



Business Plan 2022-23





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Northern Ireland Screen is the screen agency for Northern Ireland. We are committed to maximising the economic, cultural, and educational value of the screen industries for the benefit of Northern Ireland.

Our 3 economic, cultural, and educational objectives are:

1. For Northern Ireland to have the strongest screen industry outside of London in the UK and Ireland;
2. To ensure the industry supports vibrant and diverse cultural voices that will be recognised and celebrated equally at home and abroad;
3. Mainstream the most successful screen and digital technologies education provision in Europe across Northern Ireland.

This Business Plan relates to year 1 of Northern Ireland Screen's next 4-year strategy '**Stories, Skills & Sustainability 2022-26**'.

Naming the new strategy '**Stories, Skills & Sustainability**' is intended to provide a clear touchstone as to the priorities for the years to come.

- **Stories:** Storytelling is at the heart of the screen industry whether considered from an economic, cultural or educational perspective. Support of Storytelling whether in a primary school or on a global streaming platform should be at the core of what we do.
- **Skills:** The most significant limiting factor to the growth of the screen industries varies over time and between the different screen industry sectors but during this extended period of growth, the availability of appropriately skilled individuals is a constant issue. Appropriate focus on skills, and in particular, digital skills, is also the focus of our school, college and university engagement.
- **Sustainability:** Sustainability is the confluence of economic, social, and environmental strategies that are focused on creating and maximising long-term value obviously including 2 meanings:
 - We remain focused on stable incremental growth that considers the whole screen industry ecosystem including social as well as economic considerations and value;
 - We must as a matter of urgency assist our screen industry to prioritise environmental considerations.

Two further 'S's could usefully be added to Northern Ireland Screen's strategic approach:

- **Sectors:** For over a decade, we have successfully approached the screen industry by breaking it down into our priority sectors – Large-Scale, Animation and Children's, TV Drama, Independent Film, Fact/Ent, Games, Irish Language and Ulster-Scots. This approach is retained and reflected within this Business Plan.
- **Success:** While Covid-19 has recently created considerable challenges for our screen industry, generally the industry across all of our Sectors continues to grow and strengthen, reflected in Northern Ireland Screen exceeding its DfE target to lever £300 million direct spend over the strategy period 2018-22.

Northern Ireland Screen is primarily funded by the Department for the Economy (DfE), the Department for Communities (DfC), and the British Film Institute (BFI) on behalf of the Department of Digital, Culture, Media and Sport (DCMS). While Northern Ireland Screen delivers an integrated strategy, in broad terms DfE supports our economic activities; DfC supports our cultural, educational and outreach activities, and the BFI¹ supports our Irish Language and Ulster-Scots Funds.

¹ The BFI also provides some funding for film related activity, it is the UK wide agency lead on film and is a strategic partner across many areas including archive, education, exhibition and film development

Oscars

Following a wonderful premiere delivered by the Belfast Film Festival at Belfast's Waterfront Hall, Kenneth Branagh's **Belfast** attracted 7 Academy Award nominations and won the Oscar for Best Screenplay for Kenneth Branagh. **Belfast** broke all previous box office records at the QFT.

Television Audiences

OFCOM reported that two programmes produced in Northern Ireland – **Line of Duty** and **Bloodlands** – shown on BBC One, were the second and third most watched television programmes in Northern Ireland, pulling in more than half a million viewers each and exceeding the audience for any news programming².

Large-Scale Movie Production

Paramount's **Dungeons & Dragons**, featuring Hugh Grant, Regé-Jean Page and Chris Pine, and Netflix's **The School for Good and Evil**, featuring Charlize Theron and Kerry Washington, were produced out of Titanic Studios and Belfast Harbour Studios respectively during the year and also filmed on many locations including the Folk & Transport Museum, St Anne's Cathedral, Tollymore Forest, The Mournes, Carrickfergus Castle, Ballintoy and the Clondeboy Estate.

Approval Stories, Skills & Sustainability Strategy 2022-26

Economy Minister, Gordon Lyons, approved the Business Case for the new strategy in September 2021 facilitating on-going investment. The Strategy includes an uplifted economic spend target of £430 million, a 43% increase on the £300 million target for Opening Doors 2018-22 and approved a budget uplift to ensure appropriate support for the ongoing growth of the sector.

Studio Ulster

The Outline Business Case for Studio Ulster (previously SMIL) was approved by Minister Gordon Lyons in June 2021. This ambitious collaboration between industry and academia led by Ulster University is the first project out of the blocks from the Belfast Region City Deal and represents an exemplar project within DfE's 10X Strategy.

CINE

Championed by Deidre Hargey, Minister for Communities, 'CINE', the Creative Industries New Entrant scheme was launched in March. Delivered through a BBC/Northern Ireland Screen partnership, CINE is exclusively targeted at offering new entrant opportunities to those least likely to enter the industry and focuses on 3 groups - those with a disability, from an ethnic minority or from a lower socio-economic background.

Irish Language and Ulster-Scots Funding

Both Funds benefitted from an uplift in funding in 2021/22 following the implementation of commitments within New Decade New Approach. However, the uplift in funding is not to be sustained in 22-23 and future years. A one-year increase in production funding is challenging to manage as it increases demand for the funding from the production companies which cannot be met in future years.

BBC Partnership Renewal

The BBC and Northern Ireland Screen Partnership Agreement was once again renewed in June when BBC DG Tim Davie and outgoing Chairwoman visited the set of **Hope Street** in Donaghadee. This iteration of the partnership saw a strong focus on growing content for BBC3³ and also facilitated the delivery of CINE.

² Oprah with Megan and Harry took top spot

³ BBC3 content included Alleycats' **Big Proud Party Agency** and **The Fast and the Farmer(ish)**, Waddell Media's **Stitch, Please!**, Afro-Mic's **Made Up in Belfast** and Euston Films' comedy horror **Wreck**.

Rollout of Stories, Skills & Sustainability Strategy 2022-26

Most of the activity within the new strategy is a continuation of our successful initiatives from previous strategies with the Northern Ireland Screen Fund the primary economic vehicle, the Irish Language and Ulster-Scots Funds remaining largely unchanged and the majority of the education and exhibition activity continuing. However, there are a number of new areas of focus and activities that are to receive greater focus:

Skills

Skills has been allocated a significant increase in budget for 2022-23 and the future years of the strategy. This will predominantly be committed to new entrant traineeships across the Sectors. The management of this increasing number of trainees is a significant growing pressure for Northern Ireland Screen.

CINE

The Creative Industries New Entrant scheme (CINE) is a new initiative which aims to broaden access to the screen and creative industries at entry level. Funded by the Department for Communities and delivered in partnership with BBC Northern Ireland, the scheme will help identify new talent. This new talent will be sourced from under-represented ethnic minority, socio-economic, and disabled communities, to expand our growing creative industries sector and create a more diverse generation of 'New Entrants' of all ages.

Sustainability

Across all of our activities, but particularly within the economic/production activities, sustainability will be elevated to the highest priority as a consideration of support. The screen industry globally and in Northern Ireland has a long way to go to reduce its carbon footprint but it is an economic imperative that we do so and demonstrate that we are seeking to do so as quickly as possible. We have recruited a Facilities and Sustainability Manager to lead on this important initiative.

Archive

Within a wider Business Case that also includes education and exhibition, Northern Ireland Screen is seeking to secure a stronger footing for the importance and value of moving image archive to Northern Ireland. This key next step can only be achieved with ongoing support from the key local stakeholders in archive strategy including PRONI, BBC NI and UTV.

Studio Ulster and Belfast Stories

While on different timeframes, the Belfast Regional City Deal supported projects *Studio Ulster*, led by Ulster University, and *Belfast Stories*, led by Belfast City Council, are critical to the future of the screen industry, culture and education in Northern Ireland. Support for these 2 BRCD projects is a priority for 2022-23 and the rest of the strategy period.

Consequences of COVID and Cost of Living inflation

Northern Ireland Screen will continue to work with the relevant government, agency, broadcasters and production partners to manage the risks associated with Covid 19. Similarly, Northern Ireland Screen will work with agencies, broadcasters, production companies and producers to monitor and address the consequences of the rising cost of living.

Recovery Accelerators	Building Forward: Priority Activities	Screen Industry/Northern Ireland Screen response/contribution
<p>Sustainable Economic Development</p> <p>Our economy is revived, resilient and dynamic</p>	<ul style="list-style-type: none"> Invest in high growth industries leveraging R&D, technology & innovation Focus on needs-based skills enhancement 	<ul style="list-style-type: none"> Screen industry is high growth in NI, UK and globally. Studio Ulster represents the focus on innovation within strategy Northern Ireland Screen appoints new entrants in direct response to specific producer indicated shortages
<p>Tackling Inequalities</p> <p>We have an inclusive society where people have equal access to opportunity</p>	<ul style="list-style-type: none"> Implement targeted interventions for the most vulnerable Increase Digital Inclusion Transform the 14-19yrs education and training environment 	<ul style="list-style-type: none"> CINE is exclusively targeted at 3 core vulnerable groups – those with a disability, from an ethnic minority or lower socio-economic group Northern Ireland Screen’s education activity is heavily focused on delivering digital inclusion for 4-19 yr olds Our focus on delivery of digital skills through Creative Learning Centres; expanding of ScreenWorks and Screen Academies and increased work with the FE colleges
<p>Green Growth and Sustainability</p> <p>We are prioritising green growth and sustainability to reduce our emission and protect our environment</p>	<ul style="list-style-type: none"> Stimulate the economy through green growth Develop sustainable solutions for communities and businesses 	<ul style="list-style-type: none"> Studio Ulster and Northern Ireland Screen’s prioritising of Virtual Production is predicated on the carbon reducing benefits of utilising Virtual Production Northern Ireland Screen has appointed a Facilities and Sustainability Manager to assist the local screen industry in transforming to greener production approaches
<p>Health of the Population</p>		<ul style="list-style-type: none"> No Significant direct contribution

<p>10X ECONOMY 5 STEPS TO SUCCESS</p>	<p>NORTHERN IRELAND SCREEN CONTRIBUTION</p>
<p>TECHNOLOGIES & CLUSTERS</p> <p><i>Focusing on priority clusters where NI can be a global leader, building on existing strengths and capitalising on windows of opportunity</i></p>	<ul style="list-style-type: none"> • The screen industries and Northern Ireland Screen sit within the key strategic cluster – Digital, ICT and Creative Industries (eg. Cyber Security) • Northern Ireland Screen is heavily focused on the ‘enabling technology’ VIRTUAL PRODUCTION and, in particular, is DfE’s responsible body for STUDIO ULSTER, the Ulster University led initiative to develop a Tier 1 centre of excellence in virtual production, funded through the Belfast Region City Deal • Northern Ireland Screen will also seek to guide the screen industry in relation to the enabling technologies within Zero Carbon tech, transport, energy and agrifood
<p>TALENT</p> <p><i>Inspiring and preparing a future generation of workers that can respond flexibly to future skills requirements. Ensuring everyone across NI has opportunities to thrive</i></p>	<ul style="list-style-type: none"> • The level of collaboration and co-existence between industry and academia embedded within the business model for STUDIO ULSTER is designed to ensure a pipeline of talent immersed in Virtual Production • Northern Ireland Screen will also seek to ensure that STUDIO ULSTER connects to the Further and Higher Education Institutions where useful; for example, Belfast Met has already developed its own Virtual Production capacity • Northern Ireland Screen will also utilise its Creative Learning Centres and Into Film to seek to bolt schools into this pipeline
<p>DIFFUSION</p> <p><i>Ensuring that innovation provides opportunities across all sectors, not just those at the cutting edge, and disperses economic and societal benefits to all</i></p>	<ul style="list-style-type: none"> • Ulster University is committed to the widest engagement for STUDIO ULSTER and Northern Ireland Screen’s close involvement with schools primarily through the Creative Learning Centres can facilitate this • Ulster University will, in due course, explore the wider commercial applications of Virtual Production beyond the screen industries
<p>FUNDING</p> <p><i>Taking a new approach to funding interventions including Challenge Funds, better participation in funding programmes and applying conditionalities to offer of Government support</i></p>	<ul style="list-style-type: none"> • Northern Ireland Screen will seek to utilise its standard funding mechanisms – Screen Fund Development & Production to drive innovation and Virtual Production in particular forward. • We will also utilise our skills budget to this end. • Where opportunities arise, we will apply conditionalities in relation to Virtual Production in production awards and prioritise those projects which wish to utilise Virtual Production
<p>PLACE</p> <p><i>Building on our successes in attracting visitors to our world class attractions; experiences and events, energising our ecosystem for innovation and developing our innovation infrastructure through the City and Growth Deals</i></p>	<ul style="list-style-type: none"> • STUDIO ULSTER is designed to be a highly visible Tier 1 facility that contributes significantly to our industry’s global reputation • The output of the NI screen industry plays a very significant part in defining a modern Northern Ireland consistent with the vision of 10X • Belfast Stories, Belfast City Council’s project within BRCD and also supported by Northern Ireland Screen, has an even greater potential to contribute to PLACE⁵

⁴ Link to DfE’s strategy: <https://www.economy-ni.gov.uk/sites/default/files/publications/economy/10x-economy-ni-decade-innovation.pdf>

⁵ <https://www.belfastcity.gov.uk/belfaststories/news>

ALIGNMENT WITH SKILLS STRATEGY FOR NORTHERN IRELAND/SKILLS FOR A 10X ECONOMY

SKILLS STRATEGY POLICY, THEME, RECOMMENDATION	NORTHERN IRELAND SCREEN ENGAGEMENT/CONTRIBUTION
<p>10X Economy Strategy Objective:</p> <p><i>“Inspiring and preparing a future generation of workers that can respond flexibly to future skills requirements. Ensuring everyone across NI has opportunities to thrive.”</i></p>	<ul style="list-style-type: none"> • The majority of Northern Ireland Screen’s supported education provision targets the junction between creativity and digital technology/digital skills. This activity, funded by DfC, is delivered by the Creative Learning Centres (Nerve Centre Derry-Londonderry, Nerve Belfast and the AMMA Centre Armagh) • The Creative Learning Centres are tasked with supporting those individuals and schools in greatest social need and with delivering as wide a geographic provision as possible
<p>Enhancing Digital Skills, Developing Our Digital Spine: DfE commitment to a Digital Skills Action Plan for Northern Ireland</p>	<ul style="list-style-type: none"> • Northern Ireland Screen has undertaken considerable research on this priority in the past (for example, the research document STUDY INTO THE DEVELOPMENT OF DIGITAL EDUCATION IN PRIMARY SCHOOLS IN NORTHERN IRELAND published in 2019⁶) and wishes to engage in any wider collaboration to address this economic and social priority • Northern Ireland is represented on CCEA’s Digital Programme Board
<p>Recommendation 24: We will develop bespoke skills action plans to support Northern Ireland’s key strategic clusters</p>	<ul style="list-style-type: none"> • The screen industries are an important constituent and leading-edge sector within the wider 10X Economy key strategic cluster Digital, ICT and Creative Industries • Northern Ireland Screen has a demand led skills approach for the screen industries built out from feedback from all of the productions and companies that make up the screen industry in Northern Ireland • Northern Ireland Screen would welcome the opportunity to integrate our skills activities within a wider Digital, ICT and Creative Industries skills action plan
<p>Recommendation 19: We will commission an independent review of how careers support is delivered across the skills system</p>	<ul style="list-style-type: none"> • Northern Ireland Screen is working hard to connect the screen industry more effectively with skills provision in schools, colleges and universities with significant good practice identified across all 3 levels • In particular, Northern Ireland Screen, funded by DfC, has contracted Into Film to deliver ScreenWorks a programme of highly engaged work experience for those aged 16-19 yrs • Northern Ireland Screen would welcome the opportunity to engage with the independent review of careers support

⁶ <https://www.northernirelandscreen.co.uk/wp-content/uploads/2020/01/Digiskills-Full-Report.pdf>

WHAT WE DO

ECONOMIC

Northern Ireland Screen Fund: Production and Development

The Northern Ireland Screen Fund is both a development investment fund and a production investment fund and is Northern Ireland Screen's primary tool in accelerating the development of the screen production sector. It is targeted at 6 Sectors; Large-Scale Production, Animation and Children's, Television Drama, Factual/Entertainment Television, Interactive/Games and Independent Film.



Lisa Magee's Derry Girls Season 3

Film Studios

The demand for UK studio space was at an unprecedented high over the last 2/3 financial years. Northern Ireland Screen will continue to work with studio owners to develop their studio offerings and ensure that their studios are utilised. The introduction of more sustainable working practices within the studio eco-system is a priority for Northern Ireland Screen. The development of Ulster University's Studio Ulster, the virtual production centre of excellence at Belfast Harbour Studios, is also a priority.



Belfast Harbour Studios

Skills

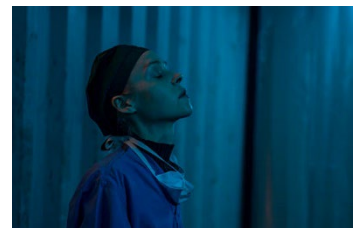
Consistent with the focus of DfE's 10X Strategy, Northern Ireland Screen has significantly increased its skills budget allowing for an increase in the new entrants supported by this budget. Sitting alongside the general skills activity, Northern Ireland Screen has partnered with the BBC to deliver the DfC funded CINE scheme, a new Creative Industries New Entrant scheme targeted exclusively at applications less likely historically to find employment in the screen industries.



Creative Industries New Entrants (CINE) scheme launch

Development Activity

Development activity is a programme of script development seminars, practical production workshops and access to a professional development executive service across film, television and digital content. The intention is to maximise the prospect of local IP creators reaching their full potential. Our partnership development with the BFI will continue in line with the BFI's new strategy BFI2022. Where possible activities are delivered online.



New Talent Focus film Black Medicine

Lottery Funding

Film is a designated good cause within the Lottery Act. Northern Ireland Screen has delegated responsibility from the Arts Council of Northern Ireland to disperse this funding. Priorities for Lottery Funding in 2022-23 will continue to focus on opportunities for New and Emerging Talent across script development and short film.



Long Story TV's St Mungo's

Marketing

Northern Ireland Screen markets Northern Ireland as a centre for independent film, television and games production to the global screen industries; communicates its success stories; provides practical and financial support for distribution, sales, marketing and PR to the sector. Support for attendance at industry markets, festivals and conferences will gradually increase in 2022-23.



Belfast Premiere of Sir Kenneth Branagh's 'Belfast'

WHAT WE DO

CULTURE

Irish Language Broadcast Fund

The Irish Language Broadcast Fund (ILBF) fosters the Irish speaking independent production sector in Northern Ireland and serves an audience keen to view locally produced Irish language programming for BBC NI, TG4 and RTÉ as well as other digital platforms. The ILBF also supports radio and interactive content and funds a range of training initiatives in television and radio production for Irish speakers working or aspiring to work in the sector in Northern Ireland.

Ulster-Scots Broadcast Fund

The aim of the Ulster-Scots Broadcast Fund (USBF) is to ensure that the heritage, culture and language of Ulster-Scots are expressed through moving image for a Northern Ireland audience. The USBF is also open to supporting radio and interactive content and funds a trainee scheme designed to attract new researchers or aspiring assistant producers who are passionate and knowledgeable about Ulster-Scots.

Film Culture and Audiences

Northern Ireland Screen provides core funding to the key film festivals in the region: Belfast Film Festival; Docs Ireland; Cinemagic Film Festival; Foyle Film Festival, and to Northern Ireland's only cultural cinema, the Queen's Film Theatre (QFT). As part of our new strategy, we are committed to collaborating with all our exhibition providers to ensure that audiences, and in particular young and hard to reach audiences, have regular opportunities to see the widest range of films. The development by Belfast City Council of **Belfast Stories**, a new visitor attraction, to include a home for the screen industries and a state-of-the-art five-screen cinema (including an outdoor screen) is a priority.

Heritage and Archive

Northern Ireland Screen works to preserve and promote Northern Ireland's screen culture, working with a variety of local and national partners to advocate for our moving image heritage and deliver a broad range of cultural, educational and wellbeing-focused archive activities. Participation in digitisation schemes allows us to safeguard our screen culture for future generations, whilst dedicated outreach and learning programmes ensure that the public value of materials can be realised by audiences today. Belfast Stories will also be a home for Northern Ireland Screen's Digital Film Archive.

Northern Ireland Screen's Digital Film Archive

One of the key ways in which we maximise public access to our moving image heritage is through Northern Ireland Screen's Digital Film Archive (DFA). With content spanning from 1897 to the present day, and representing the breadth of moving image genres and formats, the DFA is a free public access resource available online – digitalfilmarchive.net – and at a variety of locations across Northern Ireland. Recognised by the BFI as a 'Significant Screen Heritage Collection', the DFA has been greatly expanded in recent years via several collaborative digitisation initiatives – the DfC-funded UTV Archive Partnership, the BFI's Heritage 2022 Videotape Digitisation Scheme and the Broadcast Authority of Ireland's Archiving Scheme 2.

Outreach and Public Engagement

Northern Ireland Screen's dedicated Outreach programme provides meaningful engagement with screen culture for a variety of audiences, including community groups and charities, historical societies and schools, in areas of social deprivation and rural isolation. Access to DFA content is further facilitated through special screenings, events, exhibitions and illustrated talks, with a range of collaborative initiatives allowing partner organisations to utilise the DFA in their own outreach and educational activities.



DoubleBand's Doineann



Paula McIntyre's Hamely Kitchen



Q&A at 'Belfast' Premiere



Horror Masterclass Making the Future



DFA footage of a Newry Civil Rights March



Tribute to Willy Campbell event: Arco Strings

WHAT WE DO

EDUCATION

Creative Learning Centres

Northern Ireland Screen works in partnership with Northern Ireland's three Creative Learning Centres (CLCs); the Nerve Centre in Derry/Londonderry, Nerve Belfast and the Education Authority's AmMA Centre in Armagh. These centres offer a range of integrated creative digital technology skills programmes for teachers, youth and community leaders and young people to build sustainability in schools and the youth sector. By empowering teachers, the CLCs are encouraging a step change into life-long learning across our schools, youth, and community organisations with the new creative learning approaches of the digital age. A key element of the service provides professional learning programmes for teachers and youth leaders.



St Patrick's PS (Derry) Robot Wars

Moving Image Arts A Level and GCSE

Northern Ireland Screen works in partnership with the Council for the Curriculum, Examinations and Assessment (CCEA) and Northern Ireland's three Creative Learning Centres on the continuing development of Moving Image Arts (MIA), the only A-Level and GCSE in the UK in digital film-making. Northern Ireland Screen sees MIA as the most significant first building block or entry point to the screen industries.



Moving Image Arts at Aquinas Grammar School, Belfast

Into Film

The Into Film Programme, free to all schools and other youth settings in Northern Ireland, seeks to fully realise the educational, cultural, and social power of film in children and young people's development. Into Film's new streaming platform, alongside physical and digital teaching resources increases the emphasis on all school engagement. Enhanced funding from the Department for Communities ensures additional support for schools operating in areas of disadvantage in the provision of film-based education and beyond incorporating games, interactive content and screen-based storytelling. Alongside rich online content for young audiences, this provides 5-19 year olds with inspiring opportunities to learn about and with film and develop a passion right across the screen sectors.



Into Film Festival

Careers/Work Experience

Delivering on our strategic objective to strengthen the pathways into the screen industries, Northern Ireland Screen has prioritised the need for young people, schools, youth groups, teachers and parents from all social backgrounds to better understand the career opportunities in the screen industries and the pathways to those careers. ScreenWorks and the Screen Academies programmes will continue in 2022/23 in providing young people in Northern Ireland aged 16-19, hands-on, practical work experience, featuring craft and technical roles across all five screen industries, as well as considering any in demand and emerging roles.



Participants on the ScreenWorks Catering programme

HOW WE DO IT

Economic

Northern Ireland Screen Fund

As we enter the new Strategy period we intend to retain the vision and sector focused structure. The economic appraisal for the new strategy supports that approach.

Stories, Skills and Sustainability has a target of £430million direct Northern Ireland spend, an increase of over 43% against the target for Opening Doors 2.

We have set ambitious and challenging new targets for the period of the next strategy – 2022-26 which we see as key to the recovery of the economy post pandemic and through the cost of living crisis.

Sustainability

Sustainability will be opened-up as a key consideration when supporting or funding projects and Northern Ireland Screen will seek to assist the companies across all of the Sectors to adopt more sustainable approaches. This will be a difficult and challenging process and the screen industry globally as well as in Northern Ireland are only at the very beginning of this journey but focus on the importance of sustainability will over this year and this strategy period be a very high priority.

Animation and Children's

- Through the BBC Partnership Agreement seek to increase the animation from Northern Ireland and increase the Live Action from local companies.
- Support the growth of the animation sector outside of Greater Belfast.
- Support the animation sector in securing global partnerships and diversifying broadcasters.
- Development funding to be sustained or increased, to include the development of Live Action scripted.
- Creative Animation to continue as a strong talent development opportunity⁷.
- The overall return ratio for Animation and Children's will be set at 7:1 with ratios for individual projects set against their specific needs and merits.
- Support service work which can be critical to sustaining work for the sectors at certain times.
- Expand animation beyond the servicing of the pre-school market.
- Support all island production as a priority.
- Support projects that require development but do not require production funding.

Large-Scale Production

- We will continue to support the development of Loop, Titanic and Belfast Harbour Studios.
- Studio Ulster will be the focus of our virtual production ambitions.
- The sector ratio will have a floor of 14.5:1 with an ambition delivering a higher ratio whenever possible.
- Where the market allows, we will utilise our funding to lever greater commitment to skills development across the Large-Scale projects.
- We will do everything we can to persuade studios to pursue investment plans based on the general buoyancy of the market as opposed to holding out for anchor tenants.
- We will pursue a PACT/BECTU agreed rate card that acknowledges differential between London and the South East and the rest of the UK⁸.
- We will pursue a differentiated UK tax credit regime that incentivises productions outside of London/South East to a higher level⁹.
- We will bring producers, line producers studio executives and studio bookers to Northern Ireland on familiarisation trips.

⁷ One Creative Animation has already led to a very large international commission

⁸ For example, within the USA there are different Union rate cards for the different production bases reflecting the difference cost bases

⁹ The Republic of Ireland takes this approach raising the incentive from 31% to 37% for production based outside of Greater Dublin

Television Drama

- We will prioritise home produced and home set productions and will support their recommissioning¹⁰.
- We, with the BBC, will prioritise the development slates of the four drama companies with substantive bases within Northern Ireland.
- We, with the BBC, will prioritise the development slates of the four comedy companies that the BBC has identified.
- We will develop relationships with other broadcasters, streamers, and international distributors and encourage them to develop and fund indigenous led projects.
- Projects that have a significant international dimension within the finance plan will be prioritised both in conjunction with the BBC and independently.
- Where there is a choice between incoming and indigenous projects, we will support the indigenous project even if the ratio of return to investment is lower.
- For fully indigenous projects backed by an international distributor or streamer, we will consider offering grant support as opposed to taking an equity position. However, where a grant is offered, the contracted spend ratio will be greater.
- Our involvement in all drama and comedy projects will be based on securing a minimum of 6 out of 8 of the key creative positions.
- All drama projects we support will carry out pre-production, production and post-production in Northern Ireland.
- Co-productions that split the value proposition, including the key creative elements, fairly across the partner regions will be considered on their merits.
- We will prioritise projects that can utilise Northern Ireland's build spaces or studios to maximise the use of those facilities.

Factual/Entertainment Television

- Given the success of our partnership with BBC3, collaborating with BBC3 shall remain a priority – funding for the BBC3 and BBC2 schemes will be ring fenced for 22/23.
- We will continue to pursue an expanded framework agreement with C4.
- We will seek to invigorate local company engagement with streamers and international distributors.
- Returning series remain the priority.
- Development funding will be increased to £500,000 per annum.
- Production funding will rise to £750,000 per annum.
- The primary focus will remain on formats and other projects that can attract international sales as well as UK and Ireland commissions.

Independent Film

- We will utilise Lottery, Screen Fund, and partnership funds (BFI etc) to create opportunities for short filmmakers working in factual, fiction, children's live action, and animation through a combination of schemes that offer merit-based progression from short films to longer form content.
- We will use Lottery, Screen Fund, and partnership funds (BFI etc) to find, nurture and develop writers to the point that their work is of interest to agents, producers, and the wider film, television, and interactive industries.
- We will continue to fund a New Talent Focus film in 22/23 provided a script of sufficient quality and scale is developed.
- We will seek partnerships with UK and Ireland film funds (BFI, Screen Ireland, BAI etc), PSB broadcasters (RTE, BBC, Film 4 etc), sales and distribution companies (Bankside, Blue Finch, Protagonist, Westend etc), streamers (Apple, Netflix, Hulu and Amazon etc) and private equity to finance indigenous fiction films.
- As with fiction films, Northern Ireland Screen will seek partnerships with UK and Ireland film funds (BFI, Screen Ireland, BAI etc), PSB broadcasters (RTE, BBC, Film4 etc), sales and distribution companies (Met Films, Dogwoof, Cat n' Docs etc), streamers (Apple, Netflix, Hulu and Amazon etc) and private equity to finance indigenous factual films.
- We will ensure sufficient resources are available to invest in the films that become viable.

¹⁰ For example, Blue Lights and Hope Street for the BBC

- Given the priority to support local producers, only incoming independent films with very significant added value will be considered for support (e.g. significant portrayal reaching large audiences).

Games/Interactive Content

- We will restructure development funding to Vertical Slice to reflect the high production standards expected of these Verticals and the length of time required to produce them.
- For self-published games that generate interest and some revenue, funding to scale the project may be available.
- Development funding will be available to support IP licensing tenders or the securing of service work.
- We will encourage co-production across this sector.
- The Pixel Mill will continue to develop as a focal point for games.
- We will seek to develop satellite mini hubs in Fermanagh, Derry/Londonderry and in Newry.
- Support services will include access to User Testing, GDC Vault, NewZoo and, if possible, access to Development Kits.
- We will work with Digital Catapult and Future Screens NI to expand the resources available at the Ormeau Baths generally.
- The Pixel Mill will provide co-working space intended to drive synergies between companies.

Skills

The Skills strategy continues to be a core pillar of our economic strategy and investment will increase accordingly.

Skills For Animation and Children's

- The skills budget for Animation and Children's will rise in proportion to the overall skills budget secured.
- The focus of skills development will be driven by the demands of the core animation companies.
- Stepping Up will continue to be utilised.
- Consistent across the whole of the Screen Fund, we will seek to ensure that the companies address skills gaps more strategically as a requirement of our production funding.
- We will retain the Creative Animation Scheme as our primary talent development vehicle.
- We will continue to ensure close collaboration between Ulster University and the animation cluster.

Skills For Large-Scale Production

- Meaningful engagement with Northern Ireland Screen's skills programmes will be a pre-requisite of Large-Scale Production funding.
- A Large-Scale skills working group will be set up to seek to address long standing weaknesses in crew development including senior construction roles and camera crew.
- We will expand and grow the number of new entrant trainees that we place on Large-Scale production each year.
- We will expand and grow the number of established crew members that we support through the *Stepping Up Scheme*
- The *Shadowing Scheme* for emerging talent will be expanded to include Producers as well as Directors with feature film and television drama credits.
- We will identify Northern Ireland residents in key roles or who could be fast tracked for these roles, and help them develop the skills, knowledge and experience required to fulfil those roles.
- Company placements for companies that provide facilities and services to the Large-Scale projects will be continued

Skills Strategy for Television Drama

- All funded productions will be expected to engage constructively with delivering our skills strategy.
- We will fully utilise the opportunities presented by both *Hope Street* and *Blue Lights* to not only develop indigenous crew but also indigenous writers, directors, and producers.
- We will extend our director shadowing scheme to include producers.

- We will fund the placement of trainee script editors in the four drama companies that have already established substantive bases within Northern Ireland

Skills Strategy for Factual/Entertainment

- Aim High will run again in 22/23 and 23/24.
- The stepping-up and shadowing mechanisms will continue to be available to the factual/entertainment sector.
- A scheme to fast track the development of Series Producers will be developed with the BBC and Channel 4.

Skills for Independent Film

- We will run a comprehensive range of new and emerging talent progression initiatives under the Network banner.
- We will encourage national and internationally based producers, production companies, financiers, and agents to actively engage with Northern Ireland resident screen talent.
- We intend to find and develop new and emerging writing, directing, and producing talent to the point that it is of interest to the wider film, television, and interactive content industry.

Skills for Interactive

- We will expand the Undergrad and Graduate placement schemes to welcome students from any FE/HE institute in Northern Ireland.
- We will support Undergrad placements to a higher level to encourage companies to take on students.
- We will continue The Pixel Mill trainee programme and adapt to meet skills gaps within the sector.
- Trainees covering QA/Producing, Art, Programming, Sound, and Community Management will continue to be a resource which all companies can access through The Pixel Mill.
- We will continue the Restart programme.
- We will continue the Multiscreen Freelancer programme.
- We will run a Senior Creative Leadership programme.
- We will continue to deliver a range of workshops led by industry professionals addressing niche skills with video games development.
- We will continue to deliver training programmes which address specific skills gaps within the sector.

Development Activity

This development activity is largely supported by the BFI under the UK-wide banner Network.

As previously, there will be six key parts to the BFI Network funded programme:

- **New Writer Focus:** The aim of the New Writer Focus scheme is to provide an opportunity for writers new to feature film to develop a polished feature length script.
- **New Shorts Focus (development and production):** An initiative to find and develop new filmmakers. Priority will be given to filmmakers from communities that are underrepresented in the film and television sector.
- **Creative Animation:** An initiative to encourage established animation companies to work with new and emerging animation talent.
- **Breaking In:** A placement and mentoring scheme where directors and producers will be paired with established practitioners to receive career guidance and support. Participants will be engaged as the producer or director's assistant on Northern Ireland Screen funded projects for at least the duration of a production's shoot but also, preferably, during pre-production and post-production where possible.
- **London Readings:** Two unproduced scripts will be selected to be read by actors. The event will take place in a central London venue for an invited industry audience of producers, production companies, financiers and agents. If live events are not possible Zoom events will be created and savings diverted to Breaking In.
- **Northern Ireland Talent Showcase in London:** The best of the year's short films and a feature are screened to an invited industry audience.

The new and emerging talent development activities funded outside of the BFI Network are:

- **Two Minute Masterpiece:** Over the past 6 years Northern Ireland Screen, BBC Arts and BBC NI have partnered under the Two Minute Masterpiece banner to give new Northern Ireland resident creative talent from under-represented groups an opportunity to make two-minute short films available to a national and global audience on BBC iPlayer.
- **Bridging the Gap:** Over the past 5 years Northern Ireland Screen and the Scottish Documentary Institute have partnered under the Bridging the Gap banner to give new Northern Ireland resident creative documentary makers, an opportunity to make short documentaries that are screened nationally through the SDI festival strategy.
- **Random Acts:** We have liaised with Random Acts team at Channel 4 updating them on previous participants and discussed options for potential filmmaker participation in 2022/23.
- **Script Development Awards:** The intention is to develop feature film and television drama scripts. The awards are assessed on; the quality of the proposed project; the track record of the creative team; the source, availability, and level of match funding.
- **Networkshops:** A series of seminars aimed at new filmmakers to give them practical insights into filmmaking. The workshops for 22/23 will be in collaboration with BBC Writers Room for idea generation and the differences between structuring a short film and a single television drama episode. The seminars will also include sessions with directors who have made the transition from short films to television drama and feature film. Producer sessions will also feature outlining how to work with financiers, fill out applications and working with writers/directors collaboratively.
- **Development seminars:** A series of seminars aimed at emerging and established writers, directors and producers to give them practical insights into various aspects of writing, directing and producing. The seminars are intended to increase the development and production knowledge of writers, directors, and producers. The seminars are regular briefings by individuals or panels on key aspects of writing and directing film, television, and digital content by leading industry practitioners across factual or fiction genres through live action, animation and interactive content. These successfully moved online significantly raising the attendance rate and lowering the costs. While some seminars will still be venue based, we intend to continue the online series to offer wider access.
- **New Talent Focus Production:** The aim is to produce one feature length film directed by an emerging director. The assessment criteria are quality of the proposed script/project; the quality of the director's short films; the producer's track record; viability of the project in terms of ambition against budget; how the film will directly influence the creative team's immediate career objectives.

CINE: Creative Industries New Entrant Scheme

The Creative Industries New Entrants programme (CINE) is a new initiative which aims to broaden access to the screen and creative industries at entry level. Funded by the Department for Communities and delivered in partnership with BBC Northern Ireland, the scheme will help identify new talent. In line with UK-wide screen industry initiatives we will prioritise applicants from under-represented ethnic minority, socio-economic and disabled communities, to expand our growing creative industries sector and create a more diverse generation of 'New Entrants' of all ages.

- CINE is run by CINE Ltd a wholly owned subsidiary of the BBC. The BBC and Northern Ireland Screen are represented on the Board of CINE Ltd. That Board manages the governance, finances and strategy of CINE.
- Northern Ireland Screen is subcontracted to deliver the CINE programme subject to the oversight of the Board of CINE Ltd.
- CINE participants will receive formal training covering necessary skills relevant to the role they are interested in. For example, production techniques, idea generation, technical skills, communication skills and teamwork.
- They will then be given the opportunity to put these skills into practice in paid 12-18 month industry placements. Training plans and a mentor will be provided to support the participants during their placements.

- At the end of their time on CINE, participants should be well equipped for a career within the Northern Ireland creative industries.
- We intend to create 100 training and job opportunities by March 2025. There is no specific target for the year 2022-23 but we project that 25-30 job opportunities will have been created within the financial year.
- We will seek out appropriate partners who work exclusively within the outreach to assist us both with the identification of appropriate candidates and the management of their ongoing needs.

Lottery Funding

Film is a designated good cause within the Lottery Act. Northern Ireland Screen has delegated responsibility from the Arts Council of Northern Ireland to disperse this funding. The priorities are:

SCRIPT DEVELOPMENT

The intention is to develop feature film and television drama scripts. The awards are assessed on: the quality of the proposed project; the track record of the creative team; and the source, availability and level of match funding.

SHORT FILM

Short film support is designed to encourage Northern Ireland-resident producers to make a significant contribution to developing talent within the local industry and to develop Northern Ireland-resident creative talent (writer, director, producer teams) who intend to work professionally in factual or fiction genres.

Marketing

Marketing continues to play an important strategic role within Northern Ireland Screen and remains a fundamental part of the business, supporting the various departments within the agency to achieve their key objectives.

Marketing activity underlines all departmental priorities and objectives with a remit to promote Northern Ireland as a major production location, to celebrate Northern Ireland product, talent and culture to the world and to ensure that a range of learning opportunities are delivered so that growing numbers of people in Northern Ireland are motivated to enjoy, understand and explore the moving image.

Marketing activity is clearly channelled to meet the needs of the Sector or Northern Ireland Screen focus with varying degrees of emphasis and expenditure.

These Sectors/Areas of Focus are:

- Large-Scale Production;
- Animation and Children's Drama;
- Television Drama;
- Irish Language and Ulster-Scots;
- Factual/Entertainment Television;
- Independent Film including Feature Docs;
- Games/Interactive;
- Skills;
- Archive;
- Careers/Education.

With physical conferences and markets opening up post-covid marketing will have a big focus on getting people back out to market. 2022-23 should see a significant increase in support for delegations to markets, festivals and conferences.

Marketing also continues to work with Tourism NI and Tourism Ireland to assist with the development of Screen Tourism.

HOW WE DO IT

Education

Creative Learning Centres

Northern Ireland Screen remains committed to maximising the educational value of the screen industries for the benefit of everyone and will continue to focus on the provision of programmes and services that target the marginalised and most disadvantaged schools and communities.

We will support Northern Ireland's three Creative Learning Centres (CLCs) who offer integrated creative and digital technology skills programmes for teachers, youth and community leaders and young people to build sustainability in schools and the youth sector. By empowering teachers, the CLCs are encouraging a step change into life-long learning across our schools, youth, and community organisations with the new creative learning approaches of the digital age.

The societal challenge presented by the pandemic, highlighted the vital role of the CLCs as the closure of schools for prolonged periods required the centres to adopt new ways of working across core programmes which opened significant opportunities for more flexible, innovative, and accessible delivery models. The impact of the pandemic on the education sector is a transformative moment that calls for imaginative thinking and dynamic new approaches to teaching and learning to expand the horizons of education beyond the classroom into a new future of lifelong learning.

The CLCs have a history of using digital tools and pedagogies to ignite the creative spark in disengaged young people. Inclusion is at the heart of Northern Ireland Screen's vision for transforming education and learning and tackling underachievement. There is an urgent need to reach out to those young people who require a richer, more practical, experiential mode of learning if they are to achieve their full potential. The focus firmly remains on the provision of programmes and services that target the marginalised and most disadvantaged schools and communities.

Among the positive benefits of this new educational landscape include:

- the ability to deliver online training to teachers which will build their confidence and capacity to use blended learning approaches in support of curriculum delivery;
- the willingness that teachers have demonstrated to embrace these new approaches and take up the challenge of delivering lessons online;
- the exciting potential for teachers to create their own rich digital resources using moving image to empower their pupils to create digital content in support of curriculum delivery;
- increased flexibility and accessibility of online delivery allowing for twilight and evening teacher-training courses and specialist sessions across all of NI;
- the ability to deliver after school programmes directly to young people online;
- the increased exposure for young people to using ICT in their educational journey should encourage them to engage with programmes like the CLCs are proposing.

All CLC activity will give priority to young people in disadvantaged and marginalised groups and those living in poverty. Targets are specified in funding agreements based on: extended schools; special schools; schools in rural areas; youth and hard to reach groups. A minimum of 70% of all Creative Learning Centre programmes will focus on the reduction of poverty and social exclusion.

Into Film Programme

The Into Film Programme, free to all in Northern Ireland, seeks to fully realise the educational, cultural, and social power of film in children and young people's development. An enhanced funding package from the Department for Communities ensures additional support for schools operating in areas of disadvantage in the provision of film-based education.

More than 70% of schools engage with Film Clubs, cinema screenings and resources and training to support classroom teaching. Alongside rich online content for young audiences, this provides 5–19 year-olds with inspiring opportunities to learn about and with film and develop a passion for cinema. Northern Ireland Screen intends to undertake a recalibration of the programme to embed a more modernised and agile approach that reflects the dynamic learning and screen environments.

The expansion of the Into Film+ streaming service allows for long term planning, engaging sessions, live events and dedicated wrap around content, serving to make the stories and storytellers more accessible to young people. Continued investment in young audiences who have access to, and the ability to respond to a vast array of content from around the world will continue to encourage the most engaged, inquisitive, and informed audiences possible.

Alongside the growth of the screen industries, Into Film need to ensure that they continue to inform, support, and inspire teachers, highlighting the benefits of incorporating screen medium into their practices and showcase the wealth of opportunities within the creative industries. Into Film will continue to provide teacher training with online learning, Face to Face CPD, individual school support and targeted curriculum-based resources which bring Film to life in the classroom.

Extended schools across Northern Ireland will benefit from one academic year of intensive bespoke attention and support. A combination of teacher training, workshops, screenings, filmmaking, and industry engagement will ensure that we deliver targeted support with tangible outcomes, dedicating expertise and adding value to areas of most disadvantage. Licensing provision will remain in place to ensure that schools retain full access to the Into Film catalogue.

Careers/Work Experience

Delivering on our strategic objective to strengthen the pathways into the screen industries, Northern Ireland Screen has prioritised the need for young people, schools, youth groups, teachers and parents from all social backgrounds to better understand the career opportunities in the screen industries and the pathways to those careers.

Screen Academies

Screen Academies is an intensive programme providing industry training, mentoring and hands-on experience of key job roles across the Film/TV, Animation, VFX and Gaming industries. The key objectives of the Screen Academies are:

- To establish an entry route for young people aged 16-19 into the screen industries;
- To address the current skills gap in the different sectors of the local screen industries;
- To offer participants direct access to industry training and mentoring provided by skilled personnel within local companies and talented freelancers working professionally on local and international productions.

ScreenWorks

The main method of delivery for **ScreenWorks** will continue to be practical, physical work experience, working alongside industry professionals to learn about careers in the screen industries over a 3-5 day placement. Into Film will deliver such programmes over an academic year, providing hands-on, practical work experience for

young people. **ScreenWorks Online** and the delivery of an **Industry Q&A Series** will complement the core work experience programme.

Northern Ireland Screen will work closely with Into Film and the Creative Learning Centres in refining the ScreenWorks and Screen Academies programmes to ensure that it continues to provide young people in Northern Ireland the opportunity to experience and explore screen craft and technical roles through a range of unique experiences.

Into Film and the CLCs will ensure that participants on both programmes are representative of a wide range of social backgrounds across diversity, disability and socio-economic.

Education for Interactive

- We will provide opportunities to train as a Trainer in a programme targeted at secondary school teachers, academics and CLC's facilitators to train in using game engines in the classroom/research.
- Target MIA and IT teachers to at least have a facilitator within the CLCs trained in delivering video game lessons.
- Secondary - engage with CCEA on how to deliver more exposure of video games production within schools whether via the development of a GCSE, introduction of games into MIA or other means.
- Establish an Industry group - to meet once a year and audit the courses available at colleges and universities.
- We will encourage greater engagement with National Occupational Standards.

HOW WE DO IT

CULTURE

Irish Language Broadcast Fund

The broadened remit of the Fund in 2021/22 from DCMS/BFI through New Decade New Approach was a one-off uplift and we will continue to engage to ensure confirmation of continuity of the Fund beyond the current (and third) one-year extension of our previous 4-year Strategy. The new funding received from DTCAGSM through NDNA is a 3-year package and will continue to 2023. We will also engage to have this funding continue beyond this period. The reduction in funding from DCMS will impact the number of projects that can be supported and the number of training places and skills development that can be supported in 2022-23.

Covid continues to have some impact on the delivery of projects but we will continue to work closely with the sector to ensure KPIs are met.

Crew availability, crew costs and increased cost of living will all impact on the number of projects that we will be able to support in the coming year. We will continue to manage expectations within the sector and with broadcasters to ensure continued development of the sector.

The Fund will finance a minimum of 60 hours of Irish language moving image content per year for broadcast on BBC Northern Ireland, TG4 and RTÉ as well as content which will be available on digital platforms. The Fund will aim to support 10 hours of Irish language radio content per year for broadcast on locally available radio stations. The Fund will continue to support a range of training and skills initiatives to further develop the local Irish language production sector. The ILBF will continue to support a variety of programming for broadcast, with continued emphasis on development of content for the second screen, for language learners and for young people. Support for the development of the Irish language drama sector here will continue with a series of drama writing workshops and the development of drama development and production initiatives in conjunction with broadcasters BBC, TG4 and Fís Éireann. Support for the Amharc scheme for arts documentaries will also continue. The growth of the existing local Irish language production sector continues to be a key priority for the ILBF and emphasis on international co-productions will continue.

Targets for 2022-23 include:

- 60 hours of locally produced Irish Language television content for local broadcast and beyond plus 10 hours of audio content;
- An average cost per minute to ILBF across all programming of £900 per minute;
- Continued emphasis on maintaining the linguistic integrity with minimum language levels of 75%;
- 6 x new entrant trainee places will be supported on year-long schemes whilst 3 x trainee assistant producers and 2 trainee video journalists will also be supported on year-long schemes with a view to extending schemes on successful completion. 1 x trainee editor will be supported for a second year as will 1 x trainee producer;
- Develop the local Irish Language drama sector through the support of low budget drama initiatives with broadcasters and Fís Éireann and writing workshops to encourage new Irish speaking talent;
- Increased emphasis on the support of content aimed at young people, language learners and interactive/second screen content;
- Increased emphasis on the growth of the existing Irish language production sector through targeted funding and training support initiatives. Particular emphasis on co-production/co-broadcast opportunities with Scotland, Wales and Canada and on developing content for an international market;
- Continuation of our relationship with local TV station NTVV to produce Irish Language content for local community television broadcast;
- Continue to provide funding for relevant training courses for the Irish speaking production sector through the Skills Fund;
- Continuation of training provided through Raidió Fáilte.

Ulster-Scots Broadcast Fund

The Ulster-Scots Broadcast Fund (USBF) will continue to support a variety of programming for broadcast with at least 10 hours of Ulster-Scots programming being commissioned.

The overarching aim of the USBF remains as the need to ensure that the heritage, culture and language of Ulster-Scots are expressed through moving image which includes broadcast and interactive content. As a support to the primary aim, the Fund is also open to supporting radio content produced for BBC Radio Ulster, other local commercial stations and/or community radio. Additional funding of £1 million from BFI that increased the Fund to £2 million for 2021-22 has reverted to the previous amount of £1 million total. This will impact the ability to develop drama and language projects and those aimed at younger audiences in 2022-23 and beyond. It will also reduce the amount of TV, radio and digital content awarded funding in 2022-23 and beyond.

The development of the Ulster-Scots independent production sector in Northern Ireland including the development of creative talent remains a priority for the Fund. The USBF Trainee Scheme was introduced in 2017-18 and has led to the development of eight Ulster-Scots content producers, the majority of which are now employed in the sector. Three new trainees have been recruited for Year 5 of the scheme and are currently on placement with production companies. The scheme will be continued into 2022-23 with two trainees due to the £1 million cut in funding.

The USBF has increased its focus on digital projects that do not require a television broadcast partner. The focus on digital projects will continue with this category of project becoming the second largest in monetary terms behind the projects delivered in partnership with BBC NI.

Whilst the creation of Ulster-Scots content for a Northern Ireland audience remains a priority, the USBF working alongside key broadcasters will continue to seek out opportunities for programming that can reach a national and international audience. The Fund is already working with TG4 to develop a new Ulster-Scots strand of acquired and original programming for the channel.

Targets for 2022-23 include:

- Deliver 10 additional hours of Ulster-Scots programming;
- Deliver 1 Ulster-Scots radio programme;
- Deliver 5 online projects;
- Broadcast 90% of the USBF funded programming within 9 months of delivery;
- Reach a significant Northern Ireland audience, primarily but not exclusively through broadcast television, with an average per programme audience target of 40,000 people in Northern Ireland (target is an average across all the programming supported by the USBF applied to each 12-month period);
- Two new entrant trainees will be supported via the USBF Trainee scheme.

Film Culture, Exhibition and Audiences

Northern Ireland Screen provides core funding to the key film festivals: Belfast Film Festival; Docs Ireland; Cinemagic Film Festival; Foyle Film Festival and Northern Ireland's only cultural cinema, the Queen's Film Theatre (QFT).

This group of organisations – the 'exhibition sector' - provides the public with access to the cultural aspects of the screen industries in Northern Ireland. This Exhibition Sector has been extremely good at making the connections between the cultural value, educational value and economic value that are critically important to Northern Ireland Screen's vision. For example; Belfast Film Festival celebrates and promotes the work of all new directors and writers; Cinemagic delivers a month long festival for family audiences; Foyle Film Festival has an extensive education and curriculum focused programme; and, QFT, as well as being the highly successful and only cultural cinema in Northern Ireland, houses Film Hub NI which provides resources and support to cultural cinema exhibition across the whole of Northern Ireland. This connected approach is also strongly illustrated in the Docs Ireland festival which has been designed to serve audiences, new talent and the burgeoning Feature Documentary sector here.

Northern Ireland Screen is committed to collaborating with all our specialist exhibition providers to ensure that audiences, and in particular young and hard to reach audiences, have regular opportunities to see a wider range of film and moving image material, including film made in Northern Ireland, film and television from the past, and examples of independent and world cinema.

The development by Belfast City Council of *Belfast Stories*, a new visitor attraction, to include a home for the screen industries and a state-of-the-art five-screen cinema (including an outdoor screen) is a priority and support for the development of Belfast Stories is an important workflow during this financial year and for the duration of this strategy period with Belfast Stories not due to open until 2028.

In 2022-23, we will focus on the following:

- AUDIENCES: We will work with the Exhibition Sector, Film Hub NI, Into Film, BFI and others to develop audiences across NI, providing more opportunities for all to engage with cultural cinema and the moving image;
- DOCS IRELAND: Docs Ireland will build on the growing and diverse interest both locally and internationally in Feature Documentary. The festival will also connect strongly with the very successful local documentary production sector including an 'Industry Day', as well as developing a programme that is professionally relevant to the whole of Ireland;
- EDUCATION, PATHWAYS AND SKILLS: We will encourage the Exhibition Sector to support and promote skills, education and engagement across all of their activity building on the film education programming of the Nerve Centre, Cinemagic and Into Film;
- ARCHIVE: We will encourage the Exhibition Sector to promote and showcase archive content and, in particular, to assist us in showcasing the value of our strategic partnerships with BFI, BAI, UTV and PRONI.

Digitisation, Preservation and Cataloguing: Working across the areas of moving image archive, culture, education, skills, outreach, and audience development, collaborative working is integral to the work and success of the Heritage and Archive department.

Whilst access and public engagement is, and will remain, an integral part of our work, in recent years there has been an increasing focus on preservation-led projects. These efforts are motivated by a recognition of the ever-shrinking opportunity to digitise 'at-risk' analogue formats. To this end, Northern Ireland Screen has participated in large-scale initiatives, such as the BFI's Videotape Digitisation scheme, through which some 3,600 videotape items have already been preserved, and the Broadcast Authority of Ireland's Archiving Scheme 2 (2019-2022), which provided funding to preserve 800+ reels of Ulster Television cine film, documenting the first decade of the station.

Participation in such initiatives has resulted in an exponential increase in the size of the Digital Film Archive (DFA). Comprising 1,000 digitised assets in 2016, by the close of 2022-23 the DFA will comprise more than 12,000 items relating to Northern Ireland's moving image culture.

In 2022-23, Northern Ireland Screen will focus on delivery of the remaining work relating to the BFI Videotape Digitisation scheme, including logistics and quality control checking for the remaining 3,000+ items.

A successful application to Phase 2 of the BFI's Access Strand project, will allow us to continue work on research, selection, rights clearance and metadata creation for Replay, the platform through which content from the UK's national and regional film archives will be made available across the UK library network.

Under the UTV Archive Partnership, Northern Ireland Screen and the Public Record Office of Northern Ireland – supported by ITV and DfC – have been working to safeguard the UTV archive for future generations, whilst ensuring that the collection's cultural and educational value can be realised by audiences today. June 2023 will mark the end of the first phase of the UTV Archive Partnership (2018 to 2023). The partnership can be extended beyond this initial phase, but would be subject to agreement of all the partners; Northern Ireland Screen, PRONI and ITV, and the continued support of DfC and/or other funding being identified. Northern Ireland Screen will work with partners to explore opportunities around an extension, with an agreement to be reached by the close of 2022-23.

Digitisation, Preservation and Cataloguing Targets for 2022-23 include:

- UTV ARCHIVE PARTNERSHIP: Consult with partners, PRONI and UTV/ITV to successfully negotiate an extension of the UTV Archive Partnership beyond summer 2023;
- BFI VIDEOTAPE DIGITISATION: Undertake logistics coordination – physical inspection, itemising, prep and transport – for all remaining videotapes (3,000+ items) proposed for the BFI Videotape Digitisation programme;
- QUALITY CONTROL: Continue quality control and digital preservation for all 6,700 items processed through the BFI Videotape Digitisation programme;
- REPLAY: Research and create necessary metadata to provide 450 fully catalogued entries for Replay, the BFI's public access platform.

Outreach and Public Engagement

The Digital Film Archive Outreach Programme is a popular and highly-valued service provided free of charge at community level. The programme is tailored to meet the needs of a variety of audiences, showcasing the educational, cultural and wellbeing value of moving image archive. We would propose continuing this core service in 2022-23, maintaining a focus on delivering activity to the most vulnerable members of our society, using the Digital Film Archive and technology to counter loneliness and enhance well-being amongst an aging population. In particular, we wish to further develop the use of archive materials in dementia services, utilising moving image heritage as a therapeutic engagement tool.

We are also keen to explore how we can provide increased access for young people to our moving image heritage and maximise educational outcomes. We plan to present the case for our contribution to schools and HE institutions in a more compelling manner, expanding the visibility of our value proposition to the education world.

Complementing our core outreach work, a programme of curated public engagement activities – exhibitions, talks, screenings, creative response projects – will enhance collaborative working across all strands of the project and allow us to build lasting partnerships between the archive, film-exhibition and cultural sectors.

Outreach and Public Engagement Targets for 2022-23 include:

- 60 core outreach events/presentations per annum;
- 100 archive access activities to be delivered by DFA partners;
- 10 UTV-focussed public engagement events;
- 4,950 accumulated audience for above activities.

Key Performance Indicators for Business Plan 2022-23 – Year 1 of Stories, Skills & Sustainability

Screen Fund Production and Development	KPI 2022-26
NI Screen Fund committed	£53,600,000
Direct Spend	£431,000,000
RATIO	KPI 2022-26
Large-Scale Production	14.5
Animation and Children's	7.0
TV Drama	7.5
Factual/Entertainment Television	6.0
Independent Film/Feature Doc	3.0
Interactive	5.0
* Please note above KPI ratios include development at a ratio of 1:1	
SKILLS	Total Participants
Provide 155 placement/opportunities across our Company Placement, Craft and Technical, Stepping Up, Shadowing/Mentoring, Aim High and Pixel Mill schemes	155
(i) To provide up to 25 Skills bursary awards addressing training needs (ii) To arrange a Market Trip for 10 x trainees (iii) To provide Bespoke & New Entrant Training for up to 40 (iv) To develop an Animation Night School providing modular style training for up to 12 individuals	87
CINE	Participants
100 New Entrants by March 2025 with no fixed annual target	25-30
SUSTAINABILITY	Percentages
Ensure all majority funded projects comply with Albert	100
Prioritise productions with Albert Directorate and Consortium Members	75
Deliver regularly updated online resource to help productions source sustainable consumable products	
Develop a tracking system for generators and vehicles to capture fuel type	
NI Crew on Productions	Percentages
60% of NI Crew on Large-Scale production	60
40% of NI HoD on Large-Scale production	40
75% of NI crew on other production	75
65% of NI HoD on other production	65
New & Emerging Talent	Total Participants
100 Individuals engaged with BFI Network directly through hub professional activity	100
350 Individuals engaged with BFI Network through online development activity eg webinars	350
3000 online engagements with New and Emerging Talent activities	3000
Education and Outreach	Total Participants

1. Delivery of Creative Digital Technology Professional Learning Programme Training Units 2. Extended Professional Learning Programmes for teachers 3. Moving Image Arts related courses for teachers	2970
1. CLC Activity – All programmes 2. Targeted CLC programmes for Youth and Community Leaders and Workers and young people 3. Targeted CLC activity in areas of disadvantage (%)	7200
Delivery of Film Clubs in schools serving areas of poverty and social exclusion	198
1. Delivery of the ScreenWorks programme for young people aged 14-19 across NI 2. Provision of work experience opportunities 3. Delivery of Screen Academies for young people aged 16-19 across NI 4. Target schools located in the top 25% most deprived areas of NI to ensure equality of opportunity	715
1. Provision of programme of festivals accessible by people across NI 2. Target festival screening attendance from marginalised groupings	165,000 8250
ARCHIVE	Total Participants
Provision of events and outreach activities that provide access to the Digital Film Archive	4950
ILBF	
60 hours television content broadcast to 25,000+ people in N Ireland	60
Broad range of content supported to include digital/interactive and audio content	
100% of all programmes delivered to be broadcast	100
Implement recommendations, as agreed by the Board, from 2021 ILBF Evaluation	
8 Trainees - New Entrant Trainee Scheme with Local Production Companies and Northern Visions. Sep 21 - August 22, (6 TV, 2 Trainee Radio Producers placed with Raidió Failte)	8
6 Trainees - New Entrant Trainee Scheme with Local Production Companies and Northern Visions. Sep 22 - Aug 23	6
1 Trainee Editor supported at Imagine Media, to July 2022	1
4 Trainee APs and 2 Trainee Video Journalists and 1 Trainee Producer	4
80% of all trainees to secure employment in the sector on completion of training scheme	90%
USBF	
Deliver 10 additional hours of Ulster-Scots programming	10
Deliver 1 Ulster-Scots radio project	1
Deliver 5 online projects	5
Recruit 2 trainees by October 2022	2
Broadcast 90% of programming within 9 months of delivery	90
Reach a significant Northern Ireland audience, with an average per programme audience target of 40,000 people in Northern Ireland (target is an average across all the programming supported by the USBF applied to each 12-month period)	40000
Implement 4 key recommendations from the USBF Evaluation	

Northern Ireland Screen Budget 2022-2023	
	Draft Budget
	2022-23 (€)
Income and Expenditure Account	
Income	
DfC inc Capital	1,871,000
DfE	17,382,000
Recoupment	500,000
Irish Language Broadcast Fund	3,900,366
Ulster-Scots Broadcast Fund	1,018,400
Arts Council NI Lottery Fund	250,000
British Film Institute	150,000
Broadcasting Authority of Ireland	27,000
PRONI	120,000
Other Income	571,500
BBC	800,000
Total Income	26,590,266
Expenditure	
Programmes	
Production Funds	
Screen Fund inc Development	13,270,000
Skills	2,519,000
Lottery Awards & Expenditure	250,000
Marketing Activity	540,000
Production Legal Fees	100,000
Production Salaries	384,000
Puttnam	17,500
	17,080,500
Ulster-Scots Broadcast Fund	
Production Awards	841,524
Expenses & Salaries	136,140
Overheads	40,736
	1,018,400
Irish Language Broadcast Fund	
Production Awards	3,205,825
Training	316,620
Direct overheads inc salaries, marketing and translation	377,921
	3,900,366
Education & Heritage	
Creative Learning Centres	750,000
Into Film	295,000
Screen Academies	168,000
Screenworks	184,000
PRONI	120,000
Exhibition Sector	325,000
Digital Film Archive	85,000
Education Activities	19,000
Capital	45,000
	1,991,000
BFI & BAI	
British Film Institute	150,000
Broadcasting Authority of Ireland	27,000
	177,000
BBC	
Creative Industries New Entrants Scheme	800,000
	800,000
Administration	
Salaries	1,419,000
Office Overheads	100,000
Travel	24,000
Board Fees and Expenses	10,000
Depreciation	70,000
Economic appraisal	-
	1,623,000
Total Expenditure	26,590,266
Surplus/(Deficit)	0

Northern Ireland Screen is sponsored by the Department for the Economy (DfE).

Primary funding for Northern Ireland Screen in 2022-23 will come from DfE, the Department for Communities (DfC), the British Film Institute (including DCMS funding of Minority Languages), and the Arts Council of Northern Ireland to administer Lottery Film Funding in Northern Ireland.

Northern Ireland Screen is required to operate under the terms of the revised Management Statement and Financial Memorandum issued on 23 May 2019; this document sets out the responsibilities and accountability of the organisation as well as aspects of the financial provisions which Northern Ireland Screen must observe:

- Promote and enhance professional standards to meet statutory best practice in equality, corporate governance and work procedures;
- Present the draft Annual Report and Accounts (drawn up in accordance with IFREM) for the 2021-22 year for audit by June 2022 and subsequently present to the Board in September 2022;
- Actively review and manage progress against Business Plan objectives via a monthly tracking and KPI reporting system;
- Review and clear outstanding external and internal audit recommendations;
- Embed risk management procedures further within the organisation;
- Report all frauds (proven or suspected) immediately to DfE;
- Follow DfE guidance on the inclusion of social clauses in all public procurement contracts;
- Regularly review the Business Continuity Plan;
- Deliver on our commitments within the *Opening Doors Strategy*;
- Provide accurate and timely information to DfE as agreed.

Governance and Risk Management has a central role within Northern Ireland Screen; we have adopted a risk management strategy which identifies, evaluates and mitigates the risks affecting the organisation. We have put appropriate financial and other arrangements in place to protect Northern Ireland Screen from the consequences of risk. This prudent approach ensures that areas of high risk are identified, and remedial action is taken.

Progress against the business plan will be monitored against KPIs and is reviewed by the Board on a quarterly basis. The supply of monitoring information is a contractual requirement within Third Party Organisation funding agreements and is supplied to Northern Ireland Screen on a quarterly basis.

Equality of Opportunity

In accordance with its Equality Scheme, Northern Ireland Screen has established a system to monitor the impact of policies to identify their effects on relevant S75 groups. If the monitoring shows that a policy results in greater adverse impact than predicted or if opportunities arise to promote greater equality of opportunity, Northern Ireland Screen is committed to revising the policy accordingly.