Spence BECTU • Jane Spilsbury BECTA • Jo Spreckley Yorkshire Media Training Consortium • Andrea Stark Eastern Arts Board • Richard Taylor Northern Ireland Film Commission • Jon Teckman *bfi* • Sue Todd Yorkshire Arts Board • Julia Toppin Film Daze Parminder Vir FILM COUNCIL • Ian Wall Film Education • James Warnock MIDA • Ian Wild COMEX • Zelda Wilkins DfEE • John Wilkinson CEA • Jean Young ITC • Lola Young Middlesex University.

Regional Seminar Attendees

East of England

Paul Styles KMPG • **Graham Creelman** Anglia Television • **John Woodward** FILM COUNCIL • **Kalwant Adjimal** Fillum Nigel • **Arthur Arts** Picture House • **Martin Ayres** Eastern Arts Board • **Joan Bakewell** FILM COUNCIL Board of Directors • **Jacky Bennett** West Herts College • **Deborah Bourne** Skillset • **Avril Brennan** East Wind Films • **Julian Campbell** Eastern Arts Board/Eastern Screen • **David Cleveland** East Anglian Film Archive • **Daniel Dark** Leavesden Studios • **Tim Freathy** DCMS (GO East of England) • **Sarah Godfrey** Eye Film & Television • **David Gregory** Ipswich Film Theatre • **Roger Harrop** Herts Film Link • **Karen Harvey** DCMS • **Tony Jones** City Screen • **Peter Monteith** ITC • **Caroline Norbury** First Take Films • **Vivica Parsons** Imago • **Andrea Stark** Eastern Arts Board • **Jon Teckman** *bfi*.

East Midlands

Paul Styles KPMG • **Phil Nodding** East Midlands Screen Commission • **John Woodward** FILM COUNCIL • **Suzanne Alizart** East Midlands Arts Board • **Dinah Caine** Skillset • **Mike Candler** Leicester City Council • **Tim Challans** Nottingham County Council • **Barbara Chapman** Cinelincs • **Peter Carlton** Intermedia Film & Video • **Umza Choudhry** Don't Look Now • **Katie Conley** Carlton TV • **Michael Eaton** Screenwriter • **Helen Flach** East Midlands Arts Board • **Ken Hay** Intermedia Film & Video • **Jane Kovolmaz** East Midlands Development Agency • **David Lathrope** Line Out Film & Video • **Marie Lynch** Nottingham City Council • **Steve Mapp** Broadway Media Centre • **Andrew McIntyre** Derby Metro • **Geoff Millner** DCMS (GO East Midlands) • **James Patterson** Media Archive for Central England • **Caroline Pick** East Midlands Arts Board • **Sue Porter** Viewfinder • **Alan Smith** Phoenix Arts • **Laura Smith** Borderland Productions • **Ian Squires** Carlton • **Laurie Upshon** Carlton • **Hugh West** Leicester Promotions • **Jon Teckman** *bfi* • **Janet Wootton** ITC.

London

Paul Styles KPMG • **John Newbigin** Channel 4 • **John Woodward** FILM COUNCIL • **Christabel Albery** Carnival Films • **Robert Beasley** Artificial Eye • **Maureen Blackwood** Sankofa Film & Video • **Dinah Caine** Skillset • **Amanda Collette** Arri Media Film Service • **Lazell Daley** Black Coral Productions • **Jacqueline Davis** Connections • **Helen de Witt** The Lux Centre • **Alan Denman** Screenwriters Workshop • **Maggie Ellis** LFVDA • **Tudor Gates** BECTU • **Gill Henderson** LFVDA • **Greg Hilty** London Arts • **Graham Hitchen** Greater London Authority • **Geoff Hollingsworth** DCMS (GO London) • **Daniella Kirchner** London Film Commission • **Joan Leese** VET • **James Little** University of East London • **David Martin** FT2 • **Sarah Martin** North Kensington Video Drama Project • **Craig McFarlane** DCMS • **Kip Meek** Spectrum Strategy Consultants • **Carla Mitchell** Four Corners Film Workshop • **Kumar Murshid** London Development Agency • **David Parfitt** Trademark Films • **Andy Paterson** Archer Street Films • **Ron Peck** Team Pictures • **Andy Porter** APT Film and Television Hi8us Projects • **David Powell** David Powell Associates • **Susan Shaw** London Development Agency • **Keith Shiri** Africa at the Pictures • **David Sin** ICA • **Geoff Smith** Barking and Dagenham Borough Council •

Paula Smith Skillset • **Rob Smith** Little Dancer Films • **Mike Tate** DCMS (GO London) • **Jon Teckman** *bfi* • **Jason Vincent** DCMS (GO London) **Parminder Vir** FILM COUNCIL • **Amanda White** Film Education • **Yvonne Witter** Cinenova.

North East

Paul Styles KPMG • **Michael Caplin** Scriptwriter • **John Woodward** FILM COUNCIL • **Keith Bell** Northmen Productions • **Ailsa Bickley** Northern Cultural Skills Partnership • **Julie Blackie** Hard Place Productions • **Steve Bowden** Ipso Facto Films • **Deborah Bourne** Skillset • **Claire Burrow** One NorthEast • **Geoff Cook** Tyneside Cinema • **Ian Cottage** Northern Production Fund • **Mark Dobson** Tyneside Cinema • **Ian Fenton, Ian Flemming** Cumbria Film Independents • **Chris Galloway** Northern Region Film & Television Archive • **Trevor Hearing** Studio Arts Television • **Rebecca Hodgson** Granada Productions • **Richard Johns** Pilgrim Films • **Mike Kelly** FILM COUNCIL • **Mark Lavender, Stewart MacKinnon** Common Features • **James McKay** DCMS (GO North East) • **Peter Mitchell** PMP • **Paul Moody, Mike O'Brien** University of Sunderland • **Mo O'Toole** MEP for Cleveland and Richmond • **Mark Robinson** Northern Arts Board • **Jane Robinson** Northern Arts Board • **Michael Seeney** DCMS • **Tom Shakespeare, Jane Sterther** European Parliament • **Graeme Thompson** Tyne Tees Television • **Parminder Vir** FILM COUNCIL Board of Directors • **Belinda Williams** A19 Films • **Andrea Wonfor** Northern Arts Board • **Adrian Wootton** British Film Institute.

North West

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South West England

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Film Archive • **Ali Hussein** Hall Place Studios/WYMS • **Janet Jennings** Lovebytes • **Alan Jewhurst** Chameleon Television • **Bill Lawrence** National Museum of Photography, Film and Television • **Matt Locke** Kirklees Media Centre • **Ian McDonald** Leeds Metropolitan University • **Bernard McLoughlin** DCMS (GO Yorkshire and the Humber) • **Paul Munn** Yorkshire Forward • **Amanda Neville** National Museum of Photography, Film and Television • **Alex Osborne** Picture Palace North • **Colin Pons** YMPA • **Graham Roberts** University of Leeds • **Liz Rymer** Yorkshire Screen Commission • **Kathy Rae Huffman** Hull Time Based Arts • **Ali Rashid** Real Life Productions • **Graham Roberts** University of Leeds • **Alan Shallcross** Talisman Productions • **Jo Spreckley** Yorkshire Media Training Consortium • **Roy Stafford** Media Net/In The Picture • **Jon Teckman** *bfi* • **Ann Tobin** YMPA • **Sue Todd** Media Industries Partnership • **Ian Wild** Showroom Cinema • **Jan Worth** Northern Media School.

Appendix L

ACKNOWLEDGEMENTS

Stakeholders

ACE, David Curtis, Kim Evans

bfi, Jon Teckman

DCMS, Vanessa Brand, Keith Gibbins, William Nye, Michael Seeney,

ERAB, Howard Rifkin, Andrew Dixon

Skillset, Dinah Caine

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And thanks to all DCMS Representatives in Government Offices

Appendix M

WORKING PAPERS

National Seminar

Terry Illot – *All Our Futures*

Alan Fountain – *Developing a Modern Working Relationship between the Regions and the FILM COUNCIL*

John Woodward – *The FILM COUNCIL and the English Regions*

Peter Packer – *Summary of Discussion*

Regional Seminars

East of England – *Regional Overview Paper and Notes of Seminar*

East Midlands – *Regional Overview and Notes of Seminar*

London – *Regional Overview Paper and Notes of Seminar*

North East (and Cumbria) – *Regional Overview Paper and Notes of Seminar*

North West – *Regional Overview Paper and Notes of Seminar*

South East – *Regional Overview Paper and Notes of Seminar*

South West – *Regional Overview Paper and Notes of Seminar*

West Midlands – *Regional Overview Paper and Notes of Seminar*

Yorkshire and the Humber – *Regional Overview Paper and Notes of Seminar*

Sector Studies

Strategy Planning and Support Structures, era Ltd, August 2000

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