

National Lottery Strategy

Screen Culture

/2033

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BFI National Lottery Strategy

National Lottery funding has played a transformative role in the UK's screen sectors. It has nurtured filmmakers and creative risk-takers, helped develop our world-class workforce, inspired young people, and connected audiences to a rich range of screen culture – in a way that the market cannot deliver. Over the next 10 years, we want to build on this foundation to continue this legacy, build on the opportunities for growth and explore new avenues for creativity in the screen sector.

The way we tell stories and experience them on screen is evolving rapidly with the growth of video games, virtual production, XR, immersive and new forms. As creators cross into new frontiers, we need to reflect and embrace this wider range of work as well as the ways that people can experience them on screen.

Our new **BFI National Lottery Strategy 2023–2033** responds to these changes. It will govern and shape our funds and programmes over the 10-year period. **The first BFI National Lottery Funding Plan** will start in April 2023 and covers the first three years of the strategy, with subsequent funding plans allowing us to adapt funds and programmes as screen culture evolves.

The BFI National Lottery Strategy and Funding Plan also form an important part of **Screen Culture 2033**, the wider corporate strategy for the BFI. We are launching both strategies and the funding plan simultaneously. Screen Culture 2033 sets out the BFI's plans as a cultural organisation and a charity – from our cultural programming, to our estates, to our digital services such as BFI Player. Taken together, Screen Culture 2033 and the BFI National Lottery Strategy and Funding Plan will set out how we will deliver on our vision to transform access to supported programmes, screen culture, and jobs across the whole of the UK over the next 10 years.

To develop a long-term National Lottery strategy and funding plan that would deliver the greatest possible benefit to the public and the sector, we consulted extensively over a 13-month period with hundreds of screen sector stakeholders and more than 2,000 members of the public across the UK. We also evaluated a wide range of our current National Lottery-funded activity to make sure our strategy was based on solid evidence.

Every investment we make over the next 10 years will have to demonstrate how it delivers against our new strategy. As we head into this period, our available BFI National Lottery funding will be approximately £45m a year, which is 10% lower than during our previous strategy, *BFI2022*. As a result, it is even more important that every investment we make delivers the greatest possible return to the public.

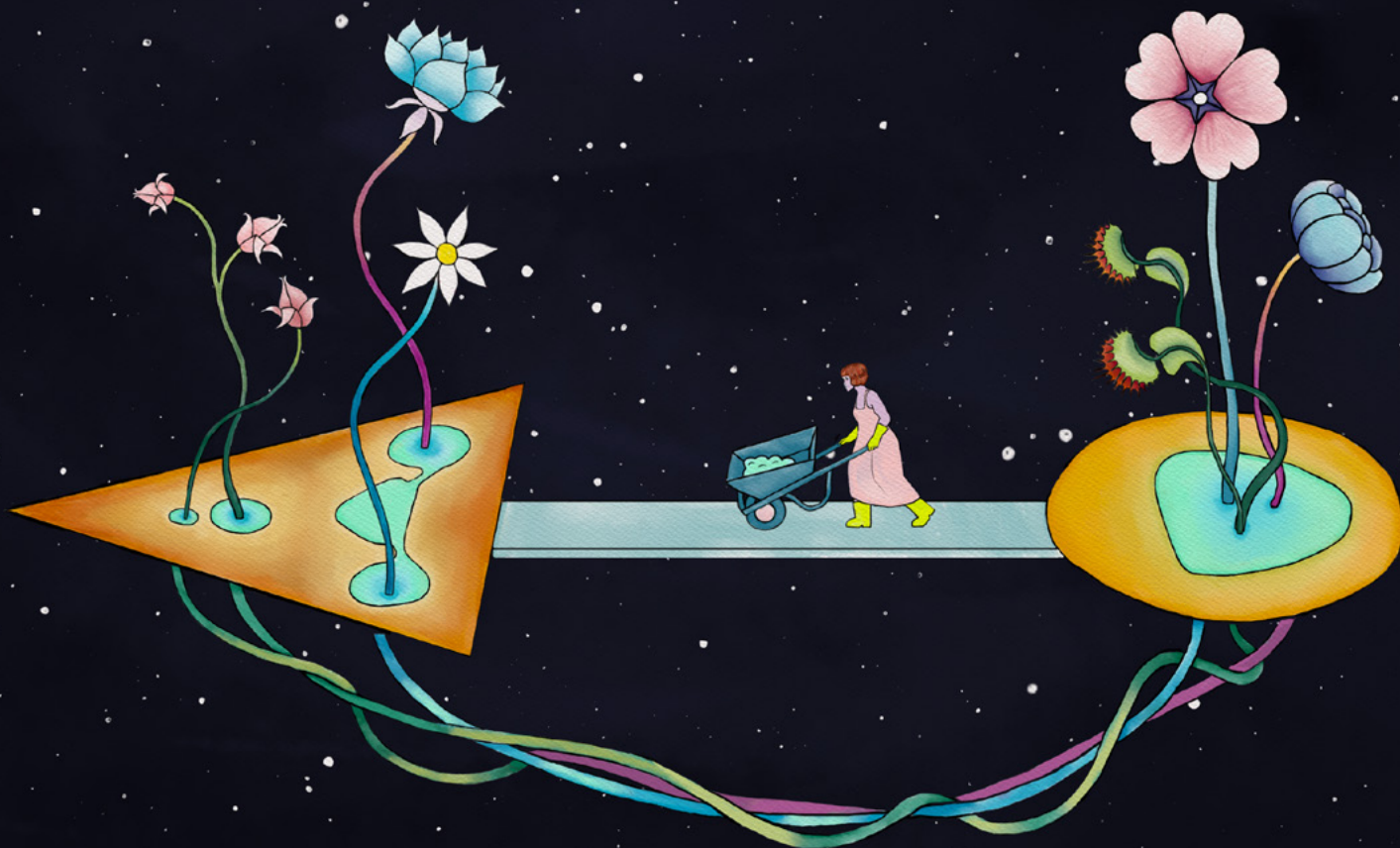
We will not be able to deliver on this strategy on our own. We can only achieve this through partnerships with a network of external organisations who will be central to how we deliver these funds and programmes over the next 10 years. Through collaboration, we will ensure our funded activity draws on the wide-ranging knowledge and experience of people in every part of the country and responds to the needs of the regions and devolved nations of the UK.

This strategy comes at a moment when cultural, economic and societal factors are having a seismic impact on the screen sector, independent film, and screen culture as a whole. This will present huge challenges but also enormous and exciting opportunities. We will continue to work to understand the need for National Lottery intervention across the broader screen sectors – from television and video games to interactive and immersive work alongside independent film, which historically has been the focus of this support.

We thank everyone who has given their time to help us develop and deliver this strategy for the 10 years ahead.

Tim Richards, Chair BFI
Ben Roberts, Chief Executive, BFI

Foreword



Gardening
(dir. Sarah Beeby)
Supported by the BFI
Short Form Animation Fund

This document sets out the BFI's National Lottery Strategy for the period April 2023 to March 2033. It details the aims and objectives that will guide BFI National Lottery funding over the next 10 years.

This document also outlines our role as a National Lottery distributor, and how we consulted widely to develop this strategy.

This strategy will work hand-in-hand with a series of funding plans that we will publish over the 10-year period. These plans will detail the specific funds and programmes we will use to deliver the strategy, spanning shorter periods of time. The first funding plan covers the three-year period from 2023 to 2026 and is available to read [here](#).

The strategy is a living document. We will return to it throughout the strategy period to make sure it remains fit for purpose as the landscape continues to shift.

About this Document

Background and context

About the BFI

The BFI was founded in 1933 and is governed by our Royal Charter. Over the past 90 years we have grown in our role as a cultural charity, a distributor of National Lottery funds and as the UK Government's lead body for film and the moving image.

We are a community of over 700 people who are passionate and knowledgeable about film, television and the moving image. And we are committed to ensuring a positive and accessible screen culture for all.

Our people work in one of the following areas:

- **Public Programmes & Audiences**
- **Knowledge & Collections**
- **Corporate & Industry Affairs**
- **Technology & Digital Transformation**
- **Fundraising & Enterprise**
- **Finance, People & Business Operations**
- **Chief Executive's Office**

We currently operate five sites:

BFI Southbank: Originally opened in 1957 as the UK's National Film Theatre, this is our main public venue. It hosts four cinema screens, the BFI Reuben Library, our mediatheque, exhibition spaces, bars and restaurants.

BFI IMAX: Our iconic single-screen IMAX cinema contains the largest screen in the UK at 20 by 26 metres. It is frequently one of the best-performing IMAX sites in the world.

BFI J Paul Getty Jnr Conservation Centre:

The BFI National Archive's main 11-acre site, at Berkhamsted, Hertfordshire. It contains interconnected collections storage, laboratories and bespoke collections processing buildings.

BFI Master Film Store: Our 21-acre site in Warwickshire, near Gaydon, provides state-of-the-art storage facilities. It holds the national collection of film masters, as well as other key collections from our partners.

BFI Stephen Street: Our headquarters in central London since 1987, home to two viewing theatres and specialist research viewing facilities.

As a registered charity, established by Royal Charter, we are governed by a Board of up to 15 Governors. They bring a range of business and creative insights, and contribute significant expertise from across the screen industries. They include representatives from Wales, Scotland and Northern Ireland.



We want to create the conditions in which screen culture and the UK's screen industries can thrive – across the UK and around the world.

Future Film Skills Trainees attending the premiere of *Solo: A Star Wars Story* with Thandiwe Newton and Phoebe Waller-Bridge at BFI Southbank

We will do this by:

- **Growing and caring for the BFI National Archive**, the world's largest film and television archive
- **Offering the widest range of UK and international screen culture to audiences** through our online and in-venue programmes and festivals
- **Using our knowledge to educate and deepen public appreciation** and understanding of film, TV and the moving image
- **Supporting creativity** and actively seeking out the next generation of UK creators
- **Working with the government and industry** to ensure the continued growth of the UK's screen industries

Our mission

BFI National Lottery funding

Under the National Lottery etc. Act 1993 (as amended), proceeds from the National Lottery are split between a number of 'good causes'. This includes the arts, sport, national heritage and beyond.

The BFI acts as the UK-wide distributor of National Lottery good cause funding for film.

The BFI is an arms-length body supported by the Department for Digital, Culture, Media & Sport. We invest money from the Government as well as National Lottery funding to achieve our mission and aims.

The National Lottery etc. Act 1993 (as amended) sets the terms for how the BFI awards National Lottery funding. This includes through directions issued to the BFI by the Secretary of State for Digital, Culture, Media & Sport, which you can find [here](#).

These directions set out a number of ways in which National Lottery funding can deliver benefit to the public, including:

- to involve the public and local communities in making policies and setting priorities for how we use this good cause funding.
- to encourage new talent, innovation, excellence and to help people to develop new skills.
- to ensure that film is central to the lives of UK citizens, and to improve the quality of British film and raise its profile in the marketplace.
- to inspire children and young people.
- to improve community cohesion and/or social inclusion.
- to unlock film heritage for everyone in the UK.
- to increase access and participation for those in sections of society who do not currently benefit from opportunities available.
- to help the sector develop sustainably.
- to support equality of opportunity across the UK.

This National Lottery Strategy has been developed in consultation with the public and people working across the screen sector.

What we mean by a National Lottery Strategy (2023–2033)

This National Lottery Strategy sets out what the BFI will aim to achieve through investment of National Lottery funding over the next 10 years.

The strategy sets out these aims within a framework that comprises:

- cross-cutting **principles** that apply across every area of National Lottery funding.
- **objectives** relating to the major ambitions for where we would like to see the sector in 10 years' time.
- **outcomes** focusing on the results that need to be delivered to realise the objectives.

We explain this framework in more detail on [page 14](#) of this document.

All activity supported using National Lottery funding over the next 10 years will need to deliver against this framework. We will return to the framework over the strategy period to make sure it remains fit for purpose as the landscape continues to shift.

What we mean by a funding plan

We published this National Lottery Strategy alongside the first in a series of funding plans. These plans sit beneath the strategy and set out how we will use National Lottery funding to deliver against the strategic framework. The plans will each cover a period of three or four years and will set out the specific funds and programmes that the BFI will run over this period.

Running shorter funding plans will allow us to improve how we deliver against the strategy over time. We will be able to adapt or introduce new funds and programmes as we evaluate which are effective, and as the needs of the screen sector evolve. It will also allow us to tailor programmes and delivery as the amount of available funding changes over time.

Our first funding plan covers the period 2023–2026. The plan accounts for a reduction of around 10% in the levels of National Lottery funding available as we enter the strategy period. You can find the plan [here](#).

How we have developed this National Lottery Strategy

We have undertaken an extensive process to develop this National Lottery Strategy, including phases of consultation with both the public and the UK screen sectors (including film, television, video games and interactive and immersive) on their priorities for the next 10 years.

Phase one: initial evidence gathering (Aug 2021–Jan 2022)

First off, we gathered as much information as possible on public and sector priorities for National Lottery funding. We did this in a number of ways:

■ **We consulted widely.** We consulted more than 2,000 members of the public and around 300 sector stakeholders on their priorities for funding over the next 10 years. This first round of consultation took place from August to October 2021 and produced a rich range of insights. We published findings as ‘Next Up Pt. 1’ [here](#).

■ **We talked to wider stakeholders.** This included people working in related areas, but not within the screen sector itself. For example, we spoke to schools and education providers across the UK about how funding can help children and young people connect with screen culture both inside and outside the classroom.

■ **We gathered research and analysis on key questions.** We collected and reviewed more than 50 pieces of research and analysis on the current status and future trajectory of the UK screen sectors and its audiences.

■ **We evaluated programmes supported through BFI National Lottery funding under BFI2022.** This helped us understand what has worked well in the past, what could improve, and where the sector will need different support in the future.

Phase Two: testing and refining our thinking (Jan–Sep 2022)

We developed a draft framework of principles, objectives and outcomes based on this evidence. We developed this framework in line with the HM Treasury Green Book, which provides guidance on designing programmes. We published the draft framework in April 2022.

Since publishing this draft, we have refined the framework in a number of ways:

We ran a second round of consultation.

We asked people whether the framework was fit for purpose, whether there was anything missing, and whether we should make any changes.

We offered an online survey on the draft framework, which was open to anyone to contribute or comment on over a 4-week period. We also held a series of online meetings from 14 cities across the UK. These sessions gave people the chance to share their thoughts on how well the draft framework reflected their needs. We held these meetings in:

■ BELFAST ■ BIRMINGHAM ■ BRADFORD
 ■ BRISTOL ■ CARDIFF ■ GLASGOW
 ■ LIVERPOOL ■ LONDON ■ MANCHESTER
 ■ NEWCASTLE ■ NORWICH ■ NOTTINGHAM
 ■ PLYMOUTH ■ SHEFFIELD ■

We also ran sessions on key areas of focus, including young people, video games and interactive content, and equity, diversity and inclusion.

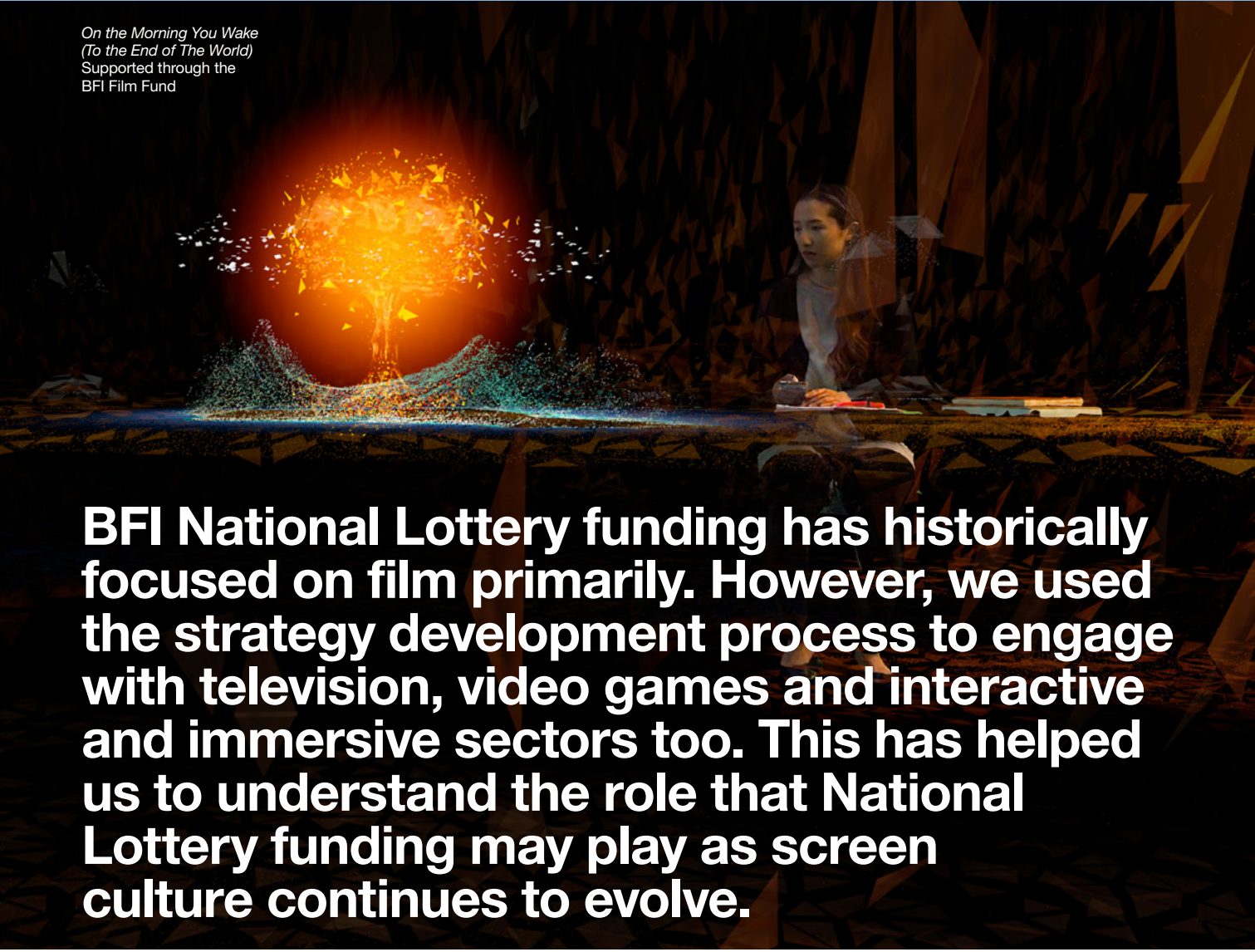
Integrating further insights. We continued to amend the strategy as new research and insight became available over this period. This included:

- **BFI Skills Review.** In 2021 the Department for Digital, Culture, Media and Sport (DCMS) commissioned the BFI to undertake a skills review, focusing on scripted film and high-end television physical production. We published the findings in June 2022, which are available [here](#).
- **Economic Review of UK Independent Film.** The BFI worked with Alma Economics on a new report on the revenue models in independent film. The report set out key opportunities and challenges currently facing the sector. We published this in July, and is available [here](#).

- **BFI Diversity Standards Review.** Consultancy firm New Inclusion reviewed the BFI Diversity Standards to make sure they remain fit for purpose in the future. New Inclusion worked with key stakeholders to do this. We will shortly launch a new set of Standards, and will use them as we move into the new strategy period from April 2023. The Standards will be subject to further review over the strategy period as work in this area continues.

- **Further evaluation.** We continued to evaluate BFI2022 programmes over this period, and drew on their findings as we developed the strategy.

*On the Morning You Wake
(To the End of The World)*
Supported through the
BFI Film Fund

A woman with dark hair is sitting at a desk in a dark room, looking towards a glowing, abstract digital tree structure. The tree is composed of many small, bright orange and yellow particles, creating a vibrant, fiery effect. The background is dark with some geometric shapes. The overall scene is dimly lit, with the primary light source being the glowing tree.

BFI National Lottery funding has historically focused on film primarily. However, we used the strategy development process to engage with television, video games and interactive and immersive sectors too. This has helped us to understand the role that National Lottery funding may play as screen culture continues to evolve.

What we mean by screen culture

‘Screen culture’ sets the scope of work that we will support using National Lottery funding. By this term we mean film, television, video games and interactive and immersive work. We will focus on creative work made for these media, whose goal is to engage people’s imaginations. This includes pieces that tell a story, build new worlds, or to get people thinking creatively. We will focus on everything from the earliest film titles held in archives across the UK, through to brand new works being made every day. Our definition includes film, television, video games and emerging forms like VR and AR, as well as factual and fictional works. But this list is not exhaustive.

Creators the world over use screens to capture peoples’ imaginations in vastly differing ways. They are making work in mature formats such as film, TV and video games; to emerging areas such as VR and AR; through recording and creating on their smartphones or bringing new life to heritage works through creative reuse. The creative potential of these sectors is growing at an ever-faster rate. Technology is evolving, and people are experimenting with how they build new

worlds and engage their audience. They are exploring different narrative and aesthetic techniques, and how to blend them together in their work.

Taking an open approach to ‘screen culture’ will allow us to move with the times. It will help make sure National Lottery funding can adapt as new ways of creating and experiencing emerge. It will help us keep pace with the needs of the public and the sector.

We will only ever use National Lottery funding to support work that benefits the public, and where there is evidence of need for good cause funding. We will not invest in areas where funding is already available from the commercial market. For example, we may fund the preservation of television as part of the UK public’s moving image heritage, but we would not invest in HETV production, where commercial funding is readily available.

We will revisit this definition over the 10-year strategy period to make sure it is still fit for purpose. We will also design the shorter funding plans that sit underneath the strategy to deliver support in places where it is needed most.

Setting the parameters for our National Lottery Strategy

What we mean by the screen sector

By ‘the screen sector’ we refer to any person or organisation working in film, television, video games and interactive and immersive. This includes people working across the value chain, and in new and emerging creative fields. It includes, but is not limited to, those developing or producing new screen works; distributors and sales agents; exhibitors and festivals; those working to collect and preserve titles; education, skills and training providers; facilities and studio spaces; screen agencies and trade associations; and the wide range of infrastructural services designed to support creative moving image storytelling.

What we mean by children and young people

When we talk about children, we mean anybody aged up to 16 years old. By young people, we mean those aged 16–25.

How National Lottery support for video games will evolve over the strategy period

The BFI’s Corporate Strategy sets out how we will expand our work in this area. This includes by working in partnership with industry leaders and building our own expertise and capacity over the next 10 years. National Lottery funding will have a role to play in this process, and we will seek to increase the level of support on offer for video games over time. But this will be subject to establishing clear evidence of need as well as the level of National Lottery funding available.

As we move into the strategy period, the amount of National Lottery funding available to the BFI is around 10% lower than over the last five years. In addition, UK independent film faces clear challenges in the years ahead. This means our support for video games will need to start small, focusing on a limited range of areas in the first funding plan. We will then scale this support over time, subject to available funding and clear evidence of need. As set out above,

we will only ever invest where benefit will be delivered to the public. We will not invest in areas where funding is already available from the commercial market.

More detail on which National Lottery-funded programmes will cover video games will be set out in our funding plans.

How we will work in partnership across National Lottery programmes

Partnership working will be central to how we deliver National Lottery funds and programmes over the next 10 years. National Lottery funding can be used to provide cash or ‘in-kind’ awards to beneficiaries or to deliver services to them. We will collaborate with a network of other organisations to make sure that funded activity is designed and delivered drawing on the vast range of knowledge and experience held by people working across every part of the country. By working collectively, we can help make sure funding delivers the greatest possible benefit to the public and to the sector in a number of ways:

- **Letting experts take the lead.** Achieving our objectives for National Lottery funding over the next 10 years will involve work across a wide range of areas – from education and skills, through to audience and talent development as well as heritage, research and international work. Partnering with organisations that are highly specialised in these fields with a track record of delivery, or else with organisations to help them build expertise in an underserved area, will help the public feel the greatest benefit possible. It will also make sure there is a variety of perspectives involved in the process of decision-making around National Lottery funding.

- **Tailoring support across the four nations of the UK.** The BFI has a remit to administer National Lottery funding on a UK-wide basis. Many of the needs of the public and industry around National Lottery support for film and the moving image are common right across the UK. But it is essential that our funding responds to those areas where needs and context differ too.

England, Northern Ireland, Scotland and Wales have different offers in terms of screen culture. They have different demographic makeups and different indigenous languages, from Irish to Ulster Scots, to Welsh, Gaelic and Cornish. Devolution means that there are differences in the policy context in which National Lottery funding operates, including in key areas such as education, skills, culture and economic development. Each of the nations also have their own screen agencies, tasked with strategic leadership of the sector and distributing their own National Lottery and grant-in-aid funding.


Working with organisations and governments across the four nations will help us make sure National Lottery funding is tailored to their needs, and complements other available funding.

■ **Responding to local needs.** Needs don't just differ on a national scale, but on a more local level too. During our consultation, we heard that the delivery of a UK-wide strategy must be tailored according to local needs if it is to be effective. Organisations based across the UK understand what support their area requires and to tap into local networks. Partnering with them helps make sure funding delivers the greatest possible benefit for local people and the sector as a whole.

■ **Delivering for video games and emerging screen sectors.** Our Corporate Strategy (Screen Culture 2033) sets out how we will work with video games organisations to develop our offer for this sector. This includes any design of future National Lottery programmes of relevance to the sector.

■ **Working alongside other National Lottery distributors.** We will look to collaborate with other distributors of National Lottery good cause funding around common goals. Working with organisations like the National Lottery Heritage Fund, National Lottery Community Fund, and the Arts Councils in each of the four nations will leverage networks and expertise from beyond film and the moving image. This will help deliver the best value for money to the public on good cause funding.

Our Corporate Strategy sets out more on how we will work with partners. You can read it [here](#).



Gwledd/The Feast
(dir. Lee have Jones)
Supported through
the BFI Film Fund

If The Streets Were On Fire
(dir. Alice Russell)
Supported through the
BFI Doc Society Fund



Our National Lottery Strategic Framework

How it works

The strategic framework will form the basis of the BFI's next 10-year National Lottery Strategy. It is made up of three key components.

■ **Principles.** These are priorities which cut across every area of National Lottery activity. Future funds and programmes are likely to address a limited number of objectives and outcomes, but all of them must demonstrate how they address each of the principles.

Principles will help to ensure every penny of BFI National Lottery funding is working to tackle key concerns including Equity, Diversity & Inclusion, UK-wide delivery and Environmental Sustainability.

■ **Objectives.** Objectives are the major aims for the strategy period. They set out a bold vision of where we would like to see the sector in 10 years' time. They are based on feedback from the public and the sector, as well as analysis of available evidence. We will work to deliver them through National Lottery funding over the next 10 years. The objectives help to determine a more specific set of supporting outcomes that focus on results.

■ **Outcomes.** Outcomes are the specific changes, benefits or other impacts that need to happen in order for the objectives to be achieved. As with the objectives, they have been set in line with feedback gathered from the public and the sector as well as analysis of available evidence.

The outcomes help chart the breadth of work that must be done in order to deliver the objectives. They provide a solid starting point for structuring funds. It is expected that each fund will look to deliver against a limited number of outcomes.

The outcomes are designed to be measurable, allowing the BFI to monitor and evaluate our progress in their delivery over the next 10 years.



The National Lottery strategic framework

A Equity, diversity & inclusion B UK-wide C Environmental sustainability			
1 Experiencing screen culture	2 Creativity and storytelling	3 A skilled and representative workforce	4 Success in a changing landscape
Everyone can experience a great range of screen culture	Anyone can create original screen work, from first-time creators to world-class professionals	The UK screen sector workforce is skilled and reflects the population	Independents and cultural organisations can adapt and thrive in a changing landscape
1.1 Children and young people are empowered to develop their own relationships with a wider range of screen culture, including through education	2.1 More people understand how to express their creativity through stories on screen, including children and young people	3.1 Equitable and more visible routes into the sector for people of all ages	4.1 Better support available for small and medium-sized enterprises and independents to develop their businesses
1.2 People across the UK can access a wider choice of film and the moving image including stories that reflect their lives	2.2 Creative talent is supported and nurtured, as they emerge and throughout their careers	3.2 People from under-represented groups across the UK can access the support they need to develop their careers and skills	4.2 An increase in the international engagement and reach of the UK screen sector
1.3 Funding helps to tackle social, economic, and geographic barriers for screen audiences in new and effective ways	2.3 People are better enabled to innovate and experiment creatively	3.3 Workforce retention is improved by building inclusive, flexible and supportive workplaces	4.3 Evidence-based insight and analysis of the screen sector is readily available to all, supporting organisations and driving policymaking
1.4 More people can engage with heritage collections that better reflect the diversity of the UK	2.4 A wider range of stories are told that otherwise wouldn't be	3.4 Vital skills for the sector that cannot be delivered by the commercial market are developed	4.4 Screen organisations have significantly reduced their carbon footprint

Equity, diversity & inclusion

Equity, diversity and inclusion are about empowering everyone to develop a meaningful relationship with screen culture, regardless of their background or circumstance.

Representation in the UK screen sectors has long been unequal – from the stories told on screen, to the opportunities available to experience, create and work in the sector.

By making these three factors a strategic principle, we can make sure that every penny of National Lottery funding works to redress this historic imbalance. Funding can help us move toward a world in which everyone has the chance to experience, create and make a living from screen culture. This includes people of all ages, religions or beliefs, ethnicities, genders, sexual orientations, working class backgrounds, as well as disabled people, those with a longstanding physical or mental condition, and those identifying as d/Deaf or neurodiverse. Funding can help support parity of access to the screen sectors for underrepresented groups. In this respect, we will work in line with the disability community's mantra, 'Nothing About Us Without Us':

- Focusing on equity recognises that different people have varying access requirements and face different barriers to engaging with the screen sector, and then supports them to overcome them. Funding programmes and projects will have to consider how they work to accommodate the full spectrum of people's needs. This will help make sure that everyone can meaningfully encounter, create and work in film and the moving image.
- Focusing on diversity will make sure programmes work to engage people from the widest possible range of backgrounds.
- Focusing on inclusion will make sure that beneficiaries of funding have quality of experience. It will ensure that projects consider how they make people feel safe and supported, and that their voice is heard, regardless of their background, characteristics or access requirements.

Principle A



Programmers and attendees
at the Oska Bright Film Festival
Supported through the
BFI Audience Fund

UK-Wide

Everyone across the UK should be able to experience and create the widest range of screen culture. They should feel the benefits from the screen sector in terms of jobs and growth too. The stories we see on screen play an important role in shaping our identity and exploring the diversity of UK life across every nation and region. We will make sure that all funded activity provides opportunities to experience, create and work in film and the moving image across the UK. All funded activity will have to demonstrate how it supports these efforts.

Every nation and region is different when it comes to the screen sector. Access to exhibition venues as well as the range of screen culture made available to audiences varies across the UK. People in urban and rural areas can face different barriers to access both in terms of physical venues and digital connectivity. Children and young people in each of the four nations have different levels of opportunity to engage with screen culture in the classroom.

Historically, film and television have been heavily concentrated in London and the South East. This means people in other parts of the UK feel less benefit from production activity in their local area, including through jobs and growth. The UK Government has recognised this imbalance of opportunity, working to redress it through its Levelling Up Agenda as we enter the strategy period.

This varied landscape means National Lottery funding must play a different role in different parts of the country. People in the local area are often best placed to understand where it is needed most. Over the course of the strategy, we will look to grow the role of local decision-makers in shaping National Lottery funding in their area. We will work to increase their role in deciding how to deliver strategic outcomes over successive funding plans.

The Ultimate Picture Palace,
Oxford. Supported by the
BFI Film Audience Network



THE ULTIMATE PICTURE PALACE

Principle B

Environmental sustainability

The world faces a climate and ecological emergency, and the screen sectors have a huge role to play in addressing this. We must make changes across all areas of activity – from developing and producing new works, to exhibition, to collection and preservation. This will help reduce the environmental impact of the screen sector and support wider societal efforts to reduce carbon emissions and biodiversity loss. This includes the target of reaching net zero by 2050 that has been set by UK Government as we enter the strategy period.

Screen culture can shift hearts and minds on environmental sustainability. It can communicate the importance of reducing humanity's impact on the planet, and show how we can do so. Storytelling can play a powerful role in uniting people from all backgrounds around this common cause.

We will take the ecological impact of activity into all our funding decisions, and work with partners to improve it over the next 10 years. We will seek to support approaches that result in overall benefit to the environment, rather than merely seeking to reduce harm.

We also recognise the urgency of the task at hand. Over the next 10 years, we will use our funding plans to scale requirements around environmental sustainability. We will also work with partners to develop effective support for awardees to engage with this strategic principle. This will draw on evolving best practice and will take into account the different baselines from which parts of the sector are working.

Principle C



Silent Roar
(dir. Johnny Barrington)
Supported through
the BFI Film Fund

Experiencing screen culture

Everyone can experience a rich range of screen culture

We believe society needs stories. Experiencing them on screen brings them to life, helping us all to see the world through different lenses and better understand each other. We will use National Lottery funding to improve opportunities to access and experience screen culture. This includes digitally, at home, and in cinemas and other physical locations.

This objective considers the value that people draw from screen culture as audience members and participants. This could be pure enjoyment and escapism, learning new things, or encountering different perspectives on the world. People might use it to socialise and come together with their local community for shared experiences, or to keep themselves company at home. The way people value screen culture varies widely.

National Lottery funding can help widen the range of screen culture available to people across the UK, both in venues and online. This includes work reflecting the diversity of the UK population, but also variety in genre, period and provenance. It includes other factors too, such as experimental works and those that take creative risks. Funding can help audiences connect with a rich range of titles, including through the work of diverse and inclusive programming teams. This includes contemporary and classic titles, both domestic and international; heritage and archive collections; video games, interactive and immersive; and works in emerging formats too.

This objective also considers the cultural lives of children and young people, both at home and in venues. Early encounters help children develop a lifelong relationship with film and the moving image. They also help children cultivate screen literacy skills too. Such skills are essential in the digital age and play a vital role in developing the screen workforce of the future.

The BFI will need to work with a whole range of organisations to deliver this objective. This includes (but is not limited to) schools and education providers; cinemas; festivals; broadcaster; exhibitors; archives and other heritage organisations; those working in the community; local government; national and regional screen agencies; and strategic funded partners. As with every area of work, we will look to deliver for people right across the UK of all ages, religions or beliefs, ethnicities, genders, sexual orientations, working class backgrounds, as well as disabled people, those with a longstanding physical or mental condition, and those identifying as d/Deaf or neurodiverse.

1.1 Children and young people are empowered to develop their own relationships with a wider range of screen culture, including through education

It is easier than ever for many people to access screen culture – from film, television and streamers, to video games and user-generated content. National Lottery funding can help people to expand their horizons and enable them to develop a relationship with a wider range of work. It can also help them to access screen culture that they do not usually encounter. This might happen at home, in venues, or in formal learning environments like schools.

National Lottery funding can also play a particular role in helping children and young people to cultivate their personal relationship with screen culture. Funding can help them to develop their critical skills, and to discover what screen culture means to them. It can help them develop the digital skills they need to navigate work safely, giving them access to a greater range of titles to explore. It can also help give them a say on the kind of work on offer to them. Activity might focus on distinctive new work for children and young people that reflects life across the UK and around the world; classic cinema and games; niche or experimental pieces; heritage film and television; and far beyond.

Objective 1

National Lottery funding can also help enable excellent teaching using film and the moving image. It can support improved educational outcomes across different subjects. Screen literacy is going to become ever more important in our everyday lives too. But it is important to recognise that screen is integrated into the curriculum to different extents across the four nations of the UK. Funds and programmes will need to respond to this, responding to the needs of teachers and students everywhere.

This outcome works with outcomes 2.1 & 3.1 to provide holistic screen education, as well as helping to secure a pipeline of talent into the sector.

1.2 People across the UK can access a wider choice of film and the moving image including stories that reflect their lives

Everyone should have the chance to access the greatest possible choice of moving image storytelling. This includes classic and international cinema, new titles from emerging creatives, games and work that takes creative risks. National Lottery funding can enable people to experience a rich range of this work. This includes through the work of diverse and inclusive programming teams. It can also help them to develop a relationship with work which resonates with them personally. This includes in shared settings such as cinemas and festivals, or at home via digital platforms.

1.3 Funding helps to tackle social, economic, and geographic barriers for screen audiences in new and effective ways

People from different backgrounds across the UK face different barriers to accessing screen culture, both in physical locations and via digital platforms.

This might include a lack of accessible screenings in the local area, preclusive costs, or inconsistent availability of audio description and subtitling. National Lottery funding can help address these issues. It can also create more inclusive spaces and address historical perceptions of independent film and cinemas as middle-class spaces. We will also explore how funding can better access work at home and in venues, helping combat loneliness and social isolation.

We do not have capital funds to invest in developing physical spaces, but will look to support work in this area through our policy and advocacy. You can read more on our advocacy work in our Corporate Strategy.

1.4 More people can engage with heritage collections that better reflect the diversity of the UK

Funding can help organisations to care for existing heritage collections and make them available to the public. It can also help them collect and care for work being made today. This helps make sure future generations can benefit from work that reflects UK life in the present, as well as our most creatively distinct work.

National Lottery funding can also support organisations to make work available in a variety of ways. It might be via exhibitions in venues or on digital platforms; for children and young people in both formal and informal settings; or by allowing creators of all ages to creatively reuse heritage pieces in new work that reimagines how they are encountered by the public. This work can support R&D into how new audiences connect with screen culture in brand new ways in the future.

Creativity and storytelling

Anyone can create original screen work, from first-time creators to world-class professionals

National Lottery funding can support people of all ages and all skill levels to express themselves through screen. Having the opportunity to tell their story brings huge benefit to people. Even a rudimentary project can help people feel creatively fulfilled. A few seconds of 2D animation or a video clip recorded on a phone can allow people to represent themselves and others to the world. Making new work can help people negotiate subjects in new ways and build vital screen literacy skills.

Early opportunities to create can also ignite a passion for film and the moving image in people, inspiring them to develop their creativity and hone their skills. This can help nurture a pipeline of creative talent into the sector. As people progress, it is vital that they have the chance to practice, train, experiment and to take creative risks if they are to fulfil their potential as a next generation creator. This might be in film, TV, video games or emerging formats like VR or AR, through totally new works or creative reuse of heritage material.

National Lottery funding can help give people this opportunity. It can help them to refine their craft, discover new ways of doing things and build their profile. Funding can directly support people to create bold and distinctive independent work that challenges our understanding of screen culture. In doing so, it can also help them develop their skills to the point where they are able to work on major commercial projects too. In these ways, National Lottery funding can help secure the sector's continued vibrancy and economic growth. It can help make sure the UK continues to develop innovative, world-class creatives and deliver value to the public.

We need to make sure our funds and programmes deliver maximum benefit to filmmakers as the market continues to evolve. In the first few years of the strategy we will work with industry to review how we structure our filmmaking funds to develop a 'new deal' for filmmakers. Given the acute pressures on our National Lottery funding, as well as the increasing challenges of securing financing for independent projects, we are assessing how to utilise every lever available to us, so our contribution to producer, writer and director fees, and overheads in budgets, can support longer term resilience within the industry as well as the highest number of individual projects.

The BFI will need to work in partnership with a range of people and organisations right across the UK to deliver on this objective. This includes (but is not limited to) those working as producers; developers; directors and writers; schools, education and training providers; talent development organisations; festivals; exhibitors; publishers; archives and other heritage organisations; local government; national and regional screen agencies; and strategic funded partners. As with every area of work, we will look to deliver for people right across the UK of all ages, religions or beliefs, ethnicities, genders, sexual orientations, working class backgrounds, as well as disabled people, those with a longstanding physical or mental condition, and those identifying as d/Deaf or neurodiverse.

2.1 More people understand how to express their creativity through stories on screen, including children and young people

Making new work and experimenting with the moving image can benefit people immensely. It can help them express themselves creatively and benefit their mental health and wellbeing. It can also help them develop valuable creative, communication and technical skills. At the same time, early opportunities to make work can help people think about potential careers in the sector. National Lottery funding can help this happen both inside and outside the classroom.

Objective 2

National Lottery funding can play a particular role for children and young people in this area. Formal and informal learning settings both have a role to play in how children and young people build a relationship with screen culture. Schools can help make sure children and young people from all backgrounds get the chance to experiment with screen storytelling in a structured and supportive fashion. Informal provision can help empower them to explore their passion in a more personal way too. National Lottery funding can help support both.

2.2 Creative talent is supported and nurtured, as they emerge and throughout their careers

National Lottery funding can support people across the UK at all stages of their creative practice. It can provide resources and opportunities for people training and taking their first steps into industry, through to helping them consolidate careers and building sustainable businesses. This includes people of all ages, all backgrounds, and in all parts of the UK. Funding can support people to hone their skills, create bold new risk-taking work and connect with peers and fellow creatives. This outcome encompasses the pipeline of interventions that can come into play on every step of the journey.

2.3 People are better enabled to innovate and experiment creatively

This outcome considers how funding can help people experiment and take bold creative risks. This helps challenge our perceptions of screen culture and acts as essential research and development. It also helps us discover new ways of delivering social, cultural and economic benefit to the public.

National Lottery funding can help people take these risks in a way the market often cannot, and we will continue to invest in such projects. This may be in terms of using new formats to tell stories or innovating with narrative and creative technique. It might involve supporting emerging and original creative teams that are as yet unable to secure commercial backing for their projects. It might involve collaborating with international partners, creatively reusing existing material, and much more besides. We will continue to use National Lottery funding to support UK screen culture to grow and evolve in a whole range of exciting new ways.

2.4 A wider range of stories on screen are told that otherwise would not be

As good cause funding, the National Lottery can invest in bold new work that would not be supported by the commercial market. It has a vital role to play in fostering distinctive storytelling here in the UK and offering audiences greater choice. It can also support our reputation as a global leader in storytelling, with a world-class talent base.

One of the ways in which National Lottery funding can complement the offer of the commercial market is in supporting work that explores the rich diversity of life at home and around the world. Doing so can help make sure people see themselves represented on screen, while also having the chance to connect with the stories of people from other backgrounds too. Funding can help both established and emerging filmmakers to tell these stories, offering support where the commercial market does not. In doing so, it can also help build the UK's profile with audiences around the world in new ways, while attracting exciting creative talent to work here too.

Over the next 10 years, we will look to support projects that do this and more. We understand the cultural, social and economic benefit of work that champions new and underrepresented perspectives and will continue to support it.



BFI Film Academy
Craft Skills course,
delivered by
Screen Edinburgh

A skilled and representative workforce

The UK screen sector workforce is skilled and reflects the population

National Lottery funding can help make sure people from different backgrounds across the UK can access and develop careers in the sector. In doing so, it can complement the effort and investment of the wider industry to secure a pipeline of talent into industry. Funding can also help deliver skillsets that are not developed by the commercial market, but are essential if the public is to draw the greatest possible benefit from screen culture.

The UK screen sector has experienced unprecedented growth in recent years. It has generated major economic returns and created more jobs. It has also strengthened the UK's reputation as a global hub for screen culture and content creation. The screen sector presents a huge opportunity for the UK, but it is crucial that we cultivate the workforce needed to meet its growing demand. This is particularly important for independent film and games. Increasing competition for crew is damaging the ability to build teams and create distinctive new UK work in these sectors. It is also essential that skills and training programmes recruit and develop people from the widest possible range of backgrounds, and from all parts of the UK. This is critical if we are to maintain equity, creative vitality, and recruit as many people as we need.

In light of the significant challenges facing the sector, in 2021 the Department for Digital, Culture, Media and Sport (DCMS) called on the BFI to undertake a skills review, focusing on scripted film and high-end television physical production. This report captured the key skills challenges facing production, highlights existing approaches and initiatives that could be expanded or learned from, and sets out recommended actions to help inform a future strategy. This objective has been developed in reference to the BFI Skills Review.

Both the BFI Skills Review and many of those we consulted as part of the strategy development process identified that doing so in a sustainable fashion involves support for training and development throughout people's careers. It is important to recruit people into entry-level roles, but it is also important to help them progress. We need to make sure people can advance into mid-level positions and upwards. We also need to help those returning to work in the sector after stints away. This helps them to build the experience and insight that is essential if the sector is to continue to operate.

The BFI Skills Review and strategy consultees also identified that employers should provide safe, inclusive and flexible workplaces. This helps support people to develop their careers. It also helps retain workers and allows them to put their expertise to use. This is particularly important in a sector which is highly freelance, intense and has irregular working hours.

Developing a supportive culture is important not only in order to deliver the number of workers required by the sector. It will also help redress national and regional imbalances and help make sure every area of the UK benefits from the sector's continued success. Recruiting people from every background, at all ages, and in every part of the UK will also help make sure new screen works are diverse and of the highest quality. It will allow us to draw on the widest possible range of skills, experiences and perspectives.

The BFI Skills Review demonstrates that the sheer scale of demand for skilled crew means that the majority of skills and training work must be delivered by industry. However, our funding does have a role to play. It can help provide equal access to careers advice and guidance, skills and training, and career-long support. This is particularly true for people that face increased barriers to access given their location in the UK and/or their background.

Objective 3

There are some roles and skills that are essential to fostering a rich screen culture which cannot be supplied by the market. This includes in areas such as heritage skills, as well as independent distribution, exhibition and programming. National Lottery funding can play a role in these areas, helping ensure the sector has the workforce it needs to deliver public benefit and engage people across the UK with screen culture.

The BFI will need to work in close partnership with a whole range of people and organisations to deliver this objective. This includes (but is not limited to) those working in above- and below-the-line roles; schools, education and training providers; talent development organisations; festivals and exhibition partners; publishers; regional and national archives and other heritage organisations; those working in programming and distribution; local government; national and regional screen agencies; and strategic funded partners. As with every area of work, we will look to deliver for people right across the UK of all ages, religions or beliefs, ethnicities, genders, sexual orientations, working class backgrounds, as well as disabled people, those with a longstanding physical or mental condition, and those identifying as d/Deaf or neurodiverse.

3.1 Equitable and more visible routes into the sector for people of all ages

The BFI Skills Review and Next Up consultees both noted that we need people from the widest range of backgrounds possible working in the sector. This is vital if it is to prove creatively and commercially sustainable. We need to make sure people everywhere are aware of the sustainable career opportunities in the sector. They also need to be supported to pursue them.

Work in this area may include helping people access useful resources and information on education, skills and careers, careers advice in schools, and support for entry-level programmes. National Lottery funding can help offer this to people of all ages – from children in school to people in later stages of life looking for a career change.

3.2 People from under-represented groups across the UK can access the support they need to develop their careers and skills

It is widely acknowledged across film, video games and television that the workforce does not reflect the UK population. National Lottery funding can help tackle barriers to access for underrepresented groups. These might be social, cultural or economic. Funding can help people access jobs and progress their careers over time.

This outcome is not only focused on recruitment of new people into entry-level roles, but on supporting people to progress into mid-level roles and beyond. Funding can help people build up valuable experience and insight and develop sustainable careers. It can help them hone a whole range of skills, from technical and digital ones to those around business development and professional leadership. This is vital if the sector is to thrive.

In addition to our support for the wider sector, we will look to ensure all work created using National Lottery funding supports skills progression and training for those from underrepresented groups.

3.3 Workforce retention is improved by building inclusive, flexible and supportive workplaces

Both Next Up and the BFI Skills Review identified that providing people with proper support, security and flexibility is essential to maintaining a UK workforce. It is also essential to address underrepresentation in the sector. This is particularly important given the high proportion of freelance roles in the industry and its intense and irregular working hours.

Any work to develop a more inclusive and supportive culture must recognise that people's access requirements vary. Screen sector roles can be physically demanding and time intensive, which can prove disproportionately challenging for some groups. It is important that steps are taken to support people with a wide variety of access needs to build inclusive and sustainable careers.

This outcome supports work to enable such a culture, to create a safe working environment, and to help people manage their work/life balance. Support for such a culture will be required on all productions in receipt of National Lottery funding. Our work to support this culture will not be limited to our work through National Lottery funding. It will also be a focus of our policy and advocacy work, working with major employers. More on this is set out in our Corporate Strategy (Screen Culture 2033).

3.4 Vital skills for the sector that cannot be delivered by the commercial market are developed

There are also essential skillsets that the commercial market is not currently set up to deliver. This includes areas such as independent programming and screen heritage, where a combination of cutting-edge digital skills and highly-specialist expertise in legacy formats is required. These skills are essential if we are to connect the UK public with its moving image heritage, but many are not delivered by any commercial provider. The number of people needed for these roles is limited, but without them, there would be a huge loss of public benefit. This includes to generations of audiences from heritage collections. A lack of support may also result in a future in which the works of today cannot be collected and are unavailable to the public. It is essential we develop the technical and digital skills to make sure this does not happen.



An Audience member experiencing *Goliath* at the BFI Southbank

Success in a changing landscape

Independents and cultural organisations can adapt and thrive in a changing landscape

For screen enterprises to deliver public benefit, they need to be financially sustainable and adapt in a changing economic and cultural landscape. Independent development and production companies, distributors and exhibitors, as well as cultural and heritage organisations, play a critical role in the screen ecosystem, complementing the work of the commercial sector. They connect the UK public with the widest possible range of screen culture, provide opportunities to work in the sector, and cultivate the next generation of creative talent. These organisations can only deliver this benefit to the public if they remain viable.

Recent years have seen radical change in the screen sectors. The rise of streamers has majorly impacted distribution and financing models for everything from film and TV to video games. Audience behaviours have continued to change, with increasing competition for their attention. The UK is also adapting to working in the international market as a nation newly independent of the European Union. And this process of change is only set to continue.

Independents and cultural organisations often do not have access to the same resources, networks or data as commercial companies to navigate this ever-changing landscape and make informed business decisions. National Lottery funding can help redress this, and ensure that they can continue to deliver value to the public. We will use it to complement our policy and advocacy work in this area. More information on this is available in our Corporate Strategy (Screen Culture 2033).

The BFI will need work with a range of people and organisations to deliver this objective. This includes (but is not limited to) those working as producers, directors and writers; video games developers and publishers; schools, education and training providers; talent development organisations; festivals, distributors and exhibitors; archives and other heritage organisations; those working in programming; local government; national and regional screen agencies; strategic funded partners and trade bodies. As with every area of work, we will look to deliver for people right across the UK of all ages, religions or beliefs, ethnicities, genders, sexual orientations, working class backgrounds, as well as disabled people, those with a longstanding physical or mental condition, and those identifying as d/Deaf or neurodiverse.

4.1 Better support available for small and medium-sized enterprises and independents to develop their businesses

Support around business development can help to ensure the richest choice of screen culture going forward. It can also support job creation, screen sector development and investment in locations across the UK. National Lottery funding can help organisations to develop critical business and leadership skills and secure commercial investment. It can also help them access local and national networks and provide essential shared infrastructure (such as production services) in locations across the UK.

Organisations need different kinds of support at different stages in their life cycle. Organisations in different parts of the UK also have access to differing business support offers, made available via devolved and local government and other providers. We will look at how National Lottery funding may help provide a range of support to different organisations, and how this complements other available services.

Objective 4

4.2 An increase in the international engagement and reach of the UK screen sector

The UK screen sector is a world leader within a highly competitive and changing global industry. International collaboration and exchange plays a key role in delivering world-class storytelling. It help creators meet new people to collaborate and experiment with. Working with these partners can help independent UK work reach new audiences around the world and create new revenue streams. It can also help UK audiences access the richest range of storytelling from around the world. This might be online, at home or in cinemas and other venues.

National Lottery funding can help UK screen enterprises develop international networks and foster cultural and commercial exchange. This includes at festivals and markets. In this way, funding can support cultural diversity at home and abroad. In the first instance, we will consider how National Lottery funding can complement the work of the UK Global Screen Fund, which is delivered through UK government grant-in-aid.

4.3 Evidence-based insight and analysis of the screen sector is readily available to all, supporting organisations and driving policymaking


National Lottery funding can help provide policymakers and screen enterprises with evidence-based insight on a range of key issues. This might be the nature of the screen sector, the value of screen culture, or the changing behaviour of audiences. Such insights can help them to make the best possible decisions on how to support a thriving UK moving image culture going forward. This includes in policymaking, public and private investment and programming. Better informed decisions in all these fields will help deliver benefit to the public, from audiences to those who want to work in the sector.

4.4 Screen organisations have significantly reduced their carbon footprint

Organisations can only deliver real public benefit in the long term if their work does not come at the cost of damage to our environment. Projects and organisations can be supported to develop more environmentally sustainable practices and move toward net zero carbon emissions.

Organisations working at different scales and in different areas of the sector – from production, to distribution and exhibition, to skills or heritage work – require different infrastructure and resources in order to develop more sustainable practices. The availability of this support varies in different parts of the UK.

National Lottery funding can help the sector to become more environmentally sustainable. It can support research and development into sustainable practices, help to share learnings and best practice, and support organisations to amend their practices. Importantly, National Lottery funding can help make sure that any move to make the sector more environmentally sustainable does not come at the expense of inclusivity, making changes that disproportionately impact people with different access needs. We will support environmental sustainability through our policy and advocacy work too. More on this is set out in our Corporate Strategy [here](#).



How we will measure progress

Brian & Charles
(dir. Jim Archer)
Supported through
the BFI Film Fund

It is essential that we remain focused on delivering public benefit through our National Lottery funding. Over the 10 years of the National Lottery Strategy, we will rigorously monitor delivery and the impact of our funding. This will help make sure it works as hard as possible for the public and the sector. Building on work as part of *BFI2022*, the BFI will adopt four principles to ensure robust monitoring and evaluation:

- All programmes will set Key Performance Indicators (KPIs) and deliverables. They will be subject to **regular review of monitoring data** based on these KPIs. These will be tracked on a quarterly basis, with an annual review of progress against deliverables. National Lottery-funded programmes will be interrogated against the principles, objectives and outcomes set out in this document. They will also be assessed against the BFI's National Lottery policy and financial directions.

- **Programme Evaluation Plans (PEPs)** will detail the timing and scope of evaluation work. These will be set according to the needs of each programme. PEPs will be informed by the purpose and structure of the programme, KPIs, and relevant objectives and outcomes from the strategy. Each PEP will include a logic model detailing the intended inputs, activities, outputs, and impacts of the programme against which evaluations can be assessed.

- Programmes will primarily commission **externally-conducted evaluation**. This helps ensure the good governance of public funds. We will, however, allow some internal work to be conducted for ad hoc and short-term data needs. National Lottery-funded programmes will require beneficiaries to participate in evaluation activity as a condition of their funding. This will be coordinated by the BFI.

- The BFI will **invest in a culture of evaluation**. We will upskill staff across the organisation through training and ongoing support. This will help them learn how to effectively measure progress, and make sure funds and programmes are delivering the best possible returns. We will also support funded beneficiaries to engage with the process and findings for maximum impact.

Taking a systematic approach to measuring our progress will help keep us on track to deliver our objectives over the course of the strategy. It will help us make sure we are supporting film and moving image culture across the UK to the best of our ability.

