

**UK Film Council Peer Review
Action Plan and Progress Report**

Naturally I am delighted with and grateful for the unequivocal and sound overall bill of health the Peer Review has given the UK Film Council. Whilst there are some real and serious challenges for us identified by the review as we continue to evolve and develop – especially at what is a tumultuous time for the public sector and the film industry – it is rewarding to see our efforts and achievements recognised so clearly by an independent review.

I particularly welcome the fact that the review has highlighted the improvements and real impact we have made over the last nine years, to the benefit of the film industry, audiences and the wider creative economy. It is also gratifying that the review notes that the UK Film Council has grown into a ‘confident and mature organisation that has made major progress’.

One of the critical factors in our success has been anticipating and planning for the challenges and opportunities confronting the film sector. I have therefore outlined below the work we are doing – some of which is underway, some of which is completed and some of which is now in the pipeline – to directly meet and respond to the specific recommendations made by the Peer Review team.

John Woodward
Chief Executive Officer

Recommendation	Response	Progress Report
Key Recommendations		
<p>1. Nations & Regions</p> <p>The UK Film Council has worked hard to unite the disparate bodies that represented the film industry. However, there is a growing perception in the nations and regions that the UK Film Council is overwhelmingly metro-centric and concerned with the continued commercial success of the industry in London and the South</p>	<p>Accepted. Whilst there is no escaping the fact that 90% of the film <i>industry</i> is based in and around London the UK Film Council has, from its inception, worked to bring the benefits to all parts of the UK. We have done this through initiatives such as the Regional Screen Agencies, the Digital Screen Network, First Light Movies and the digital Filmclub for Schools. In particular the UK film Council has always recognized that film talent is spread across the UK and many of our initiatives are designed to identify and nurture that talent.</p> <p>61% of the companies involved in the UK film industry are based in London and the South East. The proportion of people employed in</p>	<p>In 2008/09, 50% of our total grant-in-aid allocation was spent outside of London and the South East.</p> <p>Whilst our Lottery allocation is application-driven, even here we have distributed 18% of our funding outside of London and the South East. Through initiatives such as the UK Film Festivals Fund and the UK-wide Digital Film Archive Fund we hope to increase the reach of our Lottery funding even further.</p> <p>As part of our ongoing support to the Regional Screen Agencies (RSAs) in April 2008 we announced that we have committed at least £15 million to funding the RSAs for 2008/09 and 2009/10.</p>

<p>East. This issue needs to be addressed urgently.</p>	<p>the industry based in the <u>region</u> is even higher: according to the 2006 Labour Force Survey, some 76% of those employed in film and video production and 68% of those in distribution are located there.</p> <p>The largest part of our funding - whether through training, production or many other initiatives - goes to the industry and therefore inevitably much of it goes to companies based in the South East.</p>	<p>In addition, in April 2008 we announced a £2.7 million Digital Archive Fund, including £300k delegated to the Regional Screen Agencies, to provide access to film archives throughout England.</p> <p>We have set up a new digital innovation initiative with Technology Strategy Board, sponsored by DBIS to support film companies UK-wide develop new business models and services to maximise revenues for content creators and rights holders. Our investment in this initiative is £1 million.</p> <p>In June 2008 we launched a UK Wide Education strategy which will focus on delivering key benefits to the nations and regions of the UK.</p> <p>Our Strategy for Screen Heritage, developed</p>
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		<p>with the BFI and its UK and regional partners, will provide a focus in four key areas:</p> <ol style="list-style-type: none">1. Revitalising the regions for Screen Heritage by empowering the Regional Screen Agencies to develop and deliver public access to screen heritage across the regions;2. Helping to secure the UK BFI National Archive Collection by stabilising the core infrastructure, and demonstrating the public value of our screen heritage;3. Developing digital access by creating UK-wide digital infrastructure to deliver universal access to screen heritage; and4. Bringing the value of screen heritage into formal education. <p>We helped set up Filmclub, a network of after-</p>
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		<p>school film clubs giving children free weekly access to thousands of classic and popular films. Filmclub is being rolled out across the UK to 7,000 schools over the next three years.</p> <p>Our partnership with Skillset has set up five Screen Academies which are offering opportunities to people of all ages across the UK to gain the key skills required for them to work in film.</p> <p>In 2009 we launched a £1.8 million fund to support Cross Art Form Venues. The fund will aim to work with a network of exemplar venues to exploit their contribution to the creative economy and to maximise their potential to facilitate knowledge transfer throughout the UK.</p> <p>In 2009 our Distribution and Exhibition Department undertook a UK-wide roadshow to discuss the opportunities and challenges of</p>
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		<p>digital with cinema operators and better inform UK Film Council funding streams.</p> <p>We are launching a digital rural cinema pilot project in July 09 in Shropshire, Wiltshire and Yorkshire. Our aim is to get high quality digital equipment into rural areas where people have little or no access to seeing films in cinemas. This pilot project will also test the latest digital equipment options for smaller cinema operators and the findings will help to inform future UK digital cinema development.</p> <p>UK Film Festivals Fund – investing £4.5 million into film festivals to give audiences a greater opportunity to enjoy and learn more about film. The fund covers a range of geographical areas and genres, including children’s films, animation, documentary, etc. Festivals supported include the Edinburgh International Film Festival, the Cinemagic International Film and Television</p>
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		<p>Children's Festival (based in Belfast and touring major UK cities), the Sheffield International Documentary Film Festival, Deaffest in Wolverhampton and the Birmingham-based touring Flatpack Festival.</p> <p>Our Digital Screen Network has installed digital equipment in more than 200 cinemas across the UK and is bringing a broader range of films to audiences.</p> <p>We have secured £3 million for Film Nation, a UK-wide initiative which places film at the heart of the 2012 Olympics. This initiative includes:</p> <p>Short Films – a UK wide filmmaking competition for young people celebrating sport and the spirit of the Olympic and Paralympic Games.</p>
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		<p>Dreams – a documentary film project following young Olympic and Paralympic hopefuls based in South Yorkshire. This interactive and immediately accessible project will engage today’s digital generation and encourage links between young people with shared aspirations across the UK.</p> <p>Olympic Schools Film Week – specially inspired strands of National Schools Film Week in 2010 and 2011 will lead to cinemas and Live Sites right across the UK showing films from the Olympic nations to over 200,000 children and young people. Many of these children will be seeing films on the big screen for the first time.</p> <p>London International Film Talks (LIFT) – a programme of master classes from some of the world’s greatest filmmakers, which</p>
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		<p>will inspire audiences and young filmmakers to consider how creativity, dedication and talent produce rich and diverse cinema.</p> <p>We have set up a new digital innovation initiative with Technology Strategy Board, sponsored by DBIS to support film companies across the UK develop new business models and services to maximise revenues for content creators and rights holders. Our investment in this initiative is £1 million.</p>
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<p>2. Diversity</p> <p>The UK Film Council and DCMS should work in partnership to make faster progress on the diversity agenda across</p>	<p>Accepted. Our whole approach to diversity has been one of partnership. The Equalities Charter for film is a public pledge developed by the Leadership on Diversity Forum. We lead this forum which includes businesses, guilds, unions and trade associations from the film sector.</p>	<p>Since the peer review the UK Film Council has :</p> <p>Convened a USA-UK Leadership on Diversity Forum with the Equalities Charter signatories in association with the Screen Actors Guild of America, the Producers Association and the Writers Guild of America, to support signatories</p>
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<p>the industry.</p> <p>The UK Film Council has taken a number of positive steps to improve diversity in the industry but it remains predominantly white, middle-class and male. It should consider extending targets in employment and making a greater emphasis on the problems faced within <u>and without</u> the industry for the disabled.</p>	<p>The recommendation of working in partnership with the DCMS is noted. It is hoped that we will work together to identify opportunities for collaboration and co-operation and support in the areas of equalities and diversity, particularly so that the UK Film Council might benefit from working across government in a more strategic way.</p>	<p>in progressing their equalities charter pledges.</p> <p>Developed a diversity mapping exercise and event format for the Screen Academies Network, for all screen academies to review their progress on diversity and set diversity objectives.</p> <p>Developed proposals with strategic partners and identified funding for a new strand of digital shorts to be rolled out to nurture and support filmmakers with disabilities.</p> <p>Produced and distributed a DVD, 'In Focus - Working with Disabilities in the Film industry' to 10,000 schools, colleges and special schools careers advice services.</p> <p>Organised a high-profile industry debate on disability during the BFI London Film Festival – a festival first – and a networking event for film</p>
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		<p>professionals with disabilities.</p> <p>Launched high-end talent development scheme Breakthrough Brits, showcasing black and minority ethnic talent, supported by strategic partners.</p> <p>Launched a John Braebourne Award with the Cinema and Television Benevolent Association to support diverse filmmakers.</p> <p>Launched a new partnership with Skillset and Tribeca All Access, a US talent programme looking to provide talent development and project support for talent across the UK's BME communities.</p> <p>Delivered the EQUAL/Identities Partnerships digital storytelling programme on heritage, memory and identities, and online showcase, with UK Film Council strategic partners.</p>
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		<p>Led with Skillset the Diverse Talent EQUAL/AVE Partnership involving 21 delivery partners and around 600 beneficiaries.</p> <p>Comprises a range of positive action schemes including the Graduate Fellowship Scheme, Technical Change, and Compass Point with the National Film and Television School.</p> <p>Developed a proposal for an employer-supported special interest group for practitioners with disabilities for the Broadcasting and Creative Industries Disabilities Network.</p> <p>Principal funder of 'Underexposed' (4 the Record) partnership, a series of 'pipeline' outreach programmes which have delivered: Black to the Future with Cinnamon Films at BAFTA; young performer and director workshops with the Young Vic Theatre; Critical Mass, an emerging black writers scheme with</p>
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		<p>the Royal Court Theatre.</p> <p>Funded and supported the Oska Bright, Birds Eye View, Tongues on Fire, Images of Black Women and the Iris Prize film festivals to promote diverse talent and support wider, diverse audiences.</p> <p>We have also expanded the involvement of Diversity executives in the approval process for development and production funding applications in order to more fully develop diversity opportunities for film talent. This involvement is incorporated into assessment documentation and in regular meetings with the funds. This approach has brought new talent into films such as <i>Adulthood</i> and the forthcoming <i>Sex & Drugs & Rock & Roll</i>.</p> <p>We have also launched a film production scheme for 2008/09 called 'The Magic Hour'</p>
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		<p>which specifically targets filmmakers with disabilities and which intends to deliver 5 films in its first year</p> <p>Ongoing activity includes:</p> <p>Developing strategies to broaden ownership for the UK Film Council's diversity strategies, to ensure it is more demonstrably embedded in the organisation, beyond the strong individual leadership noted by the peer review team; and ensure the importance the UK Film Council places on diversity and the work it has undertaken are better communicated.</p> <p>Continuing to monitor and review the production and development funds' progress towards achieving equality targets approved by the Board for gender, disability, ethnicity and regional participation. Further diversity action plans have been developed and agreed with</p>
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		<p>each of these funds to focus effort and accelerate progress.</p> <p>We will seek to develop shared diversity targets with the BBC and Channel 4 in respect of the use of trainees and other diverse talent on publicly-funded film projects.</p> <p>Continuing to elicit and refine diversity commitments through governance arrangements with strategic partners: Skillset, BFI and regional screen agencies investment plans, etc.</p>
<p>3. Digital</p> <p>The UK Film Council needs to clearly articulate a cross-platform digital strategy, which encompasses all</p>	<p>Partially accepted. Ensuring a smooth and successful transition to the digital age is a core strategic priority. Our emphasis has been on mainstreaming digital access as appropriate across all our existing policy and funding priorities. For example, much work is being done on this area through projects</p>	<p>A Digital P&A Fund has been set up following research. Considerations for potential funding have been identified, focusing on distribution and exhibition as follows:</p> <p>1. Education and knowledge sharing across the industry about digital changes, issues and</p>

<p>aspects of its role with immediate relevance to production, distribution, exhibition and piracy.</p>	<p>such as the Digital Screen Network, the Prints & Advertising Fund, www.findanyfilm.com, digital archive strategy, etc. However this area will be comprehensively addressed in the next three year plan.</p>	<p>opportunities;</p> <ol style="list-style-type: none"> 2. A film digitisation fund to help IP owners create digital copies of their back catalogues; 3. A research fund to provide the industry with market sizing opportunities, scale of opportunities and a basis to estimate potential revenues, eg UK broadband penetration figures, games console ownership, etc; and 4. An innovation fund to assist digital tools and services for film. <p>As covered in recommendation one, the new digital innovation initiative with Technology Strategy Board, will support UK film companies develop new business models and services.</p> <p>We have set up a Digital Now working group that brings together all digital initiatives across the UK Film Council into one coherent group. This group leads digital cross-platform strategy both internally and across the industry.</p>
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		<p>Our partnership with NESTA is 'hot housing' 12 film companies under the 'Take 12' banner in developing their own digital strategies.</p> <p>We have launched www.findanyfilm.com, an imaginative and first-of-its-kind consumer facing website, which gives clear information on where to find any film in any format legally. The free-to-use site has been a massive success rapidly moving towards the 2 million mark within a few months. The project has also revealed consumer demand for film titles which are not digitally available, so providing valuable information for the film industry.</p> <p>Developing Digital Access is a central strand in the UK Strategy for Screen Heritage and is creating the first online catalogue of all significant archive collections in the UK.</p>
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		<p>We launched the Digital Film Archive Fund in April 2008, enabling digital access to archive material through England.</p> <p>We are implementing International Standard Audiovisual Numbers (ISAN) in our funding documentation and encouraging the industry to start using ISAN for product identification and tracking.</p> <p>We are contributing to the development of public policy by responding to UK Government consultations on intellectual property and making the case that access needs to be improved while also enhancing value for rights-holders by creating new business models for new platforms and stemming copyright theft and infringement.</p> <p>Our submission to Lord Carter's Digital Britain set out a vision for a digital economy which can</p>
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		<p>drive the upgrading of our digital networks, significantly enhance our national competitive position in these critical markets, secure competition for choice and quality in content, connect with the interests of the digital generation and improve access, affordability and inclusion for all. The final report identifies tackling film theft as a priority for film – we are engaging with all stakeholders accordingly, and looking to ensure post-Digital Britain momentum is maintained.</p>
<p>4. Funds</p> <p>Focus of fund heads on funding decision welcomed but more transparent decision making process from the funds needed to address expressed</p>	<p>Accepted. The UK Film Council reviews the process on an ongoing basis through monitoring of applicants. This information is fed back into the process and guidelines and process, etc, are updated regularly.</p> <p>We do recognise, however, that a continuing dialogue is important in order to ensure that a high quality of applications is maintained.</p>	<p>We have reviewed our application processes and have introduced a new ten-point assessment document for applications. This documentation is available to applicants upon request. Further information on how to request this information has been incorporated into the funding guidelines.</p> <p>We have also introduced a new feedback</p>

<p>concerns. Clear initial application process, but reasons for fund decisions need to be made clear with better feedback to applicants</p>	<p>Ultimately however these are selective funding schemes and creative judgments “accept” or “reject” are applied by UK Film Council executives and there are limits to the ability to articulate specific creative judgments, inter alia, based on taste, instinct, gut and feel for market reaction and audience appetite. .</p>	<p>service for applicants to our Development Fund, offering more detailed information on the reasons why their projects are not awarded funding. We also now host meetings with applicants if a project is ‘borderline’ or if we require further information. Applicants to the First Feature strand are given the opportunity to participate in a talent surgery even if we reject their application for funding. More experienced practitioners who apply to the Feature Film Strand are contacted personally with feedback on why their projects are taken forward for funding.</p> <p>Our Premiere Fund has introduced new and simplified funding streams for production enhancement, audience testing and pilot production funding.</p> <p>We have created an electronic application process for our International Festival Sales</p>
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		Support scheme and intend to roll this system out across all our funds in due course.
Additional recommendations		
<p>1 Independent producers</p> <p>There is confusion about whether the UK Film Council's primary role is to promote film production generally in the UK or to protect "British Film".</p> <p>The view of the peer review is that the UK Film Council is rightly concerned with both these constituent roles. However, it needs to</p>	<p>Partially accepted</p> <p>UK Film Council Statistical Yearbook highlights the contribution of the leading UK independent producers to the UK film economy and UK film culture. Work is continuing to improve our coverage and analysis of the independent sector.</p> <p>Regular contact and communication has been developed further with independent producers in a number of ways.</p>	<p>We continue to meet on a monthly basis with the Producers Alliance for Cinema and Television to discuss the production sector. We also communicate regularly with the Production Guild of Great Britain and sponsor the New Producers Alliance, providing information to its membership.</p> <p>We have introduced Production Company Vision development funding for 10 production companies to each receive £150,000 over two years, enabling them to nurture talent and to generate, source, research and develop feature film projects.</p> <p>Executives from our Development, New Cinema and Premiere funds go to Northern Ireland,</p>

<p>develop a more effective relationship with some of the smaller independent UK producers.</p>		<p>Scotland, Wales and the English regions to meet with producers and filmmakers.</p> <p>We have introduced more open space opportunities for producers and other filmmakers to meet with our development and production executives. These include the Meet the Funders initiatives at the Edinburgh International Film Festival, Encounters Shorts Film Festival and the BFI London Film Festival.</p> <p>We now sponsor a number of industry initiatives in order to create opportunities for independent British film producers to build international relationships and progress their projects. These include:</p> <ul style="list-style-type: none"> • The Ateliers du Cinema Européen, which offers places for UK producers to participate in a year long programme; • The Cannes Marché Producers Network,
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		<p>providing 5 places for British producers;</p> <ul style="list-style-type: none"> • Introduce new British filmmakers and producers to the leading international film festival directors; • The Rotterdam Cinemart, providing 4 places for British producers; • The IFP/No Borders, providing 4 places for British producers/directors; • The UK-French co-production forum, hosted by the UK Film Council and its counterpart in France (the CNC), offering 30 places to UK producers and distributors; • Industry networking event for British producers at key industry events such as the Sundance, Berlin and Toronto Film Festivals; and • Co-production forums, eg for British producers with producers from India. <p>The UK MEDIA Desk, which is funded by the UK Film Council, sends regular bulletins to</p>
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		<p>independent producers on funding opportunities and hosts events at the London and Edinburgh film festivals, providing producers with valuable information. This initiative has been warmly welcomed by industry stakeholders.</p> <p>The Office of the British Film Commissioner (OBFC), which focuses on building relationships with international producers in order to attract inward investment production into the UK, set up a meeting programme with independent British producers in the summer of 2008. The aim was to share information and capitalise on the creative and business links that independent producers have with international counterparts. This strategy of working with independent British producers is developing further.</p> <p>The UK Film Council's regular industry meeting forum with the Chairman and Chief Executives includes sessions with both larger and smaller</p>
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		independent producers.
<p>2. Commercial and cultural balance</p> <p>The UK Film Council has sought to align the commercial imperative of film with the cultural. However, the sense remains that it has been more successful on the commercial front. It is vital the UK Film Council communicates regularly and transparently with all its different stakeholders and partners.</p>	<p>Partially Accepted. We accept that whilst “the sense” remains that the UK Film Council has been more successful on the commercial front, this is largely a perception issue. The UK Film Council believes that cultural and commercial outcomes are inextricably linked and the UK Film Council’s funding and policy priorities clearly reflect this. However cultural/public value benefits may take longer to materialise and certainly are more difficult to evidence as there are less precise metrics for capturing cultural value and/or cultural impact.</p> <p>Also in terms of stakeholder perception, the existence of a second senior film organisation focused solely on cultural</p>	<p>The UK Film Council has stimulated a greater choice of cultural films for audiences:</p> <ul style="list-style-type: none"> • the number of specialised films increased from 58% in 2002 to 64% in 2007; • The number of screens that programme mainly specialised films has risen, from 167 (2002) to 250 (2008); <p>Increased the number of people watching cultural films at the cinema:</p> <ul style="list-style-type: none"> • Since 2004, 62 specialised films have grossed more than £1 million at the UK box office;

	<p>activity (the BFI) unhelpfully projects and reinforces the image of a public policy separation between commerce and culture as symbolized, albeit inaccurately, by the existence of two film organisations. In fact the BFI is funded by the UK Film Council as a UK Film Council cultural policy and as a key delivery mechanism for the UK Film Council's cultural mission.</p> <p>The UK Film Council's Statistical Yearbook highlights audience response to UK films (theatrical, DVD, TV), the distribution of specialised films (documentaries, foreign language, niche appeal etc) and the community cinema sector.</p> <p>Coverage of specialised films will be expanded in 2009.</p>	<ul style="list-style-type: none"> • Since 2002 there has been an increase in the box office gross of films from countries other than the US and UK (in 2002 box office of £17.83 million; 2008 box office totalled £37.9 million); <p>And funded ground breaking culturally British films that have won awards all over the world.</p> <p>BLOODY SUNDAY</p> <p>Winner: World Cinema Audience Award, Sundance 2002</p> <p>Winner: Golden Bear, Berlin 2002</p> <p>Winner: Hitchcock D'Or, Dinard 2002</p> <p>Winner: BAFTA Television Craft Award 2003</p> <p>European Film Award Nominations 2002: Best Film, Best Script, Best Cinematographer</p> <p>BIFA Nominations 2002: Best British Independent Film, Best Actor, Best Director, Best Screenplay, Best Cinematography</p>
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		<p>Nominated: Carl Foreman Award for Sarah Gavron</p> <p><i>BULLET BOY</i> Winner: Best Newcomer, Ashley Walters, BIFA 2004</p> <p><i>FISH TANK</i> Cannes 2009 – Jury Prize</p> <p><i>MAN ON WIRE</i> Winner: 2009 OSCAR - BEST DOCUMENTARY Winner: Sundance Film Festival 2008: The World Cinema Jury Prize, World Cinema Audience Award inner: Sundance Film Festival 2008: The World Cinema Jury Prize, World Cinema</p>
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		<p>Audience Award</p> <p>Winner: Best British Documentary, BritDoc 2008</p> <p><i>RED ROAD</i></p> <p>Winner: Carl Foreman Award, BAFTA Awards 2007</p> <p>Winner: Best Film, Best Director, Best Screenplay, Best Actor, Best Actress BAFTA Awards Scotland 2007</p> <p>Winner: Sutherland Trophy, British Film Institute Awards 2006</p> <p>Winner: Best Actor, Best Actress BIFA Awards 2006</p> <p>Winner: Jury Prize, Cannes Film Festival 2006</p> <p>Winner: Coup de Coeur, Dinard Film Festival 2006</p> <p>Winner: International Debut Award, Goteborg Film 2007</p> <p>Winner: ALFS Award, London Critics Circle</p>
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		<p>Awards 2007</p> <p>Winner: FIPRESCI Prize, Special Jury Prize, Miami Film Festival 2007</p> <p>Winner: Best Actress, Montreal Film Festival 2006</p> <p><i>THIS IS ENGLAND</i></p> <p>Winner: Best British Independent Film, BIFA 2006</p> <p>Winner: Most Promising Newcomer, BIFA 2006</p> <p>Winner: UK Film Talent Award, London Film Festival 2006</p> <p>Winner: Special Jury Award – Rome Film Festival 2006</p> <p>Nominated: Best Director, Best Supporting Actor: Joseph Gilgun, Stephen Graham, Best Screenplay, and Best Technical</p> <p>Achievement: Music by Ludovico Einaudi BIFA 2006</p>
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		<p>Winner: Best Director, Newport International Film Festival 2007</p> <p>Selected: The Youth Film Competition Generation 14 Plus Berlin Film Festival 2007</p> <p><i>TOUCHING THE VOID</i></p> <p>Winner: Best Film, Evening Standard British Film Awards 2004</p> <p>Winner: Alexander Korda Award for Outstanding British Film of the Year, BAFTA 2004</p> <p>Winner: Best Documentary & Best Cinematography, BIFA 2004</p> <p><i>THE WIND THAT SHAKES THE BARLEY</i></p> <p>Winner: Golden Palm, Cannes Film Festival 2006</p> <p>Winner: Best Cinematographer, European Film Awards 2006</p> <p>Winner: Best Film, Best Supporting Actor, Irish Film & TV Awards 2007</p>
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		<p>With partners we launched a UK-wide education strategy focusing on delivering key educational benefits to the UK nations and regions. Core to this strategy is the vision that education is inextricably and positively linked to culture.</p> <p>Our Strategy for Screen Heritage, developed with the BFI and its UK and regional partners, will:</p> <ol style="list-style-type: none">1. Develop and deliver public access to screen heritage across the regions;2. Demonstrate the public value of our screen heritage;3. Develop and deliver UK-wide digital access to screen heritage; and4. Bring the value of screen heritage into formal education. <p>UK Film Festivals Fund – investing £4.5 million</p>
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		<p>into film festivals will bring audiences a greater opportunity to enjoy and learn more about film, covering a range of genres including children's films, animation, documentary, etc. Festivals supported include the Edinburgh International Film Festival, the Cinemagic International Film and Television Children's Festival (based in Belfast and touring major UK cities), the Sheffield International Documentary Film Festival, Deaffest in Wolverhampton and the Birmingham-based touring Flatpack Festival.</p> <p>The UK Film Council commissioned and published <i>Stories we tell ourselves: The Cultural Impact of UK Film 1946-2006</i>. It's a timely and stimulating report, confirming that film has been one of the most powerful cultural and social agents of the last 100 years.</p> <p>Taking 200 iconic films from the past six decades, <i>Stories ...</i> illustrates how important</p>
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		<p>film has been in sustaining and developing the identity of the UK's nations and regions, and in reflecting the changing face of Britain's different communities. And it charts the extraordinary power British film can wield at home and abroad – even more so with the massive economic and technological evolution film has experienced in recent years.</p> <p>.</p> <p>We co-funded the pilot and we now sponsor Filmclub, an after-school club giving children free weekly access to thousands of classic and popular films. Filmclub is being rolled out across the UK to 7,000 schools over the next three years.</p> <p>In 2009 we launched a £1.8 million fund to support Cross Art Form Venues. This fund will aim to work with a network of exemplar venues to exploit their cultural contribution to audiences and the creative economy. We hosted a debate,</p>
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		<p>Clicks not Bricks, at the Creative Clusters conference in Glasgow in November 2008, to explore the cultural opportunities for cross art form venues.</p> <p>We have supported the BFI's case for a new national centre for film on London's South Bank and it is the UK Film Council which has championed the bid for public funding from government for the project.</p> <p>The UK Film Council was the lead founding member of the Media Literacy Task Force in 2004, which has launched a Charter for Media Literacy, has had a presence within a European Commission working group and has initiated projects such as the BBC Schools News. The Task Force highlights the importance of creative content in creating a vibrant and diverse culture in the UK and the need for everyone to have the confidence to engage with the moving</p>
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		<p>image, digital and online communications.</p> <p>Our submission to Lord Carter's Digital Britain highlighted the importance of media literacy and we believe that we have positively influenced the recommendation for a National Digital Literacy Plan.</p>
<p>3. Skills</p> <p>The UK Film Council worked actively and effectively with Skillset to invest in the key technical creative and financial skills to promote Britain as one of the key hubs for the global film industry. This investment needs to be</p>	<p>Accepted.</p>	<p>The UK Film Council has extended the Bigger Future Skills Strategy, published in the summer of 2008, for another year into 2009/10, working closely with Skillset and the industry to ensure that</p> <p>Skills are developed throughout the UK.</p> <p>2009 will see UK Film Council and its partners throughout the industry launch a new strategy for film skills, building on the successful Bigger Future skills strategy. There will be a stronger emphasis going forward on meeting the</p>

<p>variety of business models which seek to anticipate what could emerge as differing funding models and changing political priorities.</p>		<p>ready to meet the challenges and exploit the opportunities that lie ahead. This work will inform our policy and funding priorities 2010-2012. Our scenario planning addresses the following four questions:</p> <ul style="list-style-type: none">• How well have we done?• What should be our goal and key aims looking ahead?• Who should be our strategic partners?• Of our current funded activities, what stays and what goes and what new initiatives are now needed?
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