

If you would like to **re-enter** the consultation survey to review or edit your responses, please cut and paste the link below into your browser address bar:

http://survey.qualtrics.com/SE/?SID=SV_6m2kZBqgmFzxYw&Q_R=R_8eMaBiUW3tvEagc&Q_R_DEL=1

This link is unique to your response.

Below is a summary of your responses

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Welcome to the Film Policy Review Consultation

Introduction

This is an opportunity for you to feed into the Government's Review of Film Policy, and to influence the way in which the Government supports and interacts with your industry in the future.

An industry-led Panel, chaired by former Culture Secretary Lord Smith, is currently seeking views on a range of issues which broadly cover the progress of a film from development to exhibition.

This survey is just one means of collecting evidence; we will also be seeking stakeholders' views through meetings and consultations over the next 11-12 weeks.

This survey is divided into themed sections. Please answer as many questions as you wish, but if there are subjects about which you do not hold strong views, feel free to skip them.

When you answer some questions a text box will open, allowing you space to explain your answer. If you wish to stop and return to the survey later you will be able to do so, as long as you are using the same computer on which you started.

A Word version of the questionnaire is available at the link at the foot of this page for you to download and use as a discussion document. When you have agreed your responses with colleagues please enter them via this survey. You will have the opportunity to save a copy of your response as a PDF document at the end.

We appreciate that your time is valuable and thank you for your contribution to this review.

Industry stakeholders please note: Whilst the Film Policy Review is independent and entirely neutral, to avoid consultation overlap all relevant findings from this survey will be shared as appropriate with the BFI to inform their forward planning work. The Film Policy Review panel is working very closely with the BFI to ensure the review provides the fullest possible evidence base on which to build the BFI's future strategy.

To review the questionnaire before filling it in download it here:

http://www.culture.gov.uk/images/consultations/Film_Review_questions.rtf otherwise press the arrow button below to continue to the online questionnaire.

It is also available from the Film Review consultation webpage on the [DCMS website](#).

NOTE: When you reach the end of the survey you will be provided with a unique link for your response. You can use this link to return to the survey to edit your response.

Please note responses to this consultation may be published, unless you ask us not to do so. In addition, under the Freedom of Information Act 2000, all information in responses, including personal information, may be subject to publication or disclosure. If any correspondent requests confidentiality this cannot be guaranteed, and will only be possible if considered appropriate under the legislation.

If you have any problems with accessing the survey, please contact the survey manager Adam C Cooper via adamc.cooper@culture.gsi.gov.uk

About You

Please tell us about your area of professional experience or expertise. This will help us when we analyse all the responses to give a fair and accurate picture of all stakeholders' views.

Please check the appropriate box(es):

- | | | |
|---|---|--|
| <input type="checkbox"/> Audience | <input type="checkbox"/> Film Education provider | <input type="checkbox"/> Producer |
| <input type="checkbox"/> Creative Talent (e.g. writer, actor, director, editor, designer, composer) | <input type="checkbox"/> Film Skills provider | <input type="checkbox"/> Professional Services Advisor (e.g. entertainment lawyer, talent agent, accountant) |
| <input type="checkbox"/> Distributor | <input type="checkbox"/> Financial investor in film | <input checked="" type="checkbox"/> Public Organisation |
| <input type="checkbox"/> Exhibitor | <input type="checkbox"/> Industry trade body | <input type="checkbox"/> Sales Agent |
| <input type="checkbox"/> Film Archives | <input type="checkbox"/> Post production | <input type="checkbox"/> Other :
<input type="text"/> |
| <input type="checkbox"/> Film Crew | | |

If you would like to tell us who you are or the name of your organisation, please enter this in the boxes below.

Your name

Name of your organisation

If you want your personal details to remain anonymous if published, please indicate below.

- By ticking this box, I indicate that I want my response to remain anonymous

Your overall view

This initial part of the consultation is aimed at getting your overall view on the major challenges and opportunities confronting the film industry. After these questions, there are more detailed sections covering in depth the different areas of the industry.

What do you think are the key global challenges affecting the film industry in the next five years?

As the film industry becomes increasingly globalised, maintaining the balance between commercially rewarding production and the benefits of inward investment will have to be balanced against the importance of meeting the real, but commercially marginal demand for local, regional, and national content.

We feel this is particularly relevant in the case of children and young people.

How can the British film industry best prepare to address these challenges?

By accepting that there are differing needs and that both commercial and the commercially marginal merit support.

Your overall view

What do you think will be the main new opportunities for the global film industry in the next five years?

There are new markets opening in China and Asia which we need to understand. We also need to take advantage of new technology in terms of distribution and exhibition. The children's media industry in the UK is already particularly well-placed if supported, as it has to in greater part be internationally focused and engaged in co-production and export. Kids media can lead the way.

How, if at all, does the British film industry need to change to take advantage of these opportunities?

Flexibility and minimal bureaucracy will be crucial.

Choose the areas to answer

In order to get the best information from all those with an interest in the outcomes of the review, we have created a detailed survey covering a range of areas important to the film industry.

By default you will go through all of them, but if you prefer to answer questions only on an area you feel you know most about, or of direct interest to you, you can do so.

Simply **untick** the areas below you do **not** wish to answer, and you will **not** see those questions.

- | | |
|--|--|
| <input checked="" type="checkbox"/> Development (10 questions) | <input checked="" type="checkbox"/> Talent Development (9 questions) |
| <input checked="" type="checkbox"/> Production (13 questions) | <input checked="" type="checkbox"/> Audience Development, Film Education and Heritage (15 questions) |
| <input checked="" type="checkbox"/> Distribution (12 questions) | <input checked="" type="checkbox"/> Innovation and Future-proofing (7 questions) |
| <input checked="" type="checkbox"/> Exhibition (6 questions) | <input checked="" type="checkbox"/> Finance (6 questions) |
| <input checked="" type="checkbox"/> UK Film and the International Market (8 questions) | <input checked="" type="checkbox"/> UK Film in the Nations and Regions (2 questions) |

Do you think that the way Lottery funding is used for development needs to change in any way?

- Yes
- No
- Don't know

Development

Why do you think that?

Government backing gave the film industry the confidence to compete and take risks. Unfortunately there was not the same level of support for children's films and government has still to address this problem.

Development

There have been past Lottery-funded initiatives offering support to companies for 'slates', or a number of projects, as opposed to 'single project' support.

Do you think this is something to be considered in the future?

- Yes
- No
- Don't know

Development

Do you think that script content being developed in the UK should reflect our diverse population in the 21st Century?

- Yes
- No
- Don't know

Development

Why do you think that?

15% needs to be ring-fenced for children's films.

Because the stories we tell need to reflect the experiences of everyone living in this country, and of course that includes the 18 % of the population under the age of 16.

Development

If you have any other suggestions for improving the UK film industry's approach to script development, please write them in the box below.

We would urge the panel to examine the current practice in Denmark as an example, where 25% of public film funding is ring-fenced for the production of children's films and administered through the Danish Film Institute. These films take a healthy 38% of the box office and although the language issue plays a part in their success, the principle is sound. Children make up approximately 18% of the UK population and 100% of our future, and those statistics must be reflected in any reforms of film financing.

Production

What do you think is the most important issue to be addressed in the future deployment of public funds for production of British films?

Please explain your answer, outlining how you think the issue might best be resolved.

The children's issue is not the most important - but it should be considered EQUALLY important to other interest groups. 18% of the population deserve to be taken seriously.

Production

Do you think that the way Lottery funding is used for production of British films needs to change in any way?

- Yes
- No
- Don't know

Production

Why do you think that?

We believe that a proportion of lottery funding should be ring fenced for the production of films for children which are relevant to their lives and culture

Production

Should development and production support for British films be in one fund or more?

- One fund
- More than one fund
- Don't know

Production

Why do you think that?

The UK children's audience is underserved and children's films are hard to finance in competition with the main stream. A separate fund would support and protect this genre.

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Production

Government would like to help build viable independent UK film companies. How can this best be achieved?

For example, should Government be developing policy to focus support on companies as well as individual productions?

Production

The level of Tax Relief itself is not within the scope of this Review.

However, do you think the way film Tax Relief is used needs to change in any way?

- Yes
- No
- Don't know

Production

Do you think the role of the UK broadcasters in the film industry needs to change?

- Yes

- No
- Don't know

Production

Why do you think that?

The UK broadcasters have given very little support to children's film in recent years. At the same time there has been a reduction in UK TV drama for children. It would be mutually beneficial to both parties and in the interest of the audience to co-operate more. This happens with success in Germany for example.

Production

Should the closer integration of production companies with distribution be encouraged?

- Yes
- No
- Don't know

Production

If you have any other suggestions for improving the way funding for production of British films is used to benefit the creative community and British audiences, please write them in the box below.

Distribution

What do you think is the most important issue to be addressed regarding the UK film distribution business?

Please explain your answer, outlining how you think the issue might best be resolved.

As far as children's films are concerned, there is a problem in that most films are released in school holidays, which means that there is enormous competition from family blockbusters and franchise films. Independent UK films stand little chance of getting noticed.

Distribution

Do you think Lottery funding for distribution needs to change in any way?

- Yes
- No
- Don't know

Distribution

Why do you think that?

The solution will not come from the top down but from grass roots initiatives and small scale experimentation. The lottery fund will have to take risks to support new approaches and accept that not all of the ideas will deliver.

Distribution

An aim of Government policy since 2000 was to increase the market share of UK films in the UK market.

Should this still be an aim?

- Yes
- No
- Don't know

Distribution

Why do you think that?

A strong UK film sector is important in both economic and cultural terms. It is particularly relevant to children who are impressionable and who can become imprinted with the image that all film is from the USA, stifling creative ambition, and diminishing the relevance of film in their lives.

Distribution

What are the implications of new distribution models now entering the industry?

Hopefully they will enable the wider distribution of smaller scale films for children, which miss out within the current distribution scenario.

If you think Government has a role in addressing these implications, please tell us what you think that should be in the box below.

Distribution

Is there a role for Government in stimulating digital innovation in distribution?

- Yes
- No
- Don't know

Distribution

Why do you think that?

It's a risk taking area and if left to the market the UK will simply lag behind. Despite considerable effort on the part of government, stimulus is still needed to make this move forward.

Distribution

Do you think Government policy in relation to film piracy needs to change in any way?

- Yes
- No
- Don't know

Distribution

If you have any other suggestions for strengthening the UK's distribution sector, please write them in the box

below.

Exhibition

What do you think is the most important issue to be addressed for the future of theatrical exhibition of films?

Please explain your answer, outlining how you think this issue might best be resolved.

The lack of UK independent film for young people

Exhibition

Is there a role for Government in stimulating innovation in relation to digital technologies in the exhibition sector?

- Yes
- No
- Don't know

Exhibition

Why do you think that?

The uptake of digital distribution should make exhibition of more independent film more viable.

Exhibition

Is there a role for public funding of independent cinema exhibition?

- Yes
- No

Don't know

Exhibition

Why do you think that?

Currently the only way children get to see stimulating and challenging independent film is in film festivals aimed at them. The films are inevitably from other territories as (embarrassingly) we don't make any. BUt now even fewer children see the Danish, Dutch, Canadian, and German children films as funding for children's film festivals was "rationalised" by UKFC. As an example, the Showmotion Festival in Sheffield which welcomed over 8000 children has shrunk to a couple of films shown occasionally rather than a two week programme..

Exhibition

If you have any other suggestions for how Government policy could change in relation to the exhibition sector, please write them in the box below.

Support film Festivals for children, increase the number and geographical spread.

UK Film and the International Market

What do you think is the most important issue to be addressed for the future of the UK's relationship with the international market?

Defending the unique cultural voice of British story-telling.

UK Film and the International Market

Is there a need for the UK to engage more proactively with European initiatives relating to film?

- Yes
- No
- Don't know

UK Film and the International Market

Why do you think that?

There are opportunities for co operation and co production within Europe which can be built on without diluting the cultural message. In the children's field Scandinavian film production has a long and healthy history and there would be opportunities to build new partnerships based on the audience focus.

UK Film and the International Market

Do you think co-production (as distinct from inward investment) is an important business for British film?

- Yes
- No
- Don't know

UK Film and the International Market

Why do you think that?

In certain circumstances co production can be a valuable source of funding but not all films are suitable for co production. The key question is the focus of the story. A story that is culturally specific risks losing its identity if it has to be adapted for an international market.

UK Film and the International Market

How can Government and industry ensure we engage effectively in new and emerging markets – for example, China and India?

The children's sector is already engaged widely in markets around the world. Co production is growing with Indian and Chinese animation production companies, developing out of the recent tradition of animation servicing coming from these countries. It is interesting to note that a Chinese content delegation from television broadcasters, animation producers and internet portals focused on children attended the Children's Media Conference in Sheffield this year, where they were able to meet over 750 delegates from across film, TV, interactive, games, licensing and publishing - and they intend to return in 2012. The children's media sector is engaged. Collaboration in film is a natural next step.

What do you think are the minimum requirements for the publicly-funded UK film presence at key international markets and/or festivals? Please explain your answer.

UK Film and the International Market

How can Government strengthen inward investment? Please explain your answer.

Continue/enhance tax incentives.

Talent Development

Do you think enough is being done to find and nurture exceptional filmmaking talent amongst children and young people, compared to other art forms (for example, dance, music or theatre)?

- Yes
- No
- Don't know

Talent Development

What more do you think could be done to nurture talent?

There are a number of good schemes and initiatives, including First Light, but it is important that professional standards are sustained by real work and that false expectations are not raised in terms of future job opportunities.

Talent Development

There is a view that in the UK, we do not have enough cross-sectoral expertise or sectoral integration.

How can we ensure that talented individuals work together across sectors?

Better co operation between all sectors of media/moving image could be beneficial but entrenched barriers need to be broken down. Again the children;s sector is making significant strides in this area. The pan-media nature of the national industry Conference (the Children's Media Conference in Sheffield) is exemplary and leads the way in recognising that story and brand cross platforms, that audiences are using multiple sources for their media experiences, and that shared experience and innovative partnerships are the way forward for industry survival. Support for such events is vital as they act as the seed for business development and creative release.

What role, if any, is there for public funding to facilitate this?

There is a role as this is the seed-bed of innovative thinking and new practice.

Talent Development

There is a view that UK talent has historically drained away to Hollywood following initial success. Do you think this is true?

- Yes
- No
- Don't know

Talent Development

How can our film schools best prepare for the challenges and opportunities of the digital age?

How can Government and industry ensure that talent being developed in the UK truly represents the diverse population of the country?

Talent Development

How can Government best support and strengthen the current UK skills strategies for film? Please explain your answer.

Audience Development, Film Education and Heritage

What do you think the role of Government should be in enabling the continuing development of film culture in the UK?

Public money should be made available to support film culture and heritage. But more importantly, a life-long relationship with film starts in childhood - this needs to be supported through production funding, in an area where there is no indigenous production - children's movies.

Audience Development, Film Education and Heritage

What are the barriers to attracting new and wider audiences to a much broader range of historical and contemporary film?

Mainly lack of awareness and access. It is interesting to note that the Film Club scheme for promoting film viewing in schools and after school clubs is an unambitious project which deals mainly in contemporary film, does not deal in media literacy, or develop media competencies. It is an opportunity missed.

Should funding and support be provided to address these barriers?

Yes

Audience Development, Film Education and Heritage

What should the role of film education be for different audiences at different stages of their lives?

Very important at all stages but especially for children and young people. They need to be made aware of film heritage, they need to enjoy contemporary movies in an informed way - as discerning viewers (that can and should be learned), they need to be made aware and empowered to use production techniques - not necessarily as a career option, but as engaged and informed citizens of the future..

Audience Development, Film Education and Heritage

What measures, if any, would be appropriate to ensure the continued development of film knowledge and learning across all education sectors?

It needs a comprehensive and interactive delivery of an approach to film which is about viewing, understanding, and participating. The current educational initiatives are too piecemeal to be effective.

Audience Development, Film Education and Heritage

Do you think there is enough available film material that speaks to people from diverse communities, and to children and young people?

No, especially for children and young people where provision is dominated by big franchises and international blockbusters, leading to a lack of smaller scale, culturally relevant, contemporary stories. This becomes acute when dealing with children in disadvantaged households.

Audience Development, Film Education and Heritage

What should the TV broadcasters' role be in developing audiences for film culture in the UK?

They have a big part to play especially in terms of wider dissemination of more minority interest content.

Audience Development, Film Education and Heritage

What role could emerging and social media play in developing further opportunities for learning and audience development?

There are clearly tremendous opportunities for marketing films and engaging with the audience, particularly with respect to children and young people. Again, these ideas will come from small scale innovation and not from policies set by government or large public organisations.

Audience Development, Film Education and Heritage

What interventions (e.g. public/ private partnerships) are needed to make the UK's film heritage more easily

accessible by the widest audiences?

The Children's Media Foundation now holds the archive of Children's Film Foundation films from the 1950's - 80's and has partnered with BFI for their storage and potential niche distribution. The CMF sees its role long term as "holding the history" of film television and other media for children, but funding for that is an issue.

Audience Development, Film Education and Heritage

Do you think the intellectual property regime needs to be changed to provide better access to the UK's rich screen heritage?

- Yes
- No
- Don't know

Audience Development, Film Education and Heritage

Do you think Film should be included in the National Curriculum?

- Yes
- No
- Don't Know

Audience Development, Film Education and Heritage

Do you think there are issues in the teaching of film across the Further Education and Higher Education landscape that need to be addressed by the film policy review?

- Yes
- No
- Don't know

Innovation and future proofing

What in your view are the main obstacles to change in the British film industry?

Innovation and future proofing

With the emergence of new digital technologies, consumers have an increasing array of choice for how they consume content.

What, in your view, is the most important challenge in this specific area for the British film industry?

What, in your view, is the most important opportunity in this specific area for the British film industry?

Innovation and future proofing

How, if at all, does the intellectual property regime need to be changed to support future growth and innovation in the British film industry?

Innovation and future proofing

What, if any, changes are needed in workforce skills to support future growth and innovation in the British film industry?

Innovation and future proofing

What opportunities do you see arising for the British film industry from increasingly convergent digital devices, applications and content?

Finance

What are the barriers to investment in the creative content industries, and in particular film, in the UK?

What could we do to address these barriers?

Finance

How might Government incentivise the private sector to invest more in the British film industry?

Finance

How can Government and industry ensure that UK film makers benefit from the success of their films?

Finance

How do you think recouped funds from public investment might best be re-invested for the benefit of UK film?

Finance

Is there a need to simplify the process for public funding of British films? Please explain your answer.

UK Film in the Nations and Regions

Do you think current Government policy in relation to film throughout the Nations, and Regions outside London, could be strengthened?

- Yes
- No
- Don't know

Thank you for taking the time to answer this consultation.

On the next page you will be given a unique link for your response
and a chance to review and download your response via PDF

Having technical problems?

Contact the survey or policy manager via adamc.cooper@culture.gsi.gov.uk or james.butler@culture.gsi.gov.uk



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