

Agenda – Culture, Welsh Language and Communications Committee

Meeting Venue:

Committee Room 2 – The Senedd

Meeting date: 24 May 2018

Meeting time: 09.00

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- 1 Introductions, apologies, substitutions and declarations of interest**

- 2 Film and major television production in Wales: Evidence Session 8**
(09:00 – 10:15) (Pages 1 – 21)
Rhodri Talfan Davies, Director, BBC Cymru Wales
Simon Winstone, Head of Drama, BBC Studios
Owen Evans, Chief Executive, S4C
Amanda Rees, Creative Director of Content, S4C

- 3 Film and major television production in Wales: Evidence Session 9**
(10:15 – 11:30) (Pages 22 – 38)
Gareth Williams, Chair of TAC and CEO of Rondo Media
Luned Whelan, Executive Manager, TAC
Rosina Robson, Pact's Head of Nations & Children's
Gillane Seaborne, Pact's elected representative in Wales, CEO and Executive Producer at Midnight Oil

- 4 Film and major television production in Wales: Evidence Session 10**
(11:30 – 12:30) (Pages 39 – 55)
Anwen Griffiths, Business Affairs Manager, BFI
Jack Powell, Senior Policy Analyst, BFI



Break (12:30 – 13:00)

5 Film and major television production in Wales: Evidence Session

11

(13:00 – 13:45)

(Pages 56 – 59)

Rhiannon Hughes, Festival Director for Wicked Wales

Lacey Small, Volunteer, Wicked Wales

6 Paper(s) to note

6.1 Senedd@delyn – Letter from the Presiding Officer

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7 Motion under Standing Order 17.42 to resolve to exclude the public from the meeting for the following business:

8 Consideration of Evidence

(13:45 – 14:00)

9 Historic Environment: Private discussion

(14:00 – 14:15)

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Agenda Item 2

Document is Restricted

1. Introduction

The BBC welcomes the opportunity to contribute to this inquiry.

Over the past ten years, the film and television sector in Wales has been grown substantially. A number of interweaving initiatives – some creative, some borne out of economic policy – have contributed to the rich landscape of production we see today.

From the BBC's perspective, the strategic decision to spend more of its production revenues outside of London and to help create a centre of excellence for drama in Wales has helped catalyse this change. This strategic commitment has seen both the BBC and a range of independent companies produce some of the corporation's most iconic and popular TV programmes in Wales.

These have included the global hit series, *Doctor Who*; the cornerstone of BBC One's Saturday night schedule, *Casualty* and Hartswood's award-winning reworking of Sir Arthur Conan Doyle's classic, *Sherlock*. This creative and economic story is set to continue with Bad Wolf due to start filming the adaptation of Philip Pullman's trilogy, *His Dark Materials*, shortly.

More recently, the success of series such as *Hinterland/Y Gwyll*, *Keeping Faith/Un Bore Mercher*, *Hidden/Craith* (co-commissions by the BBC and S4C) have enabled us to ensure that Wales' creative success in production also helps portray the nation both to itself and the wider world.

We also recognise our responsibility as a public broadcaster to support the development of a skilled workforce. Many of the BBC's development initiatives are aimed at attracting new talent to the industry as well as strengthening the skills required to work for the BBC and other broadcasters.

2. BBC production outside London – Network Supply Strategy

The Network Supply Review (NSR) was a flagship strategy of the last BBC Charter period which led to a step change in network production outside of London. This saw BBC network investment in TV productions outside the M25 rise from just over 30% to more than 50% in 2016. Across the three devolved nations, the share of production spend rose from 7% to 17% by 2016. It is notable that, in recent weeks, Channel 4 has committed to mirror the strategy.

In Wales, this commitment by the BBC is reflected in a regulatory requirement to ensure a minimum of 5% of network production spend is invested in Wales. This is now captured in the BBC's Operating Licence – along with the new requirement that 5% of originated network hours, as well as spend, should be produced in Wales.

Over the last seven years, the BBC has consistently exceeded the 5% minimum spend target in Wales. In 2016/17, BBC network television programming spend in Wales – as a percentage of overall eligible spend – was 5.8% of revenues,¹ equating to £54.8m in expenditure.²

The BBC's network supply policy (NSR) sought to develop clear specialisms in different areas of UK, to ensure there was sufficient critical mass of production in a location to enable sustainable levels of business to support talent and skills development over a period of time. Where possible these choices were informed by local commissioning and supply ecologies, existing talent strengths, and availability of existing facilities, but not limited by them.

In Wales, the BBC worked in partnership with local funding and skills development agencies, as well as Welsh Government, to identify skills or infrastructure shortages and shape solutions where possible.

Of course, the broadcasting landscape has shifted dramatically during the NSR period. The BBC is facing significant competition for audience time and we need to do more to improve our performance with younger audiences in particular. The challenge to create programmes that will appeal to audiences across the UK including stories which reflect diverse audiences back to the wider UK is greater than ever.

¹ *BBC Annual Report and Accounts (2016-7)*, p.37

² *ibid*, p. 93

The BBC is also facing significant competition for talent, rights and ideas, leading to price inflation which means that we need to maximise value for money in everything we do. In the case of our highest cost drama, comedy and landmark factual productions this means giving the content the biggest platform to reach as many people as possible.

3. BBC Studios production in Wales

3.1 About BBC Studios

Until April 2017, BBC in-house television production was guaranteed to produce 50% of qualifying network television content. This guarantee has been removed under the current Charter – opening up the BBC to full, open competition. To accompany this change, all in-house television production – beyond news, sport and current affairs – became part of a wholly-owned commercial subsidiary, BBC Studios, able to produce content for broadcasters globally but no longer protected by the in-house guarantees.

BBC Studios is now the BBC's principal production arm. It was launched with a mission to produce high-quality content for audiences in the UK and around the world.

BBC Studios brings together expert programme makers with vast experience in the craft of television production and are driven to deliver some of the best, most creative content in the UK. It produces much-loved returning series for the BBC as well as developing and pitching new ideas to win business from the BBC and other broadcasters.

BBC Studios has seven national and regional bases, including a major site in Cardiff. Studios' commitment to maintaining production activity around the Nations and Regions of the UK is central to its identity and ability to win business.

3.2 BBC Studios' production in Wales

BBC Studios produces both network and non-network content from its base in Wales. Cardiff is the principal hub for drama production outside London, with two

major network series produced by BBC Studios from Roath Lock: *Casualty* and *Doctor Who*.

BBC Studios also produces factual and music content from Wales, including the daytime series *Bargain Hunt*, *Crimewatch Roadshow* and coverage of the *National Eisteddfod* and *BBC Cardiff Singer of the World*.

Non-network content produced by BBC Studios includes *Pobol y Cwm* for S4C and *X-Ray* for BBC Wales.

3.3 Strategic Priorities

In a highly competitive market, BBC Studios provides a stable and large-scale source of IP for the BBC, generating value for audiences and returns for licence fee payers. The BBC recently announced its plan to merge BBC Studios with BBC Worldwide, the BBC subsidiary responsible for selling BBC content around the world. This will create a single, joined up company that can be an even bigger driver of British creativity.

BBC Studios' out-of-London production bases are integral to its strategy and its base in Wales will remain central to the success of its drama production in particular. The new BBC Studios will continue to build on the great strength of its production expertise in Wales to develop new, globally valuable IP through commissions from the BBC as well as other public service and commercial broadcasters.

3.4 BBC Roath Lock Studios

BBC Studios' primary base in Wales is now at Roath Lock Studios in Cardiff Bay. When the first drama productions moved into Roath Lock in September 2011, they fulfilled a BBC commitment to create a centre of excellence for drama in Cardiff.

Located in Porth Teigr, Cardiff Bay, the 170,000 square foot facility, including nine studios and equivalent in length to three football pitches, is now the permanent, purpose-built home of three flagship BBC dramas – *Casualty*, *Pobol y Cwm* and *Doctor Who* – as well as new productions in the future.

The studios aim to be a hub for creative sustainability, bringing talent together and allowing knowledge and expertise to be shared and flow across all of the productions based there. As well as its three long-running series, Roath Lock has also hosted productions such as Russell T Davies' adaptation of Shakespeare's *A Midsummer Night's Dream*, *Upstairs Downstairs* and BBC Three's *Class*.

Currently, the thirteenth *Doctor Who*, Jodie Whittaker – along with co-stars Bradley Walsh, Tosin Cole and Mandip Gill – are filming the new series of the global TV hit which is due to be broadcast on BBC One in the autumn.

Now in its forty-fourth year, *Pobol y Cwm* is the BBC's longest running soap opera. Set in the fictional village of Cwmderi, it is broadcast five nights a week on S4C. From discussions on the initial storylines to writing the final scripts ready for filming, the writing process takes between seven to nine months, with filming around six weeks prior to transmission.

Approximately 250 episodes of *Pobol y Cwm* are filmed every year, as opposed to approximately 30 episodes in the 1970s and 1980s. The cast and crew shoot approximately 16–18 scenes per day in studio, which is about 20 minutes of action and equivalent to approximately 80 pages of script per day, much higher than any other UK soap.

Casualty – a cornerstone of BBC One's Saturday night schedule – celebrated its 30th anniversary in 2016. Since relocating from Bristol to Cardiff in 2011, it has filmed over 300 episodes in Roath Lock. The set was built to ensure the medical drama could film the 360 degree views that give the audience the full fly-on-the wall experience. With medical advisors on set to advise and instruct *Casualty* cast members how to accurately use medical equipment and to read the scripts to ensure they're correct and as true to life as possible, *Casualty* cast members even shadow real doctors and nurses in A&E to prepare for their roles

4. Independent television production in Wales for the BBC

The independent sector in Wales has been a significant supplier both to BBC network television and BBC Wales over many years. Key productions include *Sherlock* (Hartswood), *Hinterland* (Fiction Factory), *The Hour* (Avanti), *Aberfan: The Green Hollow* (Vox Pictures) and *Rhod Gilbert's Work Experience* (Zipline).

Other factual series from the independent sector in Wales include *Sue Perkins Ganges* from Folk films, *Only Connect* from Parasol Media and regular *One Show* inserts from Alfresco.

Building on Wales' reputation for great drama, the BBC will broadcast three new independently-produced drama series in 2018 – all set and filmed in Wales.

Requiem – shown on BBC One UK-wide in January this year – was set in the fictional village of Penllyneth and filmed in and around Dolgellau, Newport and Caerphilly. Starring Lydia Wilson, Tara Fitzgerald and Richard Harrington it's a six psychological thriller. Made by independent company, New Pictures for BBC One and Netflix, it was created and written by Kris Mrksa and directed by Mahalia Belo.

More recently, *Keeping Faith* – starring Eve Myles – was shown on BBC One Wales. Co-commissioned by S4C and BBC Wales, the eight-part series was produced by Vox Pictures. The series has proved very popular with viewers in Wales – as well as with a wider audience on BBC iPlayer. The series is already the BBC's most successful non-network drama – with the highest audiences in almost 25 years. To date, there have also been over 8m requests to view the series on BBC iPlayer

In May this year, the new drama *Hidden* – shown on S4C earlier this year under the title *Craith* – will broadcast on BBC One Wales and BBC Four, produced by Severn Films.

5. A workforce for the future

The creative industry sector has grown dramatically in Wales over the past decade and BBC Wales is proud to have played a significant part in this. This commitment is reflected in a wide range of talent development programmes that are developed in partnership with the wider sector.

BBC Wales is also proud of its track record of attracting new talent into the business to equip a new generation to make their mark in the industry and plug gaps in the skills market.

5.1 Apprenticeships

Currently, BBC Wales offers more than twenty-five apprenticeships each year across a wide range of production and technical areas.

These range from training opportunities in production and journalism to broadcast operations and digital content-making. Our apprenticeships allow individuals to gain unique experiences and to work with some of the biggest names in the industry. Once the apprentices have finished their course, we offer entry-level roles that they are able to apply for with their new skills and qualifications

Launched in 2012 many of the apprentices who have finished their placements continue to work in the industry, either at the BBC or in the local market as freelancers or for independent companies.

Next year, the BBC will take another major strategic step in its commitment to Wales with the opening of its new broadcast centre at Central Square in Cardiff. This will complete a major programme of reinvestment and modernisation across Wales, delivering some of the most advanced broadcast and production facilities anywhere in Europe.

As part of our plans, we have committed to providing new training opportunities to over 250 people over the next two years, including an additional 20 full time, paid trainee and apprenticeship placements with the organisation. Working with Cardiff and Vale College, these new openings are focused on providing opportunities to individuals from communities and backgrounds that have traditionally felt locked out of the creative industries.

5.2 Uprising

In recent years, the Uprising charity has been working to provide leadership training and skills development for young people from ethnic minority and socially disadvantaged backgrounds. Its mission is to equip young people with the knowledge, networks, skills and confidence to fulfil their leadership potential, find new opportunities and transform the world around them through social action. A number of organisations in Cardiff, including BBC Wales has partnered with

Uprising providing mentoring and development opportunities for young leaders. Applications are now open for the 2018 leadership scheme.

5.3 It's My Shout

The *It's My Shout* development programme provides practical opportunities in television and film production targeting individuals and groups that would not normally have access to such opportunities. BBC Wales is a partner and sponsor of the scheme (along with S4C) – providing mentoring and training both in front of and behind the camera for the participants. Every summer, *It's My Shout* produces short 30 minutes films in Welsh and English, six of which are broadcast on BBC Two Wales and are subsequently available on BBC iPlayer. Side-by-side there is also a scheme for emerging talent looking for documentary ideas. These are also broadcast on BBC Two Wales under the title, New Voices from Wales.

5.4 Ffilm Cymru Wales – Beacons

BBC Wales announced its partnership with Ffilm Cymru in 2017. The Beacons project aims shines a light on outstanding film talent from Wales, drawing attention to writers, directors and producers, helping them establish their credentials for feature production. This year, between six and ten short films of up to 30 minutes in length and in English or Welsh will be made will be made.

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language and Communications Committee
Cynyrchiadau Ffilm a Theledu Mawr yng Nghymru / Film and Major TV Production in Wales
CWLC(5) FILMTV15
Ymateb gan TAC / Evidence from TAC

Introduction

1. Teledwyr Annibynnol Cymru is the trade association representing the TV production sector in Wales. The sector consists of around 40 companies making professional television content for S4C and BBC Wales with many also making productions for the UK PSB networks (BBC, Channel 4, ITV, and Channel 5) and cable and satellite broadcasters. Our members are also involved in international co-productions, and sell programmes and formats abroad.
2. Figures from 2015 indicated that Wales hosts 5,300 creative businesses, generating a turnover of over £2.1 billion annually, and employing over 49,000 people.¹ There is great potential to grow this industry further, but it requires a joined-up strategy, starting with the education system and running through ongoing strategic support to creative business in Wales.
3. It is crucial that this support is well-targeted and encourages a production sector that is truly home-grown in terms of its roots in the nation and its approach to skills development and employment.
4. We therefore welcome the Committee's decision to look into support for film and TV production in Wales and hope the Committee finds the following points of interest.

To achieve clarity on the Welsh Government's policy aims for funding film and major television production in Wales, and transparency as to why and how decisions are made in this area

5. There is an experienced Welsh Government Media Policy team, informing the work of more than one department. This team has made itself available to TAC to discuss key issues, which we welcome. Nevertheless we would welcome further opportunity for TAC and other organisations to formally contribute to and inform the Welsh Government's strategy.

¹ Figures quoted from: Light Springs through the Dark: A Vision for Culture in Wales. Ken Skates AM – Cabinet Secretary for Economy and Infrastructure, December 2016, p6

6. Previously, the Welsh Government has made use of the Creative Industries Sector Panel² and Media Investment Panel³ but in the absence of recent public statements, the extent as to which these panels are still active and still advising on Welsh Government investments is not entirely clear.

7. There had also been plans for a new advisory forum. The former Minister for Lifelong Learning and Welsh Language said in June 2016: “there are key decisions to be taken relating to broadcasting and regulatory arrangements. With this in mind, the Welsh Government will establish a new independent media forum for Wales.”⁴

8. This forum was also mentioned in a Memorandum⁵ to the Committee from the Cabinet Secretary for Economy and Infrastructure in November 2016: “The Welsh Government’s Media Forum will consider a number of issues, including the significant challenges facing the media industry in Wales. It is important that we have independent voices that speak with authority, with knowledge, and speak openly about the advice that they provide to the Welsh Government – advice which we will consider seriously as we develop further policy on media and broadcasting matters.”

9. TAC agreed with the Government’s rationale and regularly enquired with the Welsh Government as to progress on the forum’s precise remit and proposed membership. However, no real plan was forthcoming, and TAC’s understanding is that there is no longer an intention to set up this forum. Given this, clarity is needed on how the Welsh Government will ensure it has industry insight, to best design its future media industry strategy.

10. There could be more clarity on where the responsibility chiefly lies for creative industries policy in the Welsh Government. At various times, different Welsh Government ministers have taken the lead on matters relating to the creative and

² <http://gov.wales/topics/businessandconomy/our-priority-sectors/creative-industries/CreativeIndustriesSectorPanel/?lang=en>

³ <http://gov.wales/topics/businessandconomy/our-priority-sectors/creative-industries/media-investment-panel/?lang=en>

⁴ Broadcasting in Wales. Alun Davies AM. Minister for Lifelong Learning and Welsh Language. National Assembly of Wales Record of Proceedings, Statement 6, 21 June 2016

⁵ Memorandum on the Culture Draft Budget Proposals for 2017–18. Submitted by the Cabinet Secretary for Economy and Infrastructure to the Culture, Welsh Language and Communications Committee. 2 November 2016

media industries, and sometimes making combined statements such as that in November 2017.⁶

11. We would also like to see more clarity on the various sources of available Welsh Government production funding, if only to highlight the differences between the Media Investment Budget and other methods of production funding such as Repayable Business Finance.

12. Lastly, TAC supports the Independent Review of S4C's recommendation that: "S4C should establish a language partnership with the Welsh Government and others to help deliver the Welsh Government's commitment to reach 1 million Welsh language speakers by 2050."⁷ As the liaison for the sector which makes almost all of S4C's commissioned content, TAC will look to play its part in this.

The support given by the Welsh Government to develop the film and television industries in Wales including:

- Economic impact, and how this is spread across Wales
- Cultural impact, including the Welsh language
- Value for money

13. The Welsh Government's main strategy has appeared to be to invest significantly in a small number of major projects, to attract external companies to set up new facilities in Wales. However, it is not clear how much genuine growth and long-term employment has been delivered. Any benefits are also fairly localised, with the most prominent two examples, Bad Wolf and Pinewood Wales, being based in Cardiff. There is no visible spread of activity across the rest of Wales.

14. The Pinewood Wales investment was made on the basis of a certain level of jobs being created. Our understanding is that the actual number of jobs has fallen significantly short of that target, with the BBC reporting that fewer than 50 people were working at the site as of March 2017⁸. The Committee may wish to establish

⁶ Written Statement – Update on Creative Industries in Wales. Ken Skates, Cabinet Secretary for Economy and Transport and Lord Dafydd Elis-Thomas, Minister for Culture, Tourism and Sport. Welsh Government November 15 2017

⁷ Building an S4C for the Future: An independent review. Euryng Ogwen Williams, December 2017, p22

⁸ Film studio Pinewood Wales paid no rent for two years. BBC News, 29 August 2018. See: <http://www.bbc.co.uk/news/uk-wales-politics-41052929> Accessed 6 April 2018

whether or not the Welsh Government has the ability to seek repayment of public funds, as part of its contract with Pinewood.

15. In relation to the Welsh Government's £4m investment in the company Bad Wolf: "The Welsh Government will be concerned not to repeat the headlines associated with its other studio investment in Pinewood Wales."⁹ To ensure this is the case, a better system is required to report on: the rationale for these investments; what returns have been made; and any wider sector benefits that have resulted from this spend. This could be in the form of an annual investment report, including progress reports and targets achieved. The Welsh Government should have clearly defined processes to account for how this money is spent.

16. Overall more work could be done to establish a more joined-up approach to its investment in creative industries in Wales. Whilst a company such as Bad Wolf has provided work for specialist production service support companies, the creative and commercial skills and benefits are not necessarily shared with the wider production community in Wales.

17. Government support should extend both to non-home-grown companies with a long-term commitment to the nation and, crucially, to develop production companies already firmly rooted in Wales, but with ambitions that extend beyond.

18. Home-grown production companies, already established and viable, would greatly welcome even a fraction of the investment made in outside companies in order to enable them to raise their businesses to the next level. Many TV production companies in Wales begin with commissions for Wales-based broadcasters. Increasingly, these companies have ambitions to present their talents, ideas and perspectives in front of a wider audience, through the UK TV networks and further afield via co-productions and international distribution.

19. Any step to increase production capacity in Wales should not adversely affect the current market. For example, in its response to the Independent S4C Review report's proposal that S4C's digital hub should include some in-house production, the UK Government rightly says this: "should be developed with careful

⁹ 2017 in Review: Studios. Broadcast, 8 December 2017, p15

consideration of the impact on the vibrant Welsh independent production sector which already produces high quality award-winning content.”¹⁰

20. In December 2016 the Cabinet Secretary for Economy and Infrastructure produced ‘A Vision for Culture in Wales’. On television, the document said: “Looking ahead, we should press for more and better content and programming made for Wales, in Wales and about all aspects of Welsh life, including our culture and heritage.”¹¹

21. TAC has been working hard to achieve this aim, by encouraging UK television broadcasting networks to spend more time in Wales, getting to know the production sector, and specifically the unique stories, ideas, talent, locations and perspectives it has to offer. In this, we have received some support from the UK Wales Office. TAC is also discussing with the UK Wales Office and UK Department for International Trade how they can further support the sector in Wales.

22. The 2016 ‘Vision’ document also stated: “we plan to establish ‘Creative Wales’ to support the creative industries; this new body will sustain at least 850 jobs and £40 million a year in production expenditure. We will help recipients of start-up and entrepreneurship support to operate within shared creative spaces and promote closer collaboration with the education sector to ensure a constant pipeline of skills to boost the growth of the creative sector”¹². It is not clear to TAC what has happened to this ‘Creative Wales’¹³ initiative and we would again welcome clarity on whether this policy is intended to be carried forward.

23. It would be beneficial to establish a fund which is designed to allow companies to boost their ability to research and develop ideas to take to the UK networks, as well as a coherent long-term exercise to promote the Welsh sector to the UK broadcast networks on a sustained basis, to allow those networks no excuse in failing to properly consider what the sector has to offer.

¹⁰ Government response to the S4C independent review: ‘Building an S4C for the future’, Department for Digital, Culture, Media & Sport, 29 March 2018, p4

¹¹ ‘Light Springs through the Dark: A Vision for Culture in Wales’, Ken Skates AM – Cabinet Secretary for Economy and Infrastructure, December 2016,

¹² ‘Light Springs through the Dark: A Vision for Culture in Wales’, Ken Skates AM – Cabinet Secretary for Economy and Infrastructure, December 2016, p7

¹³ Not to be confused with Arts Council Wales’ ‘Creative Wales’ Awards – see:

<http://www.arts.wales/arts-in-wales/creative-wales>

24. An upcoming opportunity for the Welsh Government to work with the sector will be the process of bidding for one of the new out-of-London hubs, announced by Channel 4 as part of its '4 All the UK' strategy.¹⁴ TAC is looking to support a bid for one of the hubs to be based in Wales, and will aim to work with the Welsh Government and other stakeholders to achieve a successful bid.

25. Channel 4, like S4C, does not produce its own content. Its new commitments include spending at least half of its content budget in the nations and regions by 2023. Thus the fact that Wales has a wide range of home-grown production companies will, we believe, be an important factor for the success of any such bid.

How support for the sector may be affected by the Welsh Government's new Economic Action Plan

26. The Welsh Government's Economic Action Plan says that "Since 2009, our approach has been to support individual sectors, many of which like creative industries ... have become huge success stories."¹⁵ It is true that a few companies are increasing their exports and network commissions, but TAC's argument is that a coherent plan of targeted Government assistance could help take more production businesses in Wales to the next level.

27. The Plan sets out an 'Economic Contract' with business, which applies only to direct funding from the Welsh Government, and will require businesses seeking investment to include various factors in their business plan as a 'minimum requirement'. One of these is "Growth potential (measured for example, by contribution to employment, productivity, or multiplier effects through the supply chain)."¹⁶

28. TAC hopes this will be applied rigorously but proportionately, i.e. the number of new jobs should be in relation to the level of investment, and that the 'growth potential' must be significant enough to warrant investment.

29. The Economic Plan states that business proposals must also meet one or more specified 'Calls to Action'. Creative businesses can certainly satisfy some of these,

¹⁴ See: <http://www.channel4.com/info/press/news/channel-4-launches-4-all-the-uk>

¹⁵ Prosperity for All: economic action plan. Welsh Government, December 2017, pii

¹⁶ Prosperity for All: economic action plan. Welsh Government, December 2017, p10

including 'Exports and Trade, and High Quality Employment' and 'Skills Development and Fair Work'.¹⁷

To investigate how Ffilm Cymru Wales, the BFI and others support the sector, and how this work complements the work of the Welsh Government in this area

30. Ffilm Cymru Wales and the BFI mainly support feature films, short films, animation and feature length documentaries. While perhaps not a natural partner for some independent production companies in Wales making television and digital content, TAC members that have received funding have spoken highly of the support, including the added value over and above the financial help itself. It is likely that several projects may not have got begun without FfCW/BFI assistance, including development money which is increasingly rarely given by broadcasters.

31. The UK Government has asked the BFI to administer the new public service contestable fund. This will distribute around £60m over a three-year period, to enable the creation of more PSB content in under-served genres. The UK Department for Digital, Culture, Media & Sport (DCMS) consulted on the fund last year, and its follow-up document revealed "strongest support for children's content, followed by nations and regions, arts and classical music, and diversity content."¹⁸

32. As a result, the DCMS said the focus of the fund will be on children's TV, with the nations and regions one of the criteria by which bids for content to be funded. It also stated that part of the BFI's work would be to assess "whether indigenous regional language content could be considered eligible as part of the nations and regions criteria."¹⁹ The detail of the process is still being decided, and TAC is liaising with the DCMS and the BFI to ensure the process is as accessible as possible for producers in Wales to submit bids for the fund.

¹⁷ Prosperity for All: economic action plan. Welsh Government, December 2017, p11

¹⁸ Public Service Broadcasting Contestable Fund: Government Response. DCMS 30 December 2017, p6

¹⁹ Public Service Broadcasting Contestable Fund: Government Response. DCMS 30 December 2017, p9

The support given to develop skills and address skills shortages in the industry, whether there is sufficient data to map existing skills

33. Since Cyfle, the Welsh media training agency, closed in 2015²⁰, with Skillset Cymru following in 2016, there has been a serious gap in training provision for the production sector in Wales. Technical courses are offered by bodies such as CULT Cymru (part of BECTU) to freelancers and others. However, there is a pressing need for continuing professional development (CPD), which is crucial to future skills for experienced staff, and also courses in the production process, essential for attracting newcomers to the industry on an ongoing basis.

34. To address this gap in skills provision, S4C committed in 2017 to supporting TAC to run a co-ordinated training programme across the sector. TAC has submitted a training plan and budget for this programme.

35. TAC has pressed ahead with organising training, and since May 2017 has run four courses in Safeguarding Children in the Media (with the NSPCC), and two Health and Safety courses (with 1st Option), in Cardiff and Caernarfon, training over 70 delegates. We are now in the process of rolling out a comprehensive strategy in line with members' priorities.

36. For Wales' creative sector to continue to grow, we need a greater supply of young people coming through the education system who are enthusiastic about the wide range of careers which the creative industries has to offer. We therefore welcome the Welsh Government having 'expressive arts' as one of its curriculum's six 'Areas of Learning and Experience'²¹. This contrasts well with England, where creative industries are concerned that the curriculum focusses on 'STEM'²² to the detriment of arts subjects²³.

37. In autumn 2017 the Welsh Government updated its education plans, including the ambition that by 2021, schools should be "vibrant, inclusive, open, connected,

²⁰ '[Media training provider Cyfle to close with loss of four jobs](#)', BBC News online, accessed 9 April 2018.

²¹ A curriculum for Wales – a curriculum for life. Welsh Government, October 2015, p10

²² Science, Technology, Engineering and Maths

²³ See: 'Devastating' decline of arts in schools surges on. Arts Professional, 22 June 2017.

<https://www.artsprofessional.co.uk/news/devastating-decline-arts-schools-surges> accessed 8 April 2018

creative community-based learning organisations, active in wider networks.”²⁴

Local production companies can provide real-life local role creative career models for young people: another reason for the Welsh Government to focus its investment on sustaining an environment which supports a network of production companies spread across Wales.

38. On this note the UK Government’s recently-published Creative Industries Sector Deal²⁵ confirmed that funding will be made available for a UK-wide Creative Careers Campaign, to be led by the Creative Industries Federation²⁶, of which TAC is a member. TAC will be liaising with the Federation on how it intends to take its campaign to Wales, encouraging more young people to take up careers across the breadth of skills required in the media production sector.

39. There is currently not sufficient data on the existing skills base, but TAC is collating survey data from members to build a database.

²⁴ Education in Wales: Our national mission, Action plan 2017–21. Welsh Government, September 2017, p11

²⁵ See: <https://www.gov.uk/government/news/creative-industries-sector-deal-launched>

²⁶ See: <https://www.creativeindustriesfederation.com/>

Introduction

- 1) Pact is the trade association that represents the commercial interests of the independent television, film, digital and children's & animation production sector in the UK.
- 2) Pact has around 500 members across the UK, including in the nations and regions, with around 20 companies based in Wales. Pact members make programmes for a range of broadcasters in the UK and internationally, including for BBC, BBC Cymru Wales, Channel 4 and S4C in both the English and Welsh languages.
- 3) The UK independent television sector is one of the biggest in the world. Independent television sector revenues have grown from £1.3 billion in 2005 to around 2.5 billion in 2016.¹
- 4) UK TV exports are also a success story; with international revenues from the sale of UK TV programmes and associated activities at £1.3 billion in 2016/17, an impressive 10% increase on the previous year.
- 5) Pact's vision for an independent production sector in Wales is one that is vibrant, sustainable, competitive and diverse and continues to secure investment in both Welsh and English language programming into the future. In order to help achieve this, the Welsh Government should:
 - Take a more strategic approach in terms of its support to the sector
 - Achieve a better balance in its investment of public funds between attracting inward investment and supporting companies that are both already operating in Wales whilst encouraging new entrants to the market
 - Restructure Welsh government support so that all aspects of the production sector benefit, not just film and high end drama but other genres such as factual and animation production too.

¹ Pact Census Independent Production Sector Financial Census and Survey 2017, by Oliver & Ohlbaum Associates Limited

6) For further information, please contact Pact's Director of Nations & Regions, Rosina Robson, at rosina@pact.co.uk or on 020 7380 8248.

Inquiry questions

Overall approach

As the UK moves towards Brexit and government funding becomes scarcer, the allocation and effective targeting of Welsh Government funding to support the screen sector in Wales becomes even more important. Many companies have benefitted from Welsh Government funding over recent years yet there is an opportunity to provide support to the production sector in Wales beyond major TV and film, through a more strategic approach.

Pact calls on the Welsh Government to achieve a more effective balance between supporting and attracting inward investment into Wales and independent production companies already based or wanting to set up in Wales. NI Screen strikes this balance well in Northern Ireland and Creative Scotland and Scottish Enterprise are working on this with the establishment of a new Screen Unit for Scotland.

The Welsh Government investment through the Wales Media Investment Fund is very welcome but has not yet benefitted all sections of the production sector in Wales and funds remain to be spent. Welsh Government investment into Pinewood Studios is welcome also and a number of major film and drama productions have benefited from the facilities. However, many smaller TV and film production companies do not benefit from the facilities due to the high rates and inflexibility of the space.

Pact calls for a published strategy for supporting the screen sector in Wales and a more joined up approach between different parts of the Welsh Government. Pact will of course continue to play a role in promoting Welsh Government support opportunities to our members in Wales.

Building a sustainable production base in Wales – opportunities and challenges

There have been a number of positive announcements in recent months offering multiple opportunities to the independent production sector in Wales. This is a positive moment in time for the sector and an opportunity for the Welsh

Government to be even more effective in its support. Some recent announcements include:

- Specific quotas agreed for the BBC in the nations including Wales through the BBC service licence under the BBC Charter for the next ten years
- New injection of funding for both English and Welsh language local programming in Wales last year – both for TV and digital/online
- Publication of the S4C Review and funding secured for S4C into the future
- Increased Channel 4 investment to 50% out of London by 2023 and a presence in creative hubs across the UK including a new national hub outside London
- Ofcom review of the Regional TV production guidance and definition which aims to incentivise regional production. This may lead to a tightening up of the guidance (and the programmes that qualify under the definition) and/or how this is audited

Through building sustainable companies in Wales, production companies will obviously be in a better position to offer meaningful career progression and skills development to the creative workforce in Wales.

In terms of challenges, one area of risk for producers and particularly new entrants into the market are the lack of control around online rights exploitation for producers. The newly proposed digital channel and digital hub for S4C may prove a challenge in some ways for producers. Evidence from the experience of suppliers to BBC3 and BBC Learning (both online channels/content) tells us that budgets are smaller and in some cases producers are deficit financing content to maintain quality. Under some deals, producers do not have control over international rights for bringing back revenues into the business to drive future development and innovation. The BBC does not then often exploit these rights so there is a lost opportunity for the digital economy as international rights for online or short form content are not being fully exploited. Pact is calling for a fairer deal for online producers in this regard.

1. To achieve clarity on the Welsh Government's policy aims for funding film and major television production in Wales, and transparency as to why and how decisions are made in this area.

1.1 Pact supports the Committee's aim to achieve more clarity and transparency as to Welsh Government policy aims, initiatives and decision making around funding to TV and film. We welcome more information in the public domain on an ongoing

basis as to how Welsh Government funding is currently allocated, the companies that have benefitted and the impact on the economy.

1.2 Welsh Assembly Members have played a positive role over recent months in encouraging transparency from the Welsh Government but this should happen as a matter of course from now on.

1.3 Pact would like to see more transparency and regular reporting in the public domain in terms of the main support funds:

- Welsh Media Investment Fund
- Wales Screen support
- Pinewood Studios investment
- Digital Development fund (which has offered positive support to smaller, newer companies)
- Sky Vision fund: Sky Vision teamed up with the Welsh Government to support independent TV production in Wales by investing £400,000 in funding for new factual and entertainment programmes.

1.4 We would welcome the publication of an annual or periodic review and evaluation of Welsh Government funding and an assessment of the impact that the different schemes has had both in terms of inward investment and on the TV and film production sector based in Wales. It should be made more transparent and clear how its investments are benefitting both inward investment and production companies already based in Wales.

1.5 Previous meetings with the Welsh Government have signalled to us that it is a challenge to spend all of the Welsh Media Investment budget. Now that Pinewood Studios has relinquished administration of the fund, there is an opportunity for the Welsh Government to restructure the fund and ensure that the funding is reaching all parts of the production sector and not just larger film or high end drama projects, including factual and animation.

2. The support given by the Welsh Government to develop the film and television industries in Wales including:

- a. Economic impact, and how this is spread across Wales
- b. Cultural impact, including the Welsh language
- c. Value for money

2.1 As previously stated, Pact would welcome further transparency from the Welsh Government around how their support is achieving economic impact across Wales,

cultural impact and value for money. We would like to see the following principles respected through restructured funding:

- *Published strategy & demonstrate benefits:* The Welsh Government should publish a strategy setting out what government funding is seeking to achieve in the TV and film sector over the next few years. There should be clear information as to how companies in Wales benefit from the Welsh Media Investment fund and Wales Screen support.
- *Restructure funding:* Pact would like to see Welsh Government funding including the Welsh Media Investment Fund reaching all parts of the production sector, not just film and high end TV but including other genres such as factual and animation. Wales can demonstrate a positive and successful animation cluster. Companies report that the strict requirements of the fund mean that not all projects can achieve funding and that the fund is really focused on attracting large inward investment projects and not to companies seeking funding in Wales.
- *Minimise bureaucracy:* In order to encourage a range of companies both large and small to access Welsh Government funding, bureaucracy should be minimised so that smaller companies and in particular new entrants to the market in the form of innovative digital production companies are not deterred from applying for support. Clear documentation should guide producers through the process.
- *Transparent decision making:* The decision making process underpinning the Welsh Media Investment fund should be transparent with feedback given to companies that have not been successful as to the reasons why not. Members of the panel considering bids is in the public domain². Producers have commented that they would appreciate more specific animation expertise on the panel to ensure that there is a full appreciation of the different market dynamics and funding challenges in the children's and animation sector. We understand that the Welsh Media investment fund has funded one animation project to date.

² <https://businesswales.gov.wales/walescreen/news/media-investment-panel-independent-experts-appointed>

- *Transparent evaluation of the Pinewood Studios investment:* Pinewood Studios was set up with significant funding (£5m) from the Welsh Government public funding in purchasing the site. Pact would welcome an evaluation of how the Studios have supported both inward investment and companies in Wales. We appreciate that access to its studio facilities has to work on a commercial basis. However, small producers in Wales cannot afford to use its facilities and height restrictions mean that it is not possible to film certain projects there. The list of projects made available recently shows that larger projects that tend to use the space with smaller Indies using other studios, such as the Dragon Studios near Swansea.
- *Extension of the Digital Development fund:* Digital production companies report that the fund has benefitted games and apps production in Wales. Pact would welcome sight of an evaluation of this fund and consideration should be given to how and whether the fund could continue in a similar form in the future, particularly targeting smaller companies and new entrants to the market.

2.2 In terms of international support, current Welsh Government support for Welsh companies to access international markets is very welcome. There have been recent positive initiatives to link Welsh companies with producers and buyers in Mexico and China. Pact welcomes any support to facilitate coproduction either bringing production executives and buyers to the UK or taking Welsh companies to international markets or meet international buyers. Pact led a recent China Exchange bringing over key executives from Chinese broadcasting and production to the UK; three Welsh companies were involved Rondo Media, Cwmni Da and Cloth Cat animation. Pact welcomes the recent ratification of the China UK TV coproduction treaty in this context.

3. How support for the sector may be affected by the Welsh Government's new Economic Action Plan.

3.2 The creative industries were included in the UK Government's Industrial Strategy and creative sector deal published recently³. Yet, the Economic Action Plan signals a shift away from supporting the creative industries which has been a 'huge success story'.

³

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/695097/creative-industries-sector-deal-print.pdf

3.3 Pact would obviously be concerned if the Economic Action Plan had the impact of reducing current levels of Welsh Government support to the film and TV sector. There are challenges and opportunities for the sector as we have outlined but TV is a competitive global industry with many other countries providing high levels of state support so it is important that current and positive interventions continue.

4. To investigate how Ffilm Cymru Wales, the BFI and others support the sector, and how this work complements the work of the Welsh Government in this area.

4.1 A number of companies have benefitted from Ffilm Cymru funding particularly in the area of development funding. Funding supports indigenous projects and talent in Wales which is welcome and can be between £25,000–£50,000, depending on the project. Pact would welcome the Ffilm Cymru strategy being even more joined up with Welsh Government activity in supporting TV and film

5. The support given to develop skills and address skills shortages in the industry, whether there is sufficient data to map existing skills

5.1 Pact supports the recent publication of the Creative Sector deal for the creative industries as part of the Industrial Strategy. Pact was a key organisation in leading and shaping the deal. The Government will make up to £2m available to support an industry-led creative careers programme aiming to reach at least 2000 schools across the UK and 600,000 pupils in two years and industry development of standards. Industry will provide further leadership on diversity and scope expanding the voluntary Skills Investment Fund supporting on-the-job training.

Pact university module

Pact has led an industry working group that has designed a module for media degree courses to help ensure that graduates entering the TV production industry are equipped with the right business skills and knowledge. The module covers three business areas:

- IP and rights: understanding them and their value
- Content and funding: understanding co-production structures and new commercial models around TV productions; and
- IP exploitation: understanding distribution, global trading and secondary exploitation

Universities in Wales are invited to contact Pact about the module if they have not done so already.

5.2 In terms of skills specific issues in Wales, the disbanding of the Creative Skillset Board for Wales has been an issue. It has meant that there is no longer a forum for the broadcasters, universities in Wales, Pact and production companies to convene to identify skills gaps and coordinate interventions supported by funding.

5.3 In terms of skills gaps in Wales, production companies have raised the need for development and mentoring of staff particularly around the middle management level in production e.g. Executive Producer. This is supported by Pact's call to secure more returning series in Wales so that companies are able to offer sustainable and meaningful jobs locally.

5.4 From an animation point of view where there is a positive cluster in Wales, the numbers of students graduating from Welsh universities is positive, however, key talent often moves away to London if it cannot find opportunities in Wales. Companies speak well of graduates from animation courses in South Wales. There are some reported gaps in technical skills e.g. rigging, lighting, coding and computing work as UK animation graduates can lean towards a more arts focused skillset.

5.5 In terms of the apprenticeships levy, Pact is working within the context of the Creative Industries Council (CIC) to encourage flexibility in the rules to allow the production sector to make full use of the levy. Production companies can only often provide a short term entry level experience for the period of a production, not for a longer period as required by the Apprenticeship levy. A number of initiatives are outlined in the creative sector deal to facilitate more apprenticeships in the creative industries.

Agenda Item 4

Cynllun Cenedlaethol Tymru / National Assembly for Wales

Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language and Communications Committee

Cynyrchiadau Ffilm a Theledu Mawr yng Nghymru / Film and Major TV Production in Wales

CWLC(5) FILMTV26

Ymateb gan BFI / Evidence from BFI

About the BFI

What we do

1. The BFI is the lead organisation for film and the moving image in the UK. It aims to create the best possible environment for all those working with the moving image - from film to TV, animation and interactive and immersive media - and to support innovation, opportunity and creativity. The BFI does this by offering support in three areas of priority:

- **Future talent:** Supporting creative and influential filmmakers to make work that is admired around the world.
- **Future audiences:** Encouraging audiences to embrace the widest possible range of the rich and diverse filmmaking available to them.
- **Future learning and skills:** Providing as many people as possible with the skills they need to appreciate and work in film, while ensuring industry has access to a diverse, world-class workforce.

2. The BFI is a registered charity, established by Royal Charter in 1933.¹ We receive core funding from Government and act as an arm's length body, distributing grant-in-aid money for film across the UK. Additionally, the BFI is the distributor of National Lottery good cause money for film. More than half of the BFI's income is self-generated.

Our commitment to the nations and regions

3. The BFI has a mandate to support film and the moving image across the whole of the UK. This is enshrined in both its Royal Charter and its management agreement with the UK government's Department for Digital, Culture, Media and Sport.²³ We work closely with devolved administrations and national film agencies in each of the four nations to ensure that we deliver on our mandate as effectively as possible.

4. Many areas of policy relevant to the screen sector is devolved to national governments, including around culture, education and economic development. Welsh government administers grant-in-aid money to support the Welsh screen industries, while Arts Council of Wales is responsible for the investment of National Lottery money in the sector.

¹2 Available to read at <http://www.bfi.org.uk/about-bfi/bfi-s-royal-charter> Ibid.

³ Available to read at <http://www.bfi.org.uk/about-bfi/annual-review-management-agreement>

5. As a UK-wide organisation, the BFI's work in Wales is complementary to national policy-making and investment. The Welsh Government plays a major role in providing the sector with valuable infrastructure and investment, supporting film and TV production through the Media Investment Fund as well as studio space such as Wolf Studios Wales. Alongside the valuable interventions made by Wales' national film agency, Ffilm Cymru Wales, as well as broadcasters including S4C and the BBC and other industry stakeholders, public investment plays a key role in encouraging growth in the Welsh screen sector. Public investment in the Welsh film industry is equivalent to £1.68 per person - slightly less than the total invested in Scotland (£1.93 per person) but more than three times that in England (£0.53 per person).¹ The BFI works to ensure that its own support for Wales' screen sector complements this investment as effectively as possible.

6. BFI2022, the five-year strategy governing the BFI's activity up until 2022, made our commitment to supporting the whole UK screen sector clear.⁵ It sets out a number of measures by which the BFI will work to support each nation and region on three priority issues: supporting UK talent to make content, developing UK audiences and providing high-quality education and skills training.

7. We welcome this opportunity to demonstrate how the BFI helps to create a productive environment for the Welsh screen industries. We encourage the Committee to call upon the BFI as it considers the state of film and high end TV production in Wales. This includes as part of any future review process, such as any inquiry into how Brexit will impact the operation of national and UK-wide screen sectors.

8. The following submission provides an overview of how the BFI works with partners in Wales on each of its areas of focus, and how interventions targeting a range of areas in the screen sector - from training and recruitment to development, production, distribution and exhibition - work together to strengthen the performance of film and TV production in Wales. The submission also sets out how we intend to increase our capacity to support the UK screen sector outside of London even further.

National partners: Ffilm Cymru Wales

9. The BFI works very closely with the national film agencies in each of the four nations in order to support the UK screen sector. This includes Ffilm Cymru Wales - the national screen agency tasked with developing the Welsh film sector and cultivating its economic, cultural and educational benefits.

10. Working with national film agencies provides the BFI with a greater understanding of the cultural, social, political and economic contexts in which the film industry operates in each nation. Their position allows them to identify the specific challenges facing the sector in their nation and allows them to maintain strong networks of local industry and political stakeholders. This

¹ BFI, 'Public investment in film in the UK', October 2017. Available at <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-public-investment-in-film-2017-10-20.pdf> ⁵ Available to read at <http://www.bfi.org.uk/2022/>

understanding of the national landscape helps to ensure that screen sector support is offered in the most effective way possible, helping to tailor UK-wide initiatives to local needs and allowing the BFI to align its work with national policy and funding decisions.

11. Ffilm Cymru Wales acts as the National Lottery delegate for film funding on behalf the Arts Council of Wales. It also receives an annual award of grant-in-aid money from the BFI. The agency itself determines how this money should be invested in order to best support film and the moving image in Wales. In 2018, the grant-in-aid award to Ffilm Cymru Wales was £114,450.

12. In addition to grant-in-aid money, BFI provides Ffilm Cymru Wales with National Lottery funding for talent development activity in Wales. Ffilm Cymru Wales are an appointed 'delegate' of the BFI, which means they are able to act in the BFI's place to run application schemes and make awards with this funding. Delegated BFI Lottery funding supports Ffilm Cymru Wales projects which further the BFI's own strategic priorities around future talent, future audiences and future learning and skills.

13. Ffilm Cymru Wales have made their own response to this consultation and we recommend that the Committee consider this in order to receive a comprehensive picture of the support they provide to the Welsh screen sector. The following response refers to the work of Ffilm Cymru Wales only where it receives National Lottery funding for work that aligns with BFI's own strategic priorities.

Priority 1 - Future Talent

14. The BFI is dedicated to supporting creative and influential filmmakers to make work that is admired around the world. We use National Lottery funds to develop and support original UK filmmakers and films, with investment schemes tailored for each stage of a film's life cycle - from development and production to distribution.

15. As filmmakers and audiences continue to make fewer distinctions between film, television and other digital media (such as games, online video and virtual reality), we need to ensure our funds remain relevant, responsive and adaptable. Throughout the course of BFI2022 and in accordance with our management agreement with the UK Government, we will work to position ourselves as the lead body for all the UK's screen industries. We will ensure that our investment schemes are able to take advantage of the new commercial opportunities offered by changing formats and that our programming reflects the innovative work being made.

16. One of the biggest factors limiting the UK screen sector's creative and commercial potential is a lack of inclusivity and underrepresentation of diverse communities, including filmmakers based outside of London. Diverse and inclusive workforces can draw on a wider range of insight and experience, producing more innovative films that appeal to a wider range of audiences. In BFI2022,

we make explicit commitments to improve diversity and inclusion in every area of the industry and among audiences too.

A. Talent development

BFI NETWORK

17. NETWORK is a key initiative to support promising writers, directors and producers across the nations and regions of the UK. It is a central part of the BFI's strategy to discover and support the next generation of UK filmmaking talent, no matter where they live.

18. National partners work with the BFI to deliver NETWORK. Ffilm Cymru Wales use an annual award of £200,000 in National Lottery funding in order to provide a number of services aimed at supporting emerging film talent in Wales. These services include:

- **Launchpad:** a series of training events for emerging talent, including masterclasses, practical workshops and advice sessions with experts.
- **Horizons:** a fund offering between 6 and 10 annual awards of up to £6,000 for individuals or feature film projects. Horizons has supported films including the BAFTA award-winning *Am Not a Witch*.
- **Beacons:** a project bringing together NETWORK lottery funding with investment provided by Ffilm Cymru and BBC Wales. Beacons provides film-makers with grants of between £5,000 and £15,000 to produce films of up to 30 minutes.
- **Connector:** a fund designed to provide networking events for filmmakers in Wales.

19. Further detail on the NETWORK plan is available in Ffilm Cymru Wales' submission to this consultation.

B. Funding

Production and development funding

20. The BFI uses National Lottery funding in order to support both the development and production of UK film. We support projects that are unlikely to be fully commercially financed in the development and production stages respectively, and would therefore benefit from National Lottery funding. These funds help the BFI to support:

- The early careers of ambitious film-makers

- Work telling British stories or demonstrating cultural relevance of progressive ideas
- Film-making that takes risks on talent, form and content, where the more commercial sector cannot
- Work that recognises the quality of difference in perspective, talent and recruitment - Projects originated by filmmakers outside London and the South East.

21. The BFI has used both its development and production funds to support Welsh filmmaking, generating investment for the Welsh economy, creating employment and helping to provide Wales with distinctly Welsh content. The Film Fund has six films involving a public Welsh screen agency as a co-producer, including *I Am Not a Witch (2017)* by Zambian-Welsh director Rungano Nyoni, which won the BAFTA Award for Outstanding Debut by a British Writer, Director or Producer for Nyoni and producer Emily Morgan at the 71 st British Academy Film Awards. The Film Fund has invested in a further ten productions which have shot in Wales. This includes the Academy Award-nominated *Mr Turner (2014)* and the BAFTA-nominated *Pride (2014)* as well as films such as *Journey's End (2017)* and *How I Live Now (2013)*. BFI has also contributed to the production of Welsh language content, including the thriller *Y Llyfrgell* and *Cadi*, a horror film to be produced. BFI invested in both of these films through its support for Ffilm Cymru Wales' Cinematic Scheme (detailed below).

22. Ongoing Production Fund projects include *Eternal Beauty*, a new film by Welsh actor-director Craig Roberts and starring Academy Award nominee Sally Hawkins as well as BAFTA award nominee David Thewlis.

Export funding

23. The BFI operates a Film Export Fund, designed to drive export opportunities for British film abroad. The fund can help British films make sales abroad when they're selected for major international festivals.

24. The fund can help sales agents with a film's publicity and marketing, as well as with the technical and logistical costs of appearing at a high-profile festival. It has supported a number of films from Welsh-based sales agents, Welsh producers or other above-the-line talent, including *Black Mountain Poets*, *Orion: The Man who would be King*, *I am not a Witch*, *Dark Horse*, *Just Jim* and *Being Frank: The Chris Sievey Story*.

Vision Awards

25. The Vision Awards provide funding and invaluable support to some of the UK's most promising producers. Backed by National Lottery funding, awardees receive funding designed to give production companies a degree of creative and financial autonomy to develop their film slates and grow their networks. In line with the BFI's focus on diversity and inclusion, the Vision Awards aim to support a range of voices, backgrounds and experiences.

26. Welsh producer Catryn Ramasut received one of the BFI Vision Awards when the most recent round was announced in 2016 for her Cardiff-based company ie ie productions. Recent projects include the multi-platform *American Interior*, which documents musician Gruff Rhys' retracing the fantastical American journey of explorer John Evans, and *Queerama*, a documentary about gay men and women throughout the 20th Century, which opened Sheffield International Documentary Film Festival in June 2017. The BFI continues to work closely with Ramasut as the second year of her Vision Award progresses.

Low-budget feature films

27. National Lottery money delegated through the BFI Film Fund was used to support 'Cinematic' - a Ffilm Cymru Wales scheme supporting the production of low-budget feature films by Welsh directors. The first round of the scheme, awarded in January 2014, produced Craig Roberts' directorial debut *Just Jim*, *Happy Valley* director Euros Lyn's adaptation of Fflur Dafydd's Welsh language novel *Y Llyfrgell / The Library Suicides*, and Chris Crow's historical chiller *The Lighthouse*. A second round of a further three feature films was selected in 2017.

28. The production of these films generated content that is distinctly Welsh in character while also providing employment and valuable career progression opportunities for Welsh filmmakers. A number of key crew members on each of the three films developed ongoing creative relationships through their participation in the film: *Just Jim* director Craig Roberts launched a production company with his Cinematic producers in 2016.

29. Going forward, the BFI is investing in a single low-budget feature film scheme open to applicants from across the UK, which will build on the success of the 'iFeatures' scheme previously offered in England. This will ensure that the kind of benefit delivered by iFeatures' previous rounds in England - as well as Cinematic in Wales and 'Microwave' in London - are accessible to as wide a range of filmmakers as possible, including those in Scotland and Northern Ireland.

30. The BFI will adapt the iFeatures scheme so that it can better deliver on its new remit as a UK-wide scheme. Rather than producing three films, this scheme will support the development and route to market of twelve projects, supporting them to the point at which they are able to obtain funding from other sources. Redesigning the scheme as a 'development lab' is intended to ensure it benefits as many filmmakers as possible. The BFI and BBC will jointly ensure that at least 3 of the projects receive financial support for production.

31. While Creative England continue to manage the iFeatures scheme, guidelines for the new programme make its commitment to creating opportunity across every nation and region explicit. Projects in a wide variety of indigenous language are welcomed, including English, Cornish, Irish and Ulster Scots, Scots and Scottish Gaelic and Welsh. Guidelines for the programme specify that at least 3 of the 12 supported projects will be developed by teams based in Wales, Scotland and Northern Ireland respectively.

C. Diversity standards

32. Projects in receipt of National Lottery funding for production and development must adhere to the BFI's Diversity Standards. The BFI believes that in order to have a sustainable, world-class film industry we need to invest in, develop and present the best talent we have in the UK.

33. This means that diversity needs to sit at the heart of decision-making. The Diversity Standards set out minimum requirements as well as objectives for funding recipients on the subject of inclusion. It requires all supported projects to demonstrate and deliver an active effort to create diverse audiences and teams both on- and off-screen, including in the representation of workers from across the nations and regions. These standards help to ensure as wide a range of people benefit from BFI support and have greater access to work in the film industry.

Priority 2 - Future Audiences

34. The BFI works to make audiences embrace the rich and diverse range of great filmmaking available to them.

35. Great filmmaking can change lives. Through stories from now, and from other times and other cultures, we learn to think differently and understand each other better. In this way, film makes a valuable contribution to civic life as well as our wellbeing.

36. Expanding the UK audience for film also makes economic sense. Greater consumer demand for film leads to increased investment in production, which in turn leads to job creation and higher levels of inward investment for the UK: creative industries are already the fastest growing part of the UK economy, expanding at twice the rate of the wider economy and creating jobs four times as quickly. We must continue to develop audiences in order to support this success.

37. We believe that everyone in the UK should have the opportunity to enjoy and learn from the richest and most diverse range of great British and international filmmaking, past, present and future. This is central to our goal of encouraging ambition in filmmakers and curiosity and hunger in audiences. We will maintain a particular focus on increasing opportunities for those aged 16-30 to engage with great filmmaking, so that they can learn and grow from those experiences, whether as audiences or as aspiring filmmakers themselves.

38. BFI2022 set out the steps we will take to grow UK audiences and communicate the social, cultural and economic value of film over the coming years.

Film Audience Network

39. The Film Audience Network is central to the BFI's work on audience development. It aims to offer more choice and grow new audiences for film across the UK - particularly for specialised and independent British film. The network connects more than 1,500 film organisation across the UK, allowing for better coordination of local work around film exhibition, education, events and archiving.

40. The network is led by a group of eight 'Film Hubs' strategically placed in leading film organisations across the country, which serve as the lead organisation for their area and the point of liaison for the BFI. Cardiff's Chapter Arts Centre has been the lead organisation for Film Hub Wales since the Network was established in 2013.

41. BFI2022 pledged £4 million of National Lottery funding in each year until 2022 to support the Film Audience Network's broad range of activity to encourage greater engagement with independent and British film across the UK. Film Hubs were also given greater responsibility for decision-making: while the BFI retains responsibility for supporting festivals and exhibitors of national and international importance, each Hub receives a devolved budget of National Lottery money for investing in local film festivals, and innovative audience development activity. This allows Film Hubs to meet the specific needs of their local exhibitors and audiences. Each Film Hub has also taken a lead role across the entire network for an issue of strategic importance. **i)**

Film Hub Wales

42. Film Hub Wales leads a network of 141 members and works with a wider group of 244 film exhibitors. Since its establishment in 2013, the Hub has used a combination of BFI funding and other levied monies to support more than 150 cinema projects and reach more than 275,000 audience members and more than 500 training beneficiaries. Major workstreams have included:

- **Improving access to film in Wales:** The Film Hub has developed projects aimed at hard-to-reach audiences across Wales. This includes a Queer Film Network of 20 programmers to support work with queer content; backing the 'Flicks in the Sticks' scheme, which puts on screening throughout rural communities in Powys; and an accessibility kitemark system which has helped 10 cinemas to cater for families with children with disabilities.

- **Supporting the network:** The Film Hub provides training and resources to organisations in the network. This includes free diversity training sessions and audience research as well as projects such as *Off y Grid*, which brings together eight cinemas across North Wales to share project infrastructure and promote diverse film.
- **Exhibition:** Film Hub Wales uses its budget to support local film exhibition. The Film Hub's 'Made in Wales' strategy provides dedicated support for the exhibition of Welsh film, with 69 supported to exhibition thus far. Projects supported by the hub include the Torch International Film Season in Fishguard and a year-long celebration of Welsh film in the Rhondda valley.

43. Film Hub Wales is the strategic lead for issues related to diversity and inclusion for the entire Film Audience Network, leading on its inclusive cinema strategy. It has agreed an MOU with Ffilm Cymru Wales designed to ensure that the Film Hub's work on exhibition and audience development complements that of the national film agency. This helps to deliver the widest and most effective range of support to the Welsh screen sector.

44. Further information on the work of Film Hub Wales can be found at its website, <http://filmhubwales.org>.

The Audience Fund

45. The BFI uses National Lottery funding awarded through the Audience Fund to achieve its aims around audience development. There are two types of awards available to applicants:

- **Project awards:** these support nationally significant proposals with cultural ambition where the funded activity will grow audiences prioritised by BFI2022 - namely 16-30 year olds and those from diverse backgrounds and communities.
- **Organisational awards:** these support proposals that enable organisations with proven sector experience to offer a range of year-round activity that engages with BFI2022's priority audiences.

i) Iris Prize Festival

46. The BFI provides support to the Iris Prize Festival through the audience fund. This BAFTA-qualifying festival is an annual six-day event in Cardiff which focuses on excellence in LGBT+ storytelling on screen.

47. The titular Iris Prize is the largest award for LGBT short film in the world, providing £30,000 to help support and develop new film talent. Winners are also invited back to the UK to produce another film with the support of the Iris Prize team. Nine films have been created through this process, with another currently in development. These films have been shown at film festivals

around the world, winning prizes at Sundance and Beijing Film Academy International Film Festivals among others.

48. With an annual audience of just under 10,000, the Iris Prize Festival aims to develop appreciation for LGBT+ cinema. As well as drawing an audience from around the world to Cardiff, the 'Iris on the Move' scheme sees films from the festival screened across the UK, with programmes in Llandudno Junction, Manchester, Newcastle-upon-Tyne and at Brighton Fringe throughout 2018.

49. The Iris Prize festival also operates a number of outreach programmes. Its education scheme uses money awarded by Ffilm Cymru Wales to screen shorts and work with children to produce films in five secondary schools each year, with a further scheme recently piloted with a chain of English academies. Big Lottery Fund Wales also provided the Iris Prize Festival with a 3-year award to run film-making projects with 30 communities, using footage drawn from the Iris Prize Festival's archive.

50. Further information on the work of the Iris Prize Festival can be found at their website, <https://www.irisprize.org/>.

ii) Chapter

51. In addition to hosting Film Hub Wales, Chapter received £56,000 from the Audience Fund as part of the first round of organisational awards, announced in March 2018. This will be used to support Chapter's work in developing diverse audiences for its core programme, increasing access to a wide range of independent British and specialised film. Applications for the next round of organisational awards will open in November 2018.

The BFI National Archive

52. Established in 1935, the BFI National Archive holds one of the largest film and television collections in the world. Concentrating on British titles, the archive currently takes care of 150,000 films and 800,000 television titles. It also collects posters, images, publicity material, original scripts, letters and other artefacts. The archive provides a comprehensive resource for those looking to engage with a huge range of aspects of British film heritage, as well for those seeking to find on-screen representation. It gives filmmakers access to footage and content they can use to develop new work while also providing a hugely valuable educational resource.

53. The BFI's previous five-year strategy (running 2012-2017) recognised that the ongoing transition from physical to digital display meant the UK's screen heritage was in danger of being stranded in the analogue domain and forever inaccessible to the people of Britain. Aided by National Lottery funding, the BFI established 'Unlocking Film Heritage' - a five year programme of works making film accessible for all to enjoy, and keeping it safe for future generations. It did so by investing in preservation from analogue originals to digitisation, interpretation and access.

Unlocking Film Heritage was one of the largest and most complex archive preservation programmes ever undertaken in the UK, curating more than 10,000 titles for digitisation. 53 million viewers have engaged with content made available through the programme to date.

54. The BFI broke new ground by consulting with commercial facilities, Regional and National Film Archives as well as commercial rightsholders to establish, harmonise and document technical standards and requirements for preservation and access. This includes the National Screen and Sound Archive of Wales (NSSAW), who received £323,000 of National Lottery funding and digitised 674 of its films: this amounts to the largest grant and second largest number of digitised films out of any national or regional partner involved with Unlocking Film Heritage. The NSSAW received an additional £30,000 to digitise a further 103 films as part of a final round of the project, announced in BFI2022.

55. Cardiff's Dragon Digital were selected as one of 6 preferred suppliers by the BFI to work on the Unlocking Film Heritage project. The programme as a whole digitised 10,000 films, some of which were undertaken at Dragon's facility in Wales. In addition to this Dragon have provided film restoration services on classic film titles such as *'The Private Life of Henry VIII'* (1933) and the award winning restoration of *'Napoleon'* (1927) as well as other prestigious works. More recently Dragon Digital have again been selected as one of the BFI's Framework suppliers for film scanning and restoration under the current project for Heritage 2022.

Britain on Film

56. Through the work of the BFI's National Archive, we launched 'Britain on Film' - a project revealing the hidden histories and forgotten stories of people and places from the UK's key film and TV archive. The BFI released digitised 10,000 films via BFI Player, giving everybody in the UK free access to films featuring the places they live, grew up, went to school and holidayed as a child. Many of these films had never or rarely been seen and can now be searched for by specific UK locations through BFI Player's Film and TV Map of the UK. This has enabled people to share films with their family, friends and communities. Events and screenings were held across the country to engage communities with their own local histories as presented on film.

57. An Audience Impact Study conducted in 2017 showed that those engaging with it were primarily doing so to make a connection to an area in which they currently live (42% of users surveyed) or used to live (24% of users surveyed). Around a third of respondents indicated that they had learnt something new about their local area or learnt something new about Britain. Those who used the Britain on Film programme self-reported significantly higher levels of happiness and sense of purpose. The project also complements the BFI's broader work opening up the UK's film heritage to UK audiences.

58. Increased interest in UK film heritage has provided new opportunities for film and TV-makers, as well as a valuable production resource. SilentMovies, a Cardiff-based production company, produced an hour-long documentary on Wales' home movies on commission from BBC Wales. 'Wales's Home Movies' was based on NSSAW's home movies collection, most of which

were digitised via Unlocking Film Heritage. Its producer conducted a significant proportion of his viewing research via the BFI Player. The programme was broadcast in November 2017.

Heritage 2022

59. BFI2022 sets out a new plan for further developing the BFI's work on heritage and archiving. Heritage 2022 will see the BFI develop and lead a focused effort with our partners to digitise the most at-risk video collections, most of which are television heritage. This will ensure that up to 100,000 of our unique British television programmes currently held on obsolete video formats and in danger of being lost in the next five to six years, will be safeguarded for future generations to enjoy. As with Unlocking Film Heritage, we will work with partner organisations including the National Screen and Sound Archive of Wales to achieve this.

60. In order to make our archive available to as many people across the UK as possible, we will work with key partners and with Government to explore extended collective licensing to facilitate mass digitisation. We will build on the BFI Player digital infrastructure, developing a 'walled garden' and other copyright solutions to reach people in educational institutions and public libraries across the UK, including those based in Wales.

BFI Mediatheques

61. BFI Mediatheques provides another method of accessing the BFI National Archive for free. Mediatheques are located in public venues across the UK and are open for anyone to drop into. Visitors have the opportunity to browse an extraordinary range of complete films and television programmes drawn from the BFI National Archive and partner collections. Curated collections of films range from the film-making of our industrial past – showing shipbuilding, coal-mining and steel-making – to the finest in British television drama. A wide range of other themed collections are available, exploring aspects of British social and cultural history from the 1890s to today, and new titles are added regularly.

62. The BFI opened its first Welsh mediatheque in Wrexham Library. Among the hundreds of curated collections available at the Wrexham mediatheque is 'Through the Dragon's Eye', which brings together film and television programmes from the BFI National Archive with that from the National Screen & Sound Archive of Wales. 'Through the Dragon's Eye' showcases the work made by Wales' early pioneers of film from the Victorian and Edwardian period, including landscapes, royal visits and sporting events. It includes 1920s newsreels and travelogues, as well as groundbreaking early fiction work, Wales' first sound film and classic postwar features. Welsh-language TV favourites are available alongside contemporary drama, artists' work and animation.

This provides users with valuable access to Welsh film heritage, allowing them to engage not only with film and culture, but with the communities they belong to.

Priority 3 - Future Learning and Skills

63. The BFI aims to create clear progression paths into the screen sector for talented young people.

64. Employment in the creative industries is growing at four times the rate of the wider economy. Research for the BFI has identified that if UK film continues to grow at the same pace seen over the past five years, this could amount to a need for over 10,000 new entrants to the sector by 2020, or 25,000 people when also accounting for churn.² Providing industry with a steady pipeline of talent is essential if we are to sustain this rate of growth in the future and maintain production across the UK.

65. In order to foster the next generation of filmmakers, while also providing people with the skills they need to engage with film as a viewer, the BFI operates a number of initiatives focused on skills and education. Many of these are of direct benefit to Wales and help to develop the nation's audience and skills base.

Future Film Skills Programme

66. We have announced a £20 million Future Film Skills Action Plan to invest in the world class skills needed to ensure future success for the UK screen sector. This will be delivered by Creative Skillset over the next ten years, working with the BFI's partners in the devolved nations in order to align targets. The plan stresses the need for a young and diverse workforce that is representative of the society in which we live, drawing people from across every nation and region of the UK as well as minority groups and communities.

67. The Action Plan sets out ten measures that will help provide the UK screen sector with the strongest possible skills base. These include the development of a new suite of apprenticeship standards for screen-related subjects, professional development courses to ensure our workforce has world-class skills, and the establishment of a small number of world-class Centres of Excellence for screen-related Craft and Technical Skills, providing industry-approved courses.³

² The Work Foundation, 'A Skills Audit of the UK Film and Screen Industries', June 2017.

³ The plan is available to read at

68. Creative Skillset have made their own submission to the Committee's consultation, providing further detail on their work in Wales.

BFI Film Academy

69. The BFI Film Academy provides talented young people with a valuable progression path in terms of their engagement with film. The Film Academy is a UK-wide programme which provides opportunities for young people between the ages of 16-19, no matter where they live or what their background. Participants are given at least 40 hours' training, including hands-on experience as well as contact with industry figures, helping them to develop the specialist film-making skills required to build a career in the sector. Participants are given access to an alumni network and events including BAFTA careers surgeries and are offered a Northern College for Further Education award in preparing for work in the film industry.

70. The BFI Film Academy has a course cost of £25 to participants, though fees may be waived in special circumstances. Bursaries and childcare and travel grants are also available. This pricing structure is designed to ensure as many people as possible have the opportunity to benefit from the Academy's work.

71. The BFI Film Academy has used more than £200,000 to deliver fourteen Academy courses in Wales over the past five years. More than 200 young people have participated in courses held in Cardiff, Swansea, Newport, Bangor, Aberystwyth and Conwy, with a number of these participants progressing to the national residential courses, including at the prestigious National Film and Television School. A number of these attendants have also gone on to study and work in the film industry professionally. In this way, BFI Academy demonstrably develops the Welsh skills base and provides access opportunities for its aspiring filmmakers.

Into Film

72. Supported by the BFI with National Lottery funding, Into Film is a key initiative putting film at the heart of the educational and personal development of children and young people. It delivers one of the UK's widest reaching cultural education initiatives, with a significant numbers of schools in every nation and region of the UK engaging in its programme. Into Film film embraces both

formal learning (with resources for teachers and teacher training in 2016/17) and non-formal learning, through a network of over 10,000 extra-curricular film clubs. Its activities include:

- **Into Film Clubs** – in school and out-of-school settings, clubs provide rich and varied opportunities to watch, discuss, review and make films
- **Resources** – high quality learning outcome-focused materials to enable teachers to embed film across a range of subjects and curriculum areas
- **Continuing professional development** – training and support for teachers to develop their skills to teach in, through and about film
- **Into Film Festival** – the largest youth film festival in the world, comprising screenings, discussions, filmmaking workshops and Q&As (all offered free of charge)
- **Into Film Awards** - annual celebration of the filmmaking and learning achievements of pupils and teachers from across the UK.
- **Get into Film (GiF)** – a YouTube channel providing a wealth of vibrant film-related content for 5-19 year olds, including star-studded interviews, exclusive behind-the-scenes footage and industry insights.

73. A number of independent evaluation studies have found evidence of the educational value of incorporating film in formal education. Into Film's programme and film education support the raising of educational attainment; increase pupil's enjoyment of and engagement with learning; nurture personal and skills development; and build awareness of and aspiration to pursue careers in film and the wider screen sector. This helps to create the foundations for the development of a skilled, diverse workforce upon which continued economic success will depend.

74. However, it is also important to remember that extracurricular film clubs play an equally valuable role in children and young people's academic, social and cultural development. In a 2016/17 independent survey of film club leaders, 80% said that film clubs benefit literacy development; 92% agreed that film clubs enhance access to culture; 88% agreed that film clubs developed participant's social skills; and 86% agreed that film clubs develop participant's confidence.

75. Into Film works closely with partners including Ffilm Cymru Wales, Film Hub Wales, BAFTA Cymru and S4C in order to deliver its 'Into Film Cymru' programme. This is designed to complement and build upon the work being done by other agencies. Over the year 2017/8, Into Film Cymru has delivered 417 film clubs, trained 430 educators and received 19,996 Into Film Festival bookings.

76. Into Film Cymru's activities support Welsh Government's agenda on raising literacy attainment, closing the gap, developing digital literacy skills and promoting the use of the Welsh language. The team is currently working closely with the Welsh Government on the development of its 'Expressive Arts' area of learning within the new curriculum for Wales.

77. Into Film have made an independent submission to the Committee's consultation, providing further detail on their work in Wales.

Other areas of work

Certification – Qualifying as British and Creative Sector Tax Reliefs

78. The BFI's certification unit administers the cultural tests used to determine whether audiovisual projects are eligible to receive the tax reliefs available to UK film, high-end TV, video games, animation and children's television projects. This is done on behalf of Her Majesty's Treasury.

79. The tax reliefs allow qualifying companies to claim a larger deduction, or in some circumstances claim a payable tax credit when calculating their taxable profits. They have been hugely effective in attracting inward investment in the UK screen with more than £11 billion flowing into the sector since their introduction in 2007.

80. The cultural test for each of these tax reliefs is points-based and requires projects to achieve a minimum score. Projects are awarded points for factors including the following:

- A recognisably British/EEA setting; British/EEA lead characters; British/EEA Story or Underlying material; British/EEA language (including all the UK's recognised regional languages and BSL)
- Clear representation of British creativity, British heritage or diversity (on or off screen - Use of UK facilities for shooting, VFX, development, post production, music etc.
- UK/EEA cast and crew

81. The cultural test supports the production of Welsh-language content in this respect.

82. The Certification Unit undertakes the marketing and promotion of the Creative Sector tax reliefs around the UK and internationally at conferences and festivals as well as their own events. The Unit has also started to collate regional spend on specific screen sector activities and mapping locations of applicants with a view to using the information to provide a better understanding of national and regional spread.

Policy leadership

83. The BFI works to ensure that national and local policy-making supports the success of the screen industries. We promote the sector and its needs to all levels of national and local government, advising on any issues that affect their ability to succeed and grow - from legislation regarding the UK's exit from the EU to apprenticeships and the UK government's industrial strategy. We work closely with industry in order to determine sector priorities and understand how government policy can provide the best possible conditions for growth in our sector.

Conclusions

84. This consultation demonstrates the many ways in which the BFI supports the success of Wales' screen sectors, including film and high-end television. We believe that providing access to investment and expert support at every point in a film's life cycle helps to create a sustainable environment for film production: it is vital that we invest in both the pipeline of skills into industry as well as developing consumer demand for UK content in order to futureproof our sector.

85. The BFI will continue to work closely with Welsh Government and national partners to ensure that it provides the best possible support to Wales' screen industries, including initiatives tailored towards local needs and priorities.

For further information on this response please contact Jack Powell, Senior Policy Analyst, at jack.powell@bfi.org.uk or on 020 7957 8962

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language and Communications Committee

Cynyrchiadau Ffilm a Theledu Mawr yng Nghymru / Film and Major TV Production in Wales

CWLC(5) FILMTV09

Ymateb gan Rhiannon Hughes / Evidence from Rhiannon Hughes

My name is Rhiannon Wyn Hughes MBE, FRSA. I am currently Festival Director for Cidwm Cymru/Wicked Wales, an International Youth Film Festival in Wales, which is also part of an international network of Festivals' Youth Cinema Network' YCN, with 30+ other Countries.

As part of our year round training programme in April 2017 we set up an affordable community mobile cinema in Rhyl supported by Film Hub Wales and Ffilm Cymru Wales and run by volunteers 'Rhyl Wicked Cinema'.

I have been active in public life in Wales for over 30 years, over 20 years as a local councillor which included many executive roles in regeneration, the arts, tourism, international relations and Leader of the Council. My national roles have included Vice Chair of the Arts Council of Wales, National Museums Wales Trustee, Vice Chair of Ffilm Cymru Wales and currently I sit on the advisory boards of the British Council Wales, Film Hub Wales, and trustee of Hijinx working with actors with learning difficulties

I very much welcome the opportunity to respond to this consultation process about the future of film and television in Wales. My comments will focus on my experience of working with young people who want to be part of the future creative industries in Wales.

My comments will be an honest reflection of my own personal experiences of working to support and inspire young people with experiences in the arts and media over the last 30 years at a community, national and International level.

More recently in the last 5 years I have attended 19 International Youth Film Festivals in 9 Countries to look at their successes and effectiveness in preparing young people for the industry, particularly looking at skills development, making the connections and showcasing their short films and their Countries on an international platform. I also looked at how they were funded and the support from Governments. All the areas which I believe are pertinent to this inquiry and in particular to developing a strong and sustainable media industry, by supporting the young people now who will be part of those future developments.

I need to make the point at this stage, of the 19 Festivals which I attended over 5 years and which screened thousands of films from all over the world only ONE film from Wales was screened.

Why is that, when the young people in Wales are making good films? Could it be the lack of a Youth Film Festival structure in Wales? Festivals in other Countries are valued and seen as benefiting local communities and economies, identifying new talent, an opportunity for international engagement and showcasing their Country on an international platform.

The successes and growth of the Festivals seem to be about their value and level of support.

The work we do as a small organisation, with big ambitions, run by volunteers is a challenge and opportunities are lost. The funding regime in Wales does not support the work we are trying to develop as most of our funding is project based and does not allow for building capacity or real growth.

Our work is totally in line with the aims of the new Welsh Government Economic Action Plan but it is all about developing young people rather than supporting business, and this is where it seems to fall through the funding gaps.

We are not quite education because we are working with but outside of the learning institutions, we are not quite tourism even though we have brought over 50 international guests to Wales over the last couple of years and taken the Welsh flag and brochures to 9 other Countries , we are not quite regeneration but we could be.

A graphic illustration of the difficulties in supporting young people was the demise of the South Wales young people's Festival ZOOM, working in areas of deprivation for 10 years, a wonderful success story providing the only film opportunities to young people in areas of deprivation but it could not survive.

We have skills shortages in Wales and at the same time young people desperate to get into the industry but don't know how and in North Wales we have the added geographical barrier.

Two examples we have managed

A meeting in Cardiff – Cost to a Cardiff young person £0, cost to a person from Rhyl with accommodation and train fare £140

Training event at the BFI – Cost to young person in London £30 Cost to a young person from Rhyl £241.50

WHAT NEEDS TO HAPPEN

New approaches new priorities and new values with regard to the future workers of the industry.

Unless there is a change of emphasis and we invest, value and support our young creatives outside of the learning institutions we will continue to have the skills shortages and deny enthusiastic young people the opportunity to enter the industry.

Festivals can be the conduit which helps to bring this about, let us learn from the countries that have moved so far ahead of Wales in supporting their young people and delivering successful vibrant industries.

If the Assembly would like to learn more from our successful International partners, I would suggest Nisse Koltze from Station Next, Denmark and Marija Ratkovic Vidakovic who was responsible for developing the successful Four River Festival in Croatia. There would also be an opportunity for a fact finding visit to Denmark in August when the Youth Cinema Network conference takes place.

Our Programme

2016–2018 – During this period we were able to connect and support young people in North Wales with skills training and visits to Festivals in Cardiff, Birmingham, Sheffield, London, Berlin, Greece, Ireland and Serbia

2018–2019 – We will lead an Erasmus+ project with Sweden, Greece, Ireland and Croatia. The project will develop an international network for young film makers and opportunities for exchange programmes.

Developing a project with Ireland creating short films in the Welsh and Irish language

Developing an animation project with Brazil making films about the myths and legends from each Country

Continue to develop our creative hub for young people in Rhyl, working with the Rhyl Little Theatre which is home to our cinema and our newly opened Wicked Film office which will be run by our young Programmers as part of a Film Hub Wales programme.

We want to also play an active role in helping with the regeneration of Rhyl through the creative industries.

If there is an opportunity I would be very happy to give evidence as part of the consultation exercise



Committee Chairs
National Assembly for Wales
Cardiff Bay
CF99 1NA

Your ref:
Our ref: EJ/LPR

15 May 2018

Dear Committee Chair

I write to you about our plans to reschedule the postponed Senedd Delyn event for the week commencing 25 June 2018.

As part of our programme we will host a series of activity to promote the Assembly's work, the Welsh Youth Parliament and mark the Centenary of the Women's Suffrage Movement. This will be complemented by outreach and education sessions with schools, colleges, youth groups, community groups, businesses and charities in the area. We will also have a presence at Mold Market during the week.

During previous Senedd@ initiatives, committees have held formal meetings and informal engagement sessions in community locations, to encourage people to participate in their work. Senedd Delyn provides an opportunity to raise your Committee's profile, and directly engage with local stakeholders and citizens. I appreciate that on this occasion there is limited notice to make arrangements but if you would like to get involved we are happy to assist. I intend on ensuring that greater notice is provided on upcoming Senedd@ programmes in future to allow as much opportunity to co-ordinate activity.

Thank you in advance for your co-operation.

Yours sincerely

Elin Jones AM
Llywydd

Croesewir gohebiaeth yn Gymraeg neu Saesneg / We welcome correspondence in Welsh or English

Agenda Item 9

Document is Restricted