

Process Evaluation of the Film & TV Production Restart Scheme

Final Evaluation Report

January 2022



Contents

List of acronyms	3
1. Executive Summary.....	4
2. Introduction and Evaluation Methodology	9
3. Sector Context and the need for an intervention	13
4. Film & TV production restart Scheme overview	15
5. Key Findings	21
6. Lessons learned and recommendations	40

List of acronyms

BFC	British Film Commission
BFI	British Film Institute
DCMS	Department for Digital, Culture, Media and Sport
EEA	European Economic Area
GAD	Government Actuary Department
HETV	High-end TV
HMG	Her Majesty's Government
HMT	Her Majesty's Treasury
KPI	Key performance indicator
PwC	PricewaterhouseCoopers
TPA	Third party administrator

1. Executive Summary

1.1 Evaluation of the Film and TV Production Restart Scheme

The Department for Digital, Culture, Media, and Sport (DCMS) commissioned RSM UK Consulting LLP (RSM) in May 2021 to undertake a process evaluation of the Film and TV Production Restart Scheme (the Scheme).

The Scheme was announced on 28 July 2020 and officially launched on 16 October 2020. Its aim is to enable UK film and TV productions to restart following disruptions caused by Covid-19. The Scheme does this by providing direct compensation to production companies to meet costs incurred from delay or abandonment of productions. It targets mostly independent UK production companies that cannot cover the cost of Covid-19 risk themselves. A market failure in the insurance sector means that productions do not have access to commercial insurance covering Covid-19 related losses.

1.1.1 Objectives

The overarching objectives of the evaluation are to answer the following high-level questions.

1. What worked well and less well in the Restart Scheme implementation and delivery processes?
2. What can be learned from the way the Restart Scheme has been delivered?
3. How can these learnings inform and improve the operation of the Restart Scheme?
4. How can these learnings inform the decisions on the design of any future DCMS/Her Majesty's Government (HMG) policies, whether indemnity-related or in response to a crisis?

The focus of this process evaluation is the delivery of the Scheme, what has worked well and less well in its implementation, and any lessons to be learned for similar future schemes. This evaluation does not consider the Scheme's contribution towards its intended outcomes or impacts. A separate evaluation will be commissioned to assess the impact and value for money of the Scheme.

This is the final report for this evaluation. It was preceded by an interim report in September which provided DCMS with early findings and recommendations to inform the remaining delivery of the Scheme. Further research activities were conducted after agreeing the interim report to analyse emerging themes in more depth and focus on wider learning. This final report provides DCMS with the findings from both phases of primary research activities, along with overarching recommendations based on these learnings.

1.1.2 Methodology

Desk research was initially conducted to understand the processes of the Scheme, relevant contextual information, and any previous work of relevance to this evaluation. A review of the Scheme's monitoring and performance data was also conducted.

Primary research for this evaluation included 27 interviews with key informants who designed, managed and delivered the Scheme, as well as with a sample of

broadcasters and financiers. Primary research activities also included online surveys with those that had successfully applied to the Scheme, unsuccessful applicants, and those that chose not to apply. These surveys received a total of 100 responses.

1.2 Key findings

Key findings are outlined below and are accompanied by the corresponding evaluation objectives they related to (in brackets). These objectives are placed next to the finding within which they are answered.

1.2.1 Targeting (Objective 1)

The Scheme targeted UK production companies that have been most in need of support as they do not have the ability to cover the costs of Covid risks (self-insure) in the way many large production studios do. According to design and oversight stakeholders, the Scheme has successfully reached this intended audience. Almost 90% of survey respondents were independent companies, and all respondents were based in the UK.

Stakeholders highlighted that the Scheme has significantly contributed to the recovery of the sector. It has enabled those that needed support to access that support. They stressed that the Scheme instilled confidence and allowed production companies to plan ahead by providing certainty that losses could be reclaimed. This confidence was cited as being critical to the sector's ability to restart productions at the scale and pace that has been observed. Most production companies stressed that the coverage provided by the Scheme was adequate and met their needs.

1.2.2 Applications (Objective 1)

Many production companies highlighted that registration with the Scheme was a requirement for financing and/or broadcasting of productions. The high risk of commencing production without any support was also commonly cited as a reason for applying. Those that chose not to apply to the Scheme referenced a lack of clarity and guidance on the application process and Scheme rules, and the timing of production in relation to Scheme launch or delays making registering not feasible.

A key aspect of the Scheme that worked less well was the lack of clarity on the documentation and information needed to apply to the Scheme (Objective 1). Almost half of the production company survey respondents stated that collating the required supporting documentation for their application was a key difficulty. Production companies also cited lack of clarity on eligible claims and the absence of an easily accessible online application process as issues.

1.2.3 Claims (Objectives 1, 2)

Most respondents felt that the claims process was not complicated and suggested that it was similar to or easier than the equivalent commercial process. Understanding of eligible losses and exclusions was the most cited difficulty in making a claim.

Claims processing is more detailed than application processing. This requires a thorough assessment of the specific circumstances to ensure that no fraudulent claims were made. There is therefore no standard length for the time taken to process claims. Survey data reflects that the most cited factor contributing to the time taken in settling a claim was the time it took to provide the required information. It was also highlighted by

delivery stakeholders that due to the complexity of some claims these may be referred to the Steering Board for further scrutiny and a final decision.

Despite the time taken to process claims, only one respondent noted that their claims payment was delayed. Most respondents felt that the handling of the claim had no negative impact on their productions or production planning. Those that did experience negative impacts due to the time taken for payment cited needing to borrow more money while waiting on a claim payment.

1.2.4 Delivery (Objectives 1, 2, 4)

Marsh's delivery of the Scheme was largely assessed positively by production companies and stakeholders. Those involved in the delivery of the Scheme suggested that Marsh have been responsive to feedback and suggestions for improvement and have provided beneficial insurance industry expertise. Most production companies highlighted that they have had a positive experience when interacting with Marsh through the Scheme. However, 44% of respondents agreed that Marsh's delivery could be improved, with areas of focus including faster response times and more clarity on Scheme guidance and information requirements in advance.

Five key stakeholder interviewees suggested that there had been concern from industry due to the time taken to launch the Scheme, and a lack of communication from DCMS in this interim period. In our assessment, DCMS used the time between announcing the Scheme and launch to put in place the most appropriate delivery model for the Scheme and agree State Aid requirements. Stakeholders reflected the importance of this in ensuring the Scheme was fit for purpose and that its coverage was sufficiently clear to the profile of production companies it was aimed at.

A strong focus on the needs of the sector was achieved by closely involving industry stakeholders and bodies such as the BFI and Pact in the design of the Scheme (Objective 2). This engagement at the outset provided DCMS with key insights into what production companies needed to address the insurance market failure caused by the Covid-19 pandemic. The collaborative environment was cited by most stakeholders as a positive factor in the development and delivery of the Scheme and a key contributor to its success.

1.2.5 Decision-making and governance (Objectives 1, 2, 3)

Stakeholders were largely positive about the participatory processes and decision-making capabilities of the Steering Board, including its efficiency. The use of industry stakeholders and bodies such as the BFI have been pivotal in the delivery of the Scheme, including through Steering Board representation. They have provided sector expertise and knowledge which has allowed the Board to make informed decisions about claims and the overall delivery of the Scheme. Stakeholders also stressed that the management and monitoring information provided to the Steering Board has been sufficient to inform and support overall decision making to a quality level.

Industry stakeholders and production companies highlighted that more clarity on updates and extensions to the Scheme would have been beneficial. It was suggested that more advance notice of these changes would have provided more stability and certainty to industry, particularly as planning for productions typically starts many months in advance.

1.2.6 Future of the Scheme (Objective 3)

Prior to the registration fee increase from 1% to 2.5% from 1 November 2021¹, most broadcasters and financiers required most of their productions to register to the Scheme. One broadcaster had a blanket requirement regardless of production type or length. However, in response to the change in the fee, broadcasters and financiers suggested that they are likely to consider registration requirements more on a case-by-case basis, assessing the risk / potential loss of each individual production. The importance of the Scheme was still stressed, however, in providing support to the industry as it seeks to provide ongoing coverage to Covid related losses, something that has been noted as increasing rather than decreasing at the present time.

Looking forward, it was difficult for stakeholders to identify the essential aspects of insurance cover that will be needed once the Scheme ends. Many suggested that the nature of interruptions and abandonment is all encompassing for the different aspects of production. However, a few stakeholders did highlight the period of principal photography and cover for key cast members as particularly fundamental. However, the extensive impact of Covid on production planning was the dominant viewpoint.

Many stakeholders were concerned about the end of the Scheme and the instability that will likely result if support ends and a commercial solution is not agreed. It was suggested that this '*cliff edge*' scenario could potentially leave the industry in the same position as when the Scheme was first established and emphasised the importance of DCMS/HMG using all its influence possible to mitigate against this. Proactive engagement with the insurance sector and the weight of Government influence were cited as core, consistent priorities in the intervening period.


Finally, stakeholders highlighted that there is a need for clarity regarding the end of the Scheme, ideally well in advance of April 2022. This is for the same reasons cited previously, in terms of forward planning and certainty.


¹ <https://www.gov.uk/government/news/uk-government-supports-uk-film-and-tv-on-global-stage>


1.3 Recommendations (Objectives 3, 4)


The diagram below details the recommendations developed from this primary research and resulting findings. This is elaborated upon in more detail, including the rationale, as part of section 6 of this report.


Figure 1: Recommendations

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Recommendation 1: Sector representatives and industry groups should play a central role in the design, delivery, and promotion of schemes like the Film & TV Production Restart Scheme in the future. Selection of these individuals or organisations must be carefully considered in advance to ensure correct and comprehensive representation across all aspects of the industry.
- 

Recommendation 2: In future, schemes with complex rules and registration requirements should develop a succinct overview document to ensure complete understanding from potential users. This could include an overview of the applicant journey and the application requirements, and the use of examples to ensure practical understanding. It should reflect industry-typical language and naming conventions to support understanding.
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Recommendation 3: Future schemes should consider the use of online systems from the outset and weigh up the cost of implementing this against the benefits of a more streamlined and simple process for applicants. The likelihood of extension for emergency response schemes should also be considered in this assessment.
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Recommendation 4: The stabilising nature of such emergency responses should be considered in relation to any changes or updates being made during delivery. Any updates or extensions should be communicated to industry with sufficient advance notice, thereby providing certainty about the future and stability.
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Recommendation 5: Government should use its weight to influence the return of commercially viable insurance, informing industry of the outcome of those discussions with significant notice to ensure production can continue.

Please note: Where the Film & TV Production Restart Scheme has been referenced, a capitalised 'Scheme' has been used. Where other schemes or future schemes are referenced, a lower-case 'scheme' has been used.

2. Introduction and Evaluation Methodology

2.1 Introduction

RSM UK Consulting LLP (RSM) was commissioned by DCMS in May 2021 to undertake a process evaluation of the Film and TV Production Restart Scheme. This Scheme was established by DCMS to enable UK film and TV productions to restart by providing direct compensation to meet costs incurred from delay or abandonment to production due to Covid-19.

An interim report was delivered in September 2021, outlining findings from the first phase of interviews and evidence collection. It also provided recommendations for delivery of the remainder of the Scheme such as introducing an online application and claims system, involving more sector specific expertise and extending the Scheme. This final report provides DCMS with the findings from both phases of research, detailing a series of recommendations to inform the design and delivery of future schemes, particularly those set up in a crisis response context.

2.2 The Film and TV Production Restart Scheme

The scheme was officially announced on 28 July 2020² and was mobilised on 16 October 2020. Registration to the Scheme was initially intended to remain open until 31 December 2020 but was extended several times. At the time of writing, the deadline for registration is 23:59 GMT 30 April 2022.³

Assessment of applications and Covid-19 claims is undertaken by Marsh Commercial, with the support of contracted loss adjusters, who review and investigate complex claims in detail on their behalf. Oversight is provided by DCMS, including a Steering Board. The British Film Institute (BFI) provides monitoring of the UK film and TV market, tracking the Scheme's take-up, expenditure and earnings of all UK productions. The BFI also support policy decisions and provide assurance during the onboarding process to reduce instances of risk and fraud.

The Scheme has registered 962 productions as of 31 October 2021. A total of 238 claims have been received, with 80 accepted and paid. The total number of jobs supported by the Scheme is 78,967. The total production budget that the Scheme is supporting as of 31 October 2021 is £2.47bn.⁴

2.3 Evaluation Objectives

The focus of this process evaluation was the delivery mechanisms of the Scheme. This includes what worked well and less well in implementation, and any lessons to be learned for similar future schemes. This evaluation does not consider the design of the Scheme and whether the eligibility criteria are appropriate, or the impact of the Scheme as this is outside the scope for the evaluation. A separate evaluation will be

² <https://www.gov.uk/government/news/dowden-jump-start-for-uks-leading-creative-industries>

³ [Film & TV Production Restart Scheme - GOV.UK \(www.gov.uk\)](https://www.gov.uk/government/news/film-and-tv-production-restart-scheme)

⁴ The latest Scheme metrics can be found on Marsh Commercial's website: <https://www.marshcommercial.co.uk/campaigns/film-and-tv-restart-scheme/> [Accessed 02 December 2021].

commissioned to consider whether the Scheme has delivered against intended outcomes/impacts and for whom.

The overarching objectives of the evaluation were to answer the following:

1. What worked well and less well in the Restart Scheme implementation and delivery processes?
2. What can be learned from the way the Restart Scheme has been delivered?
3. How can these learnings inform and improve the operation of the Restart Scheme?
4. How can these learnings inform the decisions on the design of any future DCMS/HMG policies, whether indemnity-related or in response to a crisis?

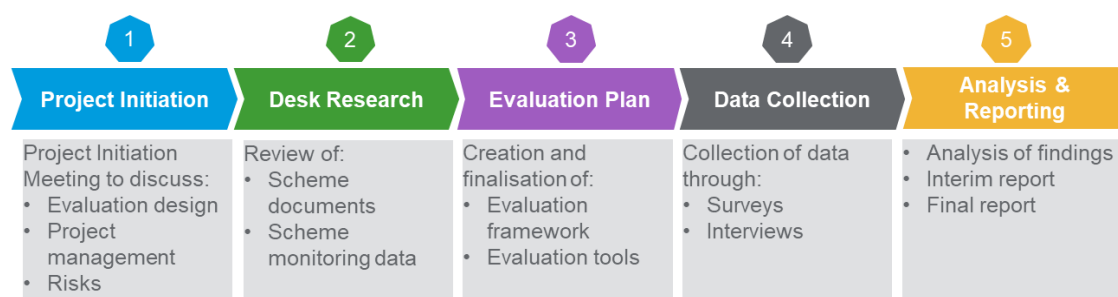
More detailed evaluation questions were agreed, which feed into the evaluation objectives. These are located within Annex 1. The questions were grouped into the following themes, which relate to the different stages of the Scheme's delivery:

- ✓ targeting
- ✓ applications
- ✓ delivery
- ✓ contextual factors affecting delivery
- ✓ claims
- ✓ decision-making
- ✓ governance
- ✓ compliance with social commitments.

2.4 Methodology

The approach for this evaluation involved five stages as outlined below:

Figure 2: Methodology



1 Project Inception: This stage involved meeting with representatives from DCMS to understand initial perspectives and expectations for the Scheme. These discussions were to agree the approach, clarify areas for specific focus and initiate all processes to enable the formal work to commence. DCMS shared insight into existing related work such as the Government Internal Audit Agency's internal audit report produced in May 2021. It was agreed that RSM's research plan should take this into account and not duplicate this work, for example in not assessing the risk management processes for the Scheme.

2 Desk research: This encompassed two core activities:

- a. review of Scheme documentation and pandemic context; and
- b. review of Scheme monitoring and performance data.

These documents were reviewed against the evaluation questions to ensure that stakeholders were not asked about information that was already outlined in available

documentation. Therefore, this activity was used to identify gaps in existing evidence and inform the development of the evaluation plan.

3 Evaluation plan: This document included the final evaluation questions mapped against the stakeholders being engaged for this research and the evaluation tools, including survey questionnaires and interview topic guides. This document guided the overall data collection strategy and was subject to extensive review and discussion with the DCMS Oversight Team and the Steering Board before being approved. The Evaluation Plan document is included in Annex 2.

4 Data Collection: Primary research was conducted between June and October 2021. The data collection strategy involved two phases, both of which have guided the development of this final report.

Table 1: Data collection activities

Phase	Activity	Stakeholder groups	Total
Phase 1	Interviews	<ul style="list-style-type: none"> Involved with design of the Scheme (8) Involved with oversight/management of the Scheme (4) Responsible for delivery (3) 	15
	Online survey	<ul style="list-style-type: none"> Successful applicants (89) Unsuccessful applicants (5) Those who chose not to apply to the Scheme (6) 	100
Phase 2	Interviews	<ul style="list-style-type: none"> Broadcasters (4) Financiers (3) Unsuccessful applicants (4) Marsh (1) 	12

A full list of stakeholder groups interviewed is included in Annex 5.

2.5 Report outline

The remainder of this report is structured as follows.

Table 2: Report outline

Report Chapter	Purpose
3. Sector context and the need for an intervention	This chapter outlines the UK film and television sector context, as well as the insurance market failure and related issues that provided the rationale for the intervention.
4. Film & TV Production Restart Scheme overview	This chapter provides an overview of the Scheme's design, implementation, and delivery mechanisms. It includes the application and claims process, Scheme monitoring and the roles of different parties in managing and delivering the Scheme.

5. Key findings

This chapter presents key findings from production company surveys and stakeholder interviews.

6. Lessons learned and recommendations

This chapter provides the key findings and lessons learned. It makes recommendations for delivery of future similar schemes, whether crisis or indemnity related.

Annex

[Included as a separate document]

Annex 1: Evaluation questions; Annex 2: Production company surveys; Annex 3: Stakeholder interview topic guides; Annex 4: Stakeholder interviewees; Annex 5: Scheme rules and eligibility criteria.

3. Sector Context and the need for an intervention

3.1 Film and TV production in the UK

The UK has a strong presence in the global film and TV market and is the second largest exporter of audio-visual content in the world. Prior to Covid-19, the sector was experiencing consistent growth in both feature film and high-end TV (HETV) productions. Combined film and HETV spend in the UK in 2020 was £2.84bn.⁵ The market share for UK-made films at the UK box office was 46% in 2020, with 14% of the market share comprised of newly released independent UK films.⁶ For the first nine months of 2021, combined total spend on film and HETV in the UK was £4.7bn. This figure represents the highest spend on record in quarterly official statistics.⁷

The UK film and TV industry comprises approximately 8,400 production companies.⁸ The majority of these are small/medium-sized organisations, with an annual turnover of less than £250,000.⁹ As of 2020, these companies employed around 66,000 people in film and video production, an increase from 37,000 in 2010.¹⁰ Of those working in film and video production, 54% are self-employed or freelancers. Motion picture, video, television production, post-production activities, distribution and film exhibition experienced growth of 27% between 2015 and 2019.¹¹ In 2020, the larger studio-backed films accounted for 6% of total feature film production in the UK, the lowest value in 10 years.¹²

Production involves multiple interdependent stages, including content development, pre-production planning, physical production, post-production, and distribution. The development of feature films requires external funding, including a combination of commissioning, pre-sales, equity investment, and loans. Various forms of insurance are used to mitigate the high levels of risk within the sector, including: 'employers liability insurance' to cover claims in the event of injury or illness; 'completion bonds' to ensure the delivery of film work in the form and to an agreed quality; and 'business interruption insurance' to cover loss of income or additional costs due to filming interruptions.

3.2 Impact of Covid-19 on the sector

The Covid-19 pandemic had a substantial impact on the film and TV sector. During the first quarter of 2020, most UK film and HETV productions were suspended or postponed as a response to the national lockdown. Gross Value-Added statistics reflect that film, TV production, sound and music activities fell by 44.9% in April 2020, compared to the

⁵ British Film Institute (2020) BFI Statistics [Available online] [BFI statistics for 2020 reveal £2.84bn film and high-end TV production spend in the UK after months of suspended production](#) | BFI [Accessed 10 November 2021].

⁶ British Film Institute (2020) BFI Statistics [Available online] [BFI statistics for 2020 reveal £2.84bn film and high-end TV production spend in the UK after months of suspended production](#) | BFI [Accessed 10 November 2021].

⁷ British Film Institute (2021) Film, and high-end television production in the UK; January-September (Q1-Q3) 2021 [Available online] <https://core-cms.bfi.org.uk/media/14268/download> [Accessed 22 November 2021].

⁸ British Film Institute (2020) UK Film Economy [Available online] <https://www.bfi.org.uk/industry-data-insights/statistical-yearbook> [Accessed 11 August 2021].

⁹ British Film Institute (2020) UK Film Economy [Available online] <https://www.bfi.org.uk/industry-data-insights/statistical-yearbook> [Accessed 11 August 2021].

¹⁰ British Film Institute (2020) BFI Statistical Yearbook 2020 [Available online] <https://www.bfi.org.uk/industry-data-insights/statistical-yearbook> [Accessed 10 November 2021].

¹¹ British Film Institute (2020) UK Film Economy [Available online] [BFI Statistical Yearbook | BFI](#) [Accessed 10 November 2021].

¹² British Film Institute (2021) Screen Sector Production- full report [Available online] [BFI Statistical Yearbook | BFI](#) [Accessed 10 November 2021].

overall UK economy shrinkage of 20.3% in April 2020.¹³ This reflects the significant impact of the pandemic on this sector specifically.

The impact of Covid-19 on the sector is also reflected by the combined UK total spend on film and HETV productions. This was £2.84bn in 2020, which is a total of £774m lower than the 2019 spend, and a 21% decrease year on year.¹⁴ The total number of film and HETV productions for 2020 was 26% less than for 2019. Spend on UK domestic features was £120m, falling from £175m. The HETV production spend in 2020 was £357m, £15m less than 2019.¹⁵

The production slow-down disproportionately impacted small/medium-scale independent production companies.¹⁶ Many production companies lacked the scale and resources to withstand the interruptions to production. These companies faced significant challenges including loss of production windows, disruption of finance, increased costs for Covid-19 mitigation (e.g., social distancing measures, revised equipment handling) and, most significantly, the major challenge of insuring Covid-related risks.

Moreover, stakeholders engaged for this evaluation noted that other support for Covid-19 related challenges were not available for the industry. Many production crews are employed on short term contracts for the duration of a production and so did not qualify for furlough support. These employees could also not access support for freelancers or small businesses as they tend to move between short-term contracts rather than being technically self-employed. As such, there was little alternative support to be accessed by the industry.

3.3 Insurance market failure

Despite the easing of lockdown measures, most independent production companies were unable to restart or commence production due to the lack of insurance coverage for Covid-19 risks. The industry's commercial insurers amended policy wording to exclude Covid-19 cover. As a result, producers and broadcasters were unable to take on this risk due to the scale of potential losses. Alongside this, within the film and TV industry financing of productions is often dependent on having adequate insurance. While inward investment projects could continue production as they are typically supported by larger entities (big studios or streaming services), domestic UK production was adversely affected due to comparatively lower budgets. With many small/medium-sized and independent production companies in the UK, often unable to self-insure and could not receive financing for production.

The lack of insurance for Covid-19 related risks on the market was therefore understood by DCMS to be the central barrier to resuming activity within the sector. As this was not being provided commercially, the government identified the need for direct intervention to address this market failure. By providing support the government ensured the industry could recover and continue production throughout the pandemic.

¹³ Department for Digital, Culture, Media, and Sport (2020) Business Case: Film and TV Production Restart Scheme. This compares to monthly falls in sectoral GDP of 24.3% for manufacturing, 40.1% for construction, 5.5% for agriculture, and 19% for services. See ONS (2020) GDP monthly estimate, UK: April 2020 [Available online] <https://www.ons.gov.uk/economy/grossdomesticproductgdp/bulletins/gdpmonthlyestimateuk/april2020> [Accessed 26 August 2021].

¹⁴ British Film Institute (2021) BFI Official 2020 Statistics [Available online] <https://www.bfi.org.uk/news/bfi-official-2020-statistics> [Accessed 11 August 2021].

¹⁵ British Film Institute (2021) BFI Official 2020 Statistics [Available online] <https://www.bfi.org.uk/news/bfi-official-2020-statistics> [Accessed 11 August 2021].

¹⁶ As highlighted in RSM's primary research conducting interviews with Scheme stakeholders.

4. Film & TV Production Restart Scheme overview

4.1 Design and development of the Scheme

Due to the insurance market failure in the film and TV sector, a government intervention was required to provide support to the industry during Covid-19 related disruptions. Without this support, the sector would not have been able to restart production, with small and medium-sized productions most exposed. This would have impacted the economy and thousands of jobs, both directly and indirectly.¹⁷

In response to these factors, DCMS launched the Film & TV Production Restart Scheme. This involved a rigorous research and design process, including consultations with key industry stakeholders such as film and TV producers, the BFI, Pact, and industry representatives from Northern Ireland, Wales, and Scotland. DCMS also worked with the Treasury, the Government Actuary Department (GAD), PricewaterhouseCoopers (PwC), UKGI, BEIS, UKMIS and the Bank of England in the early stages of designing the Scheme.

A working group led by Pact, including ScreenSkills and other industry bodies, developed the approach for the Scheme. The team initially explored the possibility of a reinsurance scheme, in which the government would provide reinsurance to insurers for claims made by production companies for delays or abandonment due to Covid-19. The team interacted with insurance company stakeholders to discuss their appetite for a risk sharing scheme. Due to the costs and risks involved, including the challenges of ensuring approval of a reinsurance model through EU State Aid notification processes, DCMS and policy officials determined that such a scheme would not be viable. Through discussions with the European Commission, DCMS established that the probability of success in developing a reinsurance model was low, as the format was novel and could set a precedent for future emergency responses. Given the scale of the pandemic and the growing urgency for sector support, pursuing this type of scheme was abandoned.

As a result, the DCMS policy team pivoted towards a scheme design based on a compensation model and concluded that this model would be more effective given the scale of the market failure in the film and TV industry and the urgency of need. The model involves direct retrospective funding to production companies for certain losses from delay or abandonment due to Covid-19. This includes losses due to government lockdowns, required isolation of cast and crew, or sickness of a lead actor or director causing production to be delayed or abandoned.

The initial announcement to deliver a support Scheme was made on 28 July 2020.¹⁸ This announcement outlined the high-level objectives of the Scheme, to 'jump-start' UK production for those struggling to secure insurance for Covid-19 related costs. The budget for the Film & TV Production Restart Scheme was set at £500m. The announcement stressed that the funding is available to productions where at least half of the budget is spent in the UK.

¹⁷ UK Government Press Release (2020): <https://www.gov.uk/government/news/dowden-jump-start-for-uks-leading-creative-industries> [Accessed 24 August 2021]

¹⁸ UK Government Press Release (2020): <https://www.gov.uk/government/news/dowden-jump-start-for-uks-leading-creative-industries> [Accessed 24 August 2021]

DCMS launched the Scheme on 16 October 2020. The delay between initial announcement and launch was caused by DCMS reviewing the State Aid rules and the scheme models initially explored by the working group, though draft rules were available to industry from 17 September 2020.

The registration deadline for the Scheme was initially 31 December 2020. However, due to the high demand and ongoing Covid-19 related challenges, this deadline was extended to 28 February 2021, then 30 April 2021, and then to 31 October 2021. The final extension was announced on 5 October 2021, extending the registration deadline to 30 April 2022. With this final extension, claims coverage was extended to cover losses incurred until 30 June 2022. It also included the announcement of a fee change, increasing the registration cost from 1% of a production's budget to 2.5% from 1 November 2021. The fee increase was to 'ensure that the current needs of the UK production industry are maintained while balancing the need to deliver value for money for taxpayers.' It is worth noting that a similar scheme in Australia, the Temporary Interruption Fund¹⁹, similarly saw a fee increase from 1% to 2% for productions commencing on or after 1 July 2021.

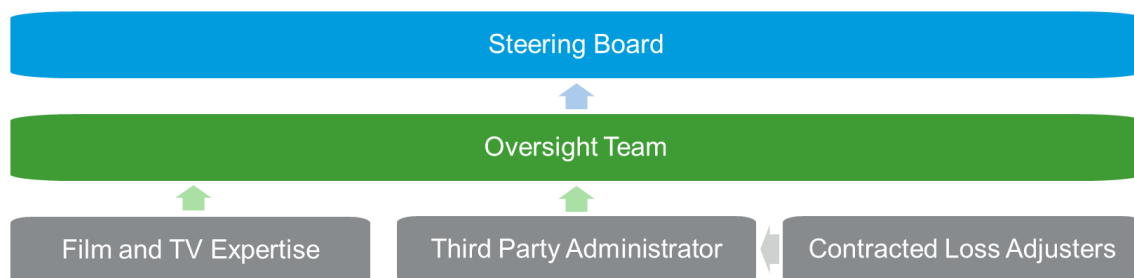
An overview of the Scheme rules, including eligibility criteria, can be found in Annex 5.

4.2 Delivery of the Scheme

4.2.1 Roles and responsibilities

There are several groups and organisations involved in the delivery, management, and administration of the Film & TV Production Restart Scheme.

Figure 3: Scheme delivery structure



Steering Board The Steering Board holds regular meetings to provide high-level oversight and scrutiny of the delivery of the Scheme. These were initially held once a week, moving to fortnightly as of February 2021. The Board reviews the performance of the Scheme, with particular KPIs for Marsh's (see section 4.3.3). The Board has final approval on escalated applications, where the production has a budget of over £30 million or there are any issues over eligibility. They also have final approval of large claims escalated by Marsh and the loss adjusters, as well as claims that are escalated due to significant political or reputational risk. The Board also makes decisions on adjustments to the Scheme and risk management.

Oversight Team The DCMS Oversight Team play a key role in the day-to-day implementation of the Scheme. They oversee and manage the relationship with Marsh, including monitoring their budget and

¹⁹ See the Temporary Interruption Fund [website](#). [Accessed 26 August 2021].

performance. They also review applications and claims escalated by Marsh and determine, with legal input if appropriate, whether these should be escalated to the Steering Board, coordinating any legal input required. The Oversight Team monitors the data for the Scheme, including performance metrics such as the number of applications and claims, the cost and exposure of the Scheme, and the BFI's market monitoring data.

Film and TV expertise

They also report internal data to the Steering Board and other government stakeholders.

The BFI provide expert knowledge on the film and TV sector, undertaking market monitoring activities to assess the efficacy of the Scheme and its impact on the sector. They collect data on the current state of the film and TV industry and compare this with data on productions using the Scheme, regularly updating the Oversight Team and Steering Board. Two BFI representatives also sit on the Steering Board, providing further advice and support at this level.

Third Party Administrator

The Scheme is administered by Marsh Commercial. Marsh's role included designing the application and claims processes for the Scheme. They are responsible for validating and approving applications, communicating with production companies about the application process, and administering the application levy. Marsh also validate and approve claims, and distribute funds, outsourcing to the loss adjusters where necessary. They report periodically to the DCMS Oversight Team and provide metrics and performance updates for the fortnightly Steering Board meetings.

Contracted Loss Adjusters

Sedgwick and Spotlite Claims are the appointed loss adjusters for the Scheme. Both companies carry out loss adjusting²⁰ of insurance claims in the film and TV industry as part of their usual function. Within the Scheme, they manage claims over the value of £25,000. The loss adjusters report to Marsh, who relay their findings to DCMS.

4.2.2 Application and claims process

The Scheme is delivered in two phases: an application phase and a claims phase.

Application phase

This stage is managed by Marsh. Production companies apply to join the Scheme for a specific production. Following submission of application forms, each application is validated by Marsh against the eligibility criteria using an application checklist. Marsh issues acknowledgment of the application once it has been accepted. If the production is approved, the applicant receives a certificate of eligibility, allowing them to make a future claim under the Scheme for eligible damages. Production companies are charged a fee of 2.5% (previously 1%) on their insurable production budget on entry to the Scheme. Once paid, onboarding is completed.

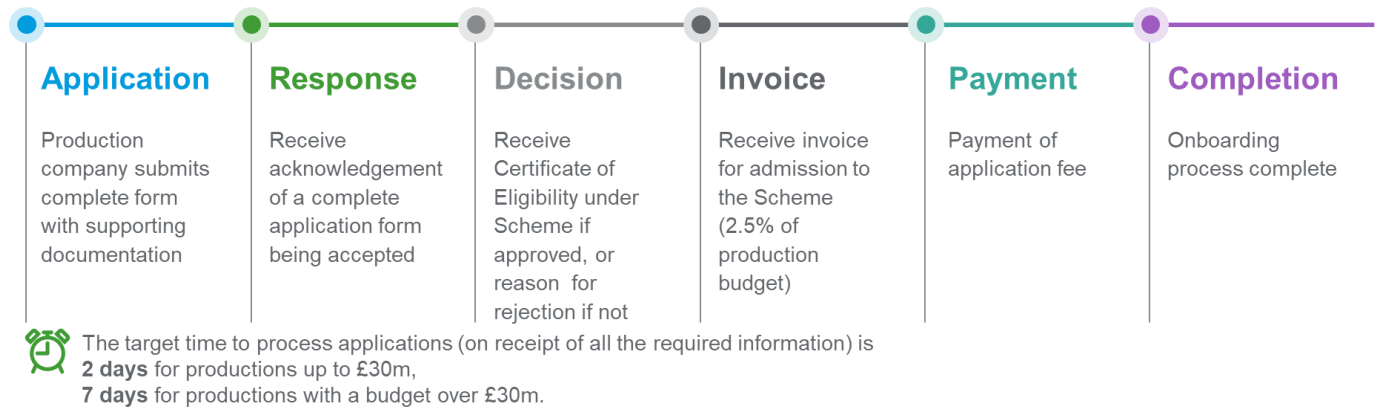
An escalation process to the Steering Board is triggered if any of the following issues apply:

- the production budget is over £30 million; or
- the production raises a red flag against any of the indicators which are included in the Scheme's Fraud Risk Assessment.

²⁰ Loss adjusting involves reviewing and investigating claims in detail on behalf of the insurer.

In such cases, DCMS conducts further checks and the Steering Board provides or withholds final approval. A dispute resolution facility is also in place where production companies can request that decisions are referred to an independent assessor following a decision by the Steering Board. This can similarly be requested in relation to claims processing.

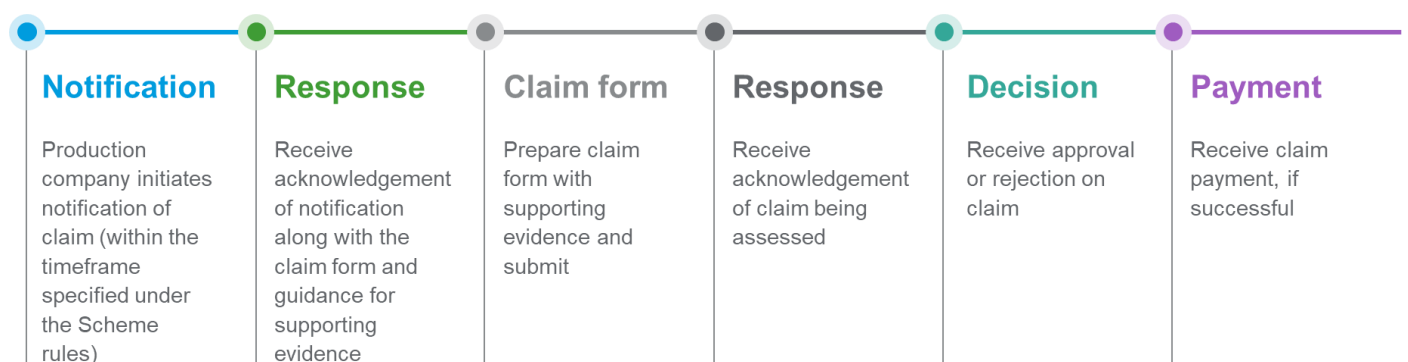
Figure 4: Production company's application journey



Claims phase

Production companies can submit a claim if they have incurred eligible damages caused by Covid-19. This process is managed by Marsh, with support from the contracted loss adjusters for claims over £25,000. Once a claim is notified by a production company, Marsh acknowledges the claim. Upon acknowledgment of the claim, the production company completes and submits a claims form including supporting evidence. The claim is acknowledged and processed by Marsh, with support from the contracted loss adjusters and Steering Board as required. Once approved, the production company received the claim amount agreed. Payment of losses due to delays is capped at 20% of the production budget or £5m, whichever is lower. Payment of losses due to abandonment is capped at 70% of the production budget or £5m, whichever is lower. Unlike for applications, there is no target for how long the claims processes are expected to take.

Figure 5: Production company's claims journey



4.3 Monitoring of the Scheme

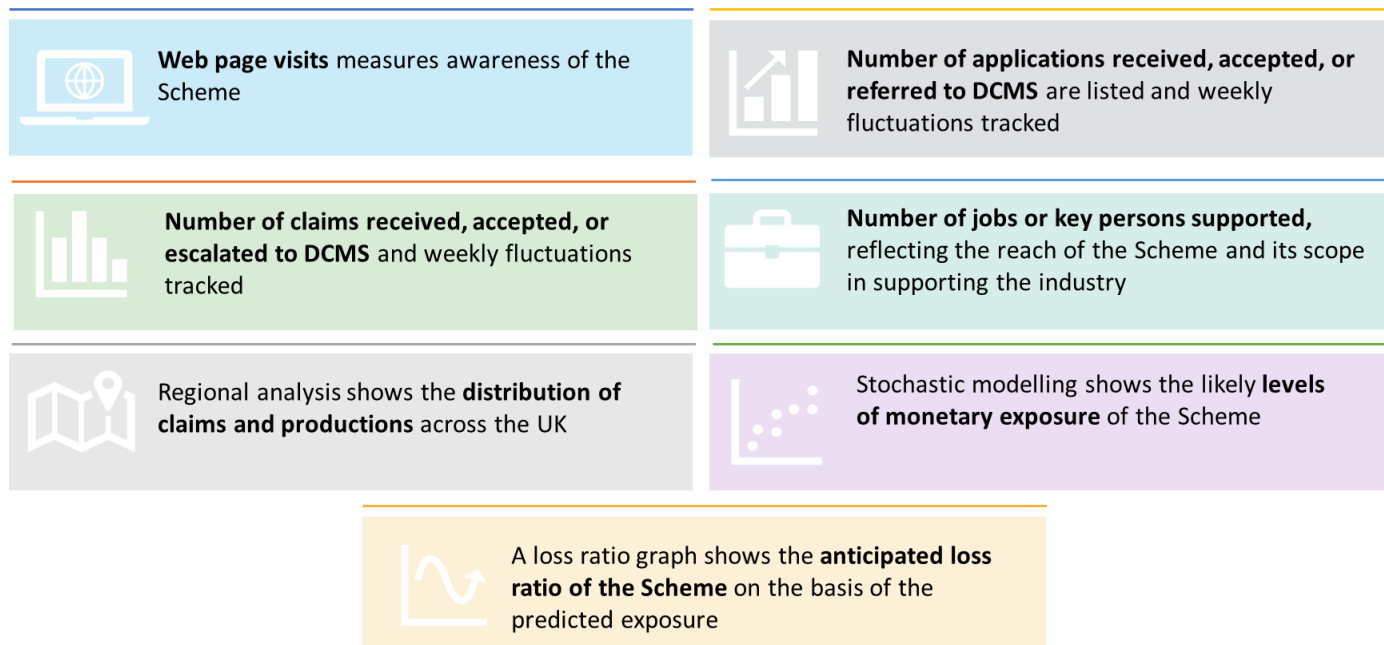
4.3.1 Steering board dashboard

To enable effective monitoring of the Scheme, Marsh submits weekly information that feeds into an online dashboard. The purpose of the dashboard is to assess whether the

Scheme is on track to achieve its objectives. This underpins decision-making regarding day-to-day performance of the Scheme and the TPA. The dashboard includes risks and mitigating actions.

4.3.2 Scheme metrics





The scheme metrics tab of the Steering Board dashboard is used to directly monitor key metrics for the delivery of the Scheme. These include:



4.3.3 TPA performance

Given Marsh's role in delivering the Scheme, DCMS closely monitors the TPA's performance using four KPIs. These KPIs are updated on a weekly basis and are assessed on a green – amber – red scale depending on changes from the previous week. The table below outlines the KPIs, targets, average performance and longest outstanding (as of 25th November 2021).

Table 3: Third Party Administrator's KPI's

 KPI	 Target	 Average performance	 Longest outstanding
Complete onboarding of productions below £30m	Average of 2 working days	1.4 working days	131 working days
Complete onboarding of productions above £30m	Average of 7 working days	1 working day	1 working day
Claims under £25k: time between date of claim and date a decision is made	N/a	30 working days	190 working days
Claims over £25k: time between date of claim and date a decision is made	N/a	56 working days	206 working days

Based on the average number of working days taken to complete onboarding of productions, Marsh is meeting their KPI targets for the application process. It is worth noting that the processing time is only measured once all the information required for an application to be completed has been received by Marsh. This therefore does not consider any delays caused by production companies missing or submitting incorrect information, one of the most commonly cited challenges (see section 5 of this report).

It is more difficult to assess performance against the claims KPIs as these do not have performance targets. These have not been set as the length of time can be extremely variable depending on the specific circumstances and complexity of a claim, and this aligns with insurance industry practice.

5. Key Findings

5.1 Introduction

As of 31 October 2021, the Scheme has registered 962 productions, with the invoice paid.²¹

This chapter presents the findings from primary research conducted between June and October 2021. Findings are grouped into the following sections, which align with the evaluation questions and areas of focus for this process evaluation:

Section	Area
5.2	Targeting
5.3	Applications
5.4	Claims
5.5	Delivery
5.6	Decision-making and governance
5.7	Future of the Scheme

5.1.1 Evidence base

The evidence base for the findings of this report is:

Stakeholder interviewees

A total of 27 interviews were conducted over the course of this research, involving stakeholders from the following groups:

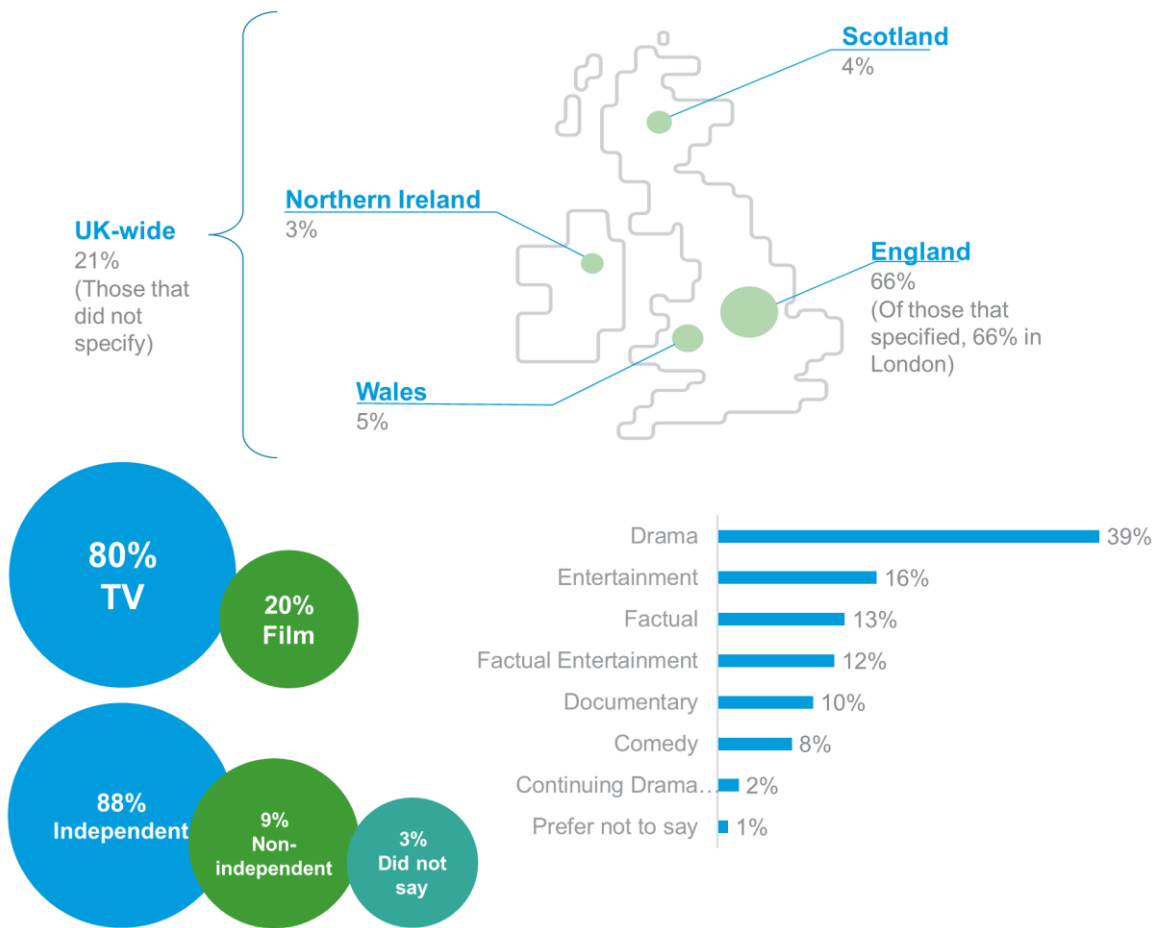
- those involved with design of the Scheme.
- those involved with oversight/management of the Scheme.
- those responsible for delivery.
- broadcasters.
- financiers.
- unsuccessful applicants.
- the Third-Party Administrator.

Online survey respondents

A total of 100 production companies were surveyed, including successful applicants, unsuccessful applicants, and those that chose not to apply to the Scheme. This represents 10% of total applicant production companies (at the time of survey dissemination). Of those surveyed that completed an application, 95% were successful applicants and 5% were unsuccessful. There is a skew towards successful applicants in the respondent base, likely as these stakeholders had the most incentive to take part in the research.

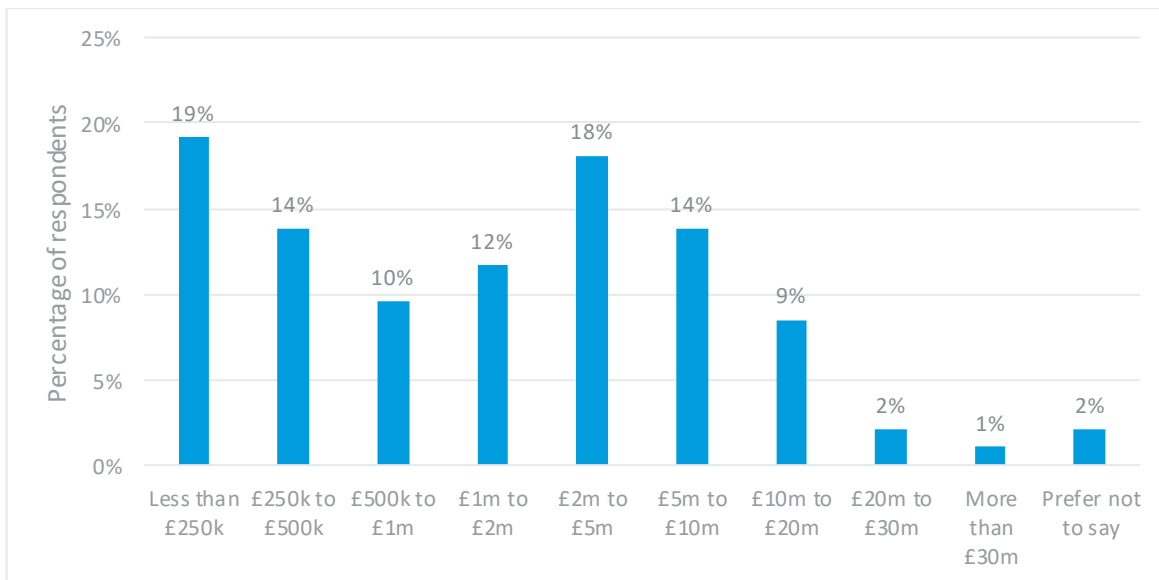
²¹ Source: Marsh's Scheme metrics: <https://www.marshcommercial.co.uk/campaigns/film-and-tv-restart-scheme/> [Accessed 02 December 2021].

Figure 6: Profile of production company survey respondents



The budgets of survey respondents' productions registered on Scheme are as shown in Figure 6.

Figure 7: Production budgets of production company survey respondents (n=94)



5.2 Targeting

5.2.1 Who the Scheme targets and why?

Key finding: The Scheme was designed to target independent UK film and TV productions, due to the lack of commercially provided insurance for Covid-related disruptions. Without cover, productions often cannot secure financing and many small to medium budget production companies halted operations.

This Scheme is intended to benefit the UK's film and TV industry, primarily domestic independent production companies. Within interviews, Scheme stakeholders stressed that this profile of production company has disproportionately struggled to obtain financing throughout the pandemic because commercial insurers '*weren't interested in providing Covid cover*' and this group could not afford to self-insure. Stakeholders involved in the design of the Scheme also highlighted the desire to focus on UK productions and '*ensuring that UK taxes were being targeted in terms of the UK economy and the UK film and TV industry*'.

A stakeholder involved in Scheme development outlined that appropriate insurance is a prerequisite for securing financing for productions. Productions therefore often cannot commence core activity without insurance in place. Another Scheme development stakeholder interviewed similarly highlighted that broadcasters are the primary financiers of the independent sector, but '*without an insurance pillar, it's impossible to get financing*'. As a result, at the start of the pandemic many small to medium budget production companies found themselves halting operations and in need of support, most notably in the context of being able to plan ahead.

5.2.2 Who is the Scheme reaching and how?

Key finding: All stakeholders consulted on targeting suggested that the Scheme is successfully reaching its intended beneficiaries. As a result, it is likely that all who needed support were able to access it.

Stakeholders suggested it is likely that all those who need government support can receive it. Industry stakeholders felt that there was a strong need for government support due to the reasons outlined in 5.3.1.

Government support was widely anticipated in advance of the Scheme being announced. As such, when the Scheme launched, the industry was already aware that this was forthcoming and were therefore alert to updates on its progress. Two stakeholders, one from Scheme development and another involved in oversight and management, pointed to this widespread and widely publicised need when asked about factors that contributed to the Scheme successfully reaching its audience.

Stakeholders suggested that promotion of the Scheme by Pact, BFI and others also contributed to its reach. From the production company survey, 94 respondents answered the question about how they were first made aware of the Scheme. They said they had heard about the Scheme through Pact (45%) or industry contacts (31%), demonstrating the widespread awareness within the industry. BFI was mentioned by 6% of respondents and only 2% of respondents were made aware through the government's online presence.

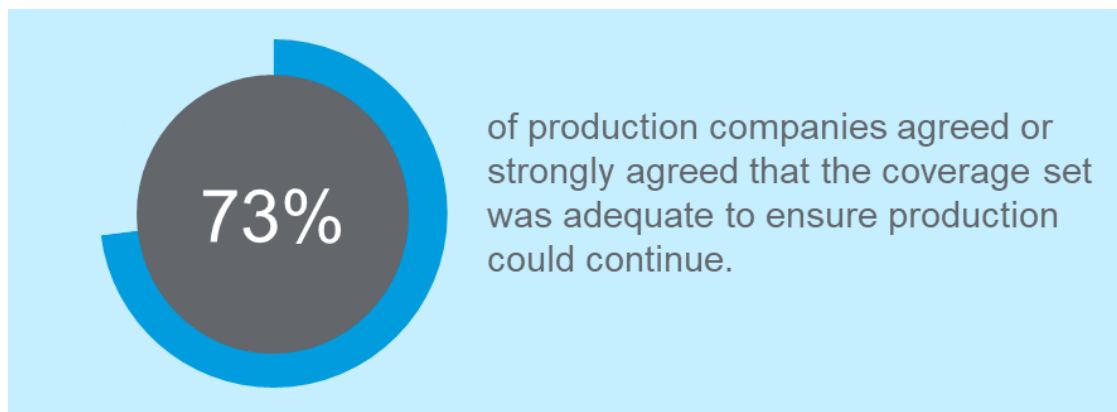
Therefore, while there was a delay between the official Scheme announcement (July) and mobilisation (October) one of the benefits this has contributed to was to raise

awareness and prepare production companies for the Scheme – including what it would cover, who would be eligible and what information would typically be required.

5.2.3 Benefits of the Scheme

Key finding: The overarching benefit of the Scheme has been the confidence that it has provided production companies to allow them to plan.

Increased confidence in production companies' ability to plan was stressed in interviews as a key benefit of the Scheme. The certainty that compensation for disruptions would be available was vital to reassure production companies and allow production to recommence. Having the Scheme in place has also allowed them to plan for future production, for example being able to incorporate the Scheme fee into their budgets in advance where appropriate.



The production company survey found that 73% of production companies agreed or strongly agreed that the coverage set was adequate to ensure production could continue. By supporting these smaller independent organisations in restarting and commencing production, the Scheme has enabled the market to remain active. Without this funding, these productions would have come to a halt and many jobs would have been affected. The Scheme has supported 78,967 jobs (as of 31 October 2021).²²

Stakeholder interviews suggested that the UK film and TV industry is currently buoyant and performing extremely well since the commencement of the Scheme. An oversight and management stakeholder stated that *'the industry is in a much better place because of [the Scheme], and they have actually never been so busy'*. Indeed, for some specific skills the industry is experiencing skills shortages due to the number of productions in the UK. Examples include costume supervisors, art directors and prop masters.²³ A stakeholder involved in the development of the Scheme mentioned that because of this success and the stability of the UK industry, large international production studios are now being attracted to the UK, bringing with them increased opportunities for domestic industry.

Another benefit of the Scheme is that policies, systems, and relationships have been strengthened between government, production companies, and industry bodies. This is likely to be valuable for any future emergency response schemes that may be similar in nature by providing a workable blueprint and a collaborative environment. Stakeholders

²² Source: Marsh's Scheme metrics: <https://www.marshcommercial.co.uk/campaigns/film-and-tv-restart-scheme/> [Accessed 02 December 2021].

²³ Macnab, Geoffrey. "It's tough out there": UK crew shortage reaching crisis point, say indie producers. Screendaily (8 November 2021) <https://www.screendaily.com/features/its-tough-out-there-uk-crew-shortage-reaching-crisis-point-say-indie-producers/5164991.article> [Accessed 22 November 2021].

involved with Scheme development and Scheme oversight and management believe that this should optimise the government's future response to such crises.

Most stakeholders interviewed stressed that the sector has been grateful for the Scheme and suggested that the industry is '*absolutely thriving*' because of the intervention.

'The consensus is that it's hugely valuable and internationally unique. It is helping to reduce anxiety levels among production companies. It feels like an important lifeline.' – Stakeholder interviewee

Throughout the survey, several respondents similarly highlighted the necessity and benefits of the Scheme: '*the overall impact of the PRS has been hugely positive and is greatly appreciated*'.

5.3 Applications

5.3.1 Reasons for applying or not applying

Key finding: Many respondents applied to the Scheme to meet requirements for financing or commissioning. The majority cited the key cast cover provided by the Scheme as a reason for applying. Those that did not apply cited lack of clarity on the application or the Scheme rules, or the cost-benefit ratio of joining the Scheme.

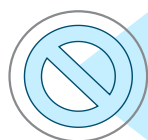
The following key reasons for applying to the Scheme were outlined by respondents in the surveys of successful and unsuccessful applicants.



53% of survey respondents said that they applied to the Scheme to meet financing/commissioning requirements.



32% said that one reason for applying was that the risk of commencing production was too high without the support.



25% of applicants surveyed suggested that a reason for joining the Scheme was that their usual insurers refused to provide Covid-19 related cover.

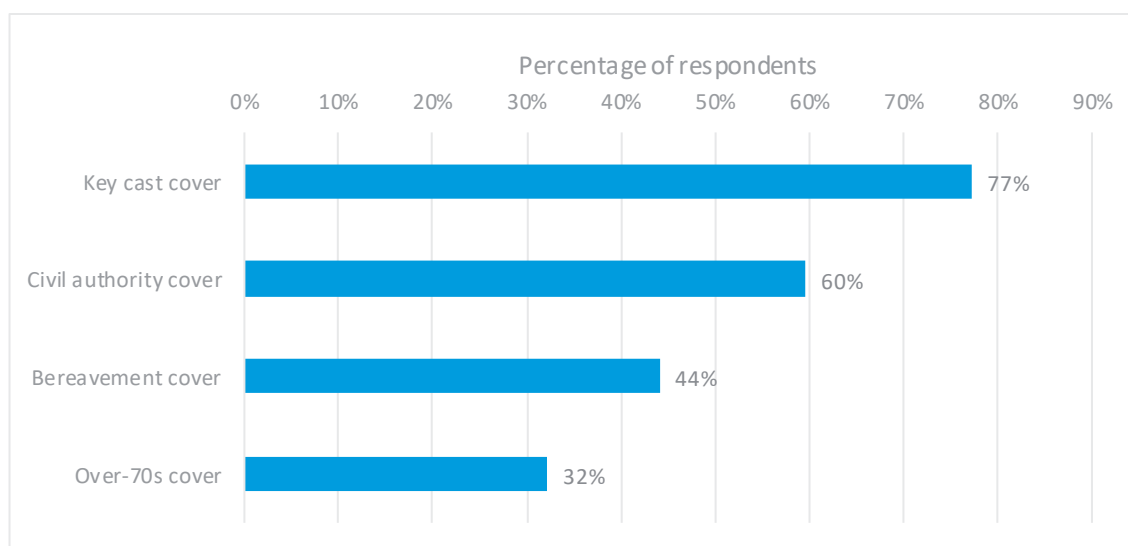
Interviews with broadcasters and financiers confirmed that many had requirements for productions to register to the Scheme to be commissioned or financed. In one case, this was applied as a blanket requirement across all productions being commissioned by that Commissioner. For other broadcasters and financiers this was determined on a case-by-case basis in relation to the level of risk, but the vast majority of productions were required to register.

Reasons for not applying to the Scheme cited by those surveyed who chose not to apply included:

- a lack of clarity on what information and documentation was required.
- little guidance and support for applicants in understanding and interpreting the Scheme rules.
- the timing of production in relation to Scheme launch or too many delays (e.g. in receiving a quote for the premium) meant joining Scheme was not feasible.
- the cost-benefit ratio of paying the premium versus anticipated losses was not strong enough.
- other insurance in place to cover Covid-19 related risks.

The survey of companies that applied to the Scheme asked about the degree to which different types of cover provided encouraged them to apply. The responses were as follows, with the most significant factor being the key cast cover.

Figure 8: Cover provision influencing application decision



5.3.2 Unsuccessful applications

Five applications to the Scheme have been declined due to the production not being eligible for the Scheme. Marsh highlighted that this was more likely to occur in the early stages of Scheme delivery when productions were less familiar with the eligibility criteria.

Other applications are considered 'unsuccessful' due to factors outside of eligibility. This includes cases where an application has been started by a production but is then not completed. In an interview, Marsh highlighted that they will sometimes *'get no response from [an applicant] after a certain point'*. In these instances, Marsh advises the applicant that if no response is received after a determined period, the application will be formally closed. Marsh suggested several potential reasons for this, including:

- the applicant has decided to accept the risk of Covid-19 related delays or abandonment.
- the production has not gone ahead as planned.
- the production had commenced and had completed too many days of principal photography to apply to the Scheme.

This last point was echoed by unsuccessful productions in interviews. Examples were presented where the timing and length of time taken to apply impacted on whether a production was ultimately able to register with the Scheme.

Examples of unsuccessful applications from interviews included:

- One production company representative outlined that there had been a few cases where they had *'completed filming by the time [Marsh] are ready to finalise our application'*.
- In one instance, the application process involved several exchanges with Marsh where the production company had to explain the reasoning behind several deductibles: *'I think I had to send those three times, explaining why I had deducted those things from the budget'*. There were then errors with the invoice sent by Marsh, by which point the shoot had been completed.
- Another example was presented where the production company applied too late to the Scheme as more than 20% of the principal photography had been completed by the point of application. The production company had been unaware of the change in the Scheme rules that had introduced this principal photography restriction, despite industry communication at the time from PACT and BFI and to all Scheme users by Marsh. As such, they *'continued with the production at [their] own risk'*. Despite extensive communication, it was suggested that more direct notifications to industry on changes to the Scheme rules would be useful in preventing such oversights.

5.3.3 Ease of applications process

Key finding: Respondents were divided in their opinions on the ease of the application process. A more straightforward application process and better communication with Marsh would have improved production companies' experience of applying.

Responses to the survey reflect that there is an even split between respondents who found the application process simple/very simple (31% of the 94 respondents that answered this question) and complicated/very complicated (30% of 94 respondents). A similar disparity was noted when production companies were asked about how the Scheme's application process compared to applying for insurance in the commercial market. Here, 23% (of 87 respondents that answered this question) of production companies surveyed found the Scheme's application process to be like a commercial application, while 37% (of 87 respondents) found the application process more difficult.

Marsh provided further detail on this comparison in an interview. While a lot of the information and data needed is similar, *'it is slightly different in that we're needing more documentation rather than just the answers to the questions'*. In a commercial insurance policy, the required detail can often be given verbally over the phone. As this is a government scheme, more scrutiny is required, and physical documentation and proof is requested from the productions. Due to this, a key delivery stakeholder interviewed, suggested that *'it's legitimate that it's a slightly more onerous process'* requiring more formal checks.

Moreover, due to the initial timeframes anticipated at the outset of the Scheme, where the application deadline was 31 December 2020, Marsh took the decision to design a basic application and claims process. This was done in the interests of quickly making the Scheme operational. However, Marsh noted that had they known the Scheme would ultimately run for over a year, they would have chosen to design an online system.

According to stakeholders interviewed, this would have made applying to the Scheme simpler for production companies and *'streamlined the process'*.

A similar scheme in Australia, the Temporary Interruption Fund²⁴ run by Screen Australia, has an online application portal.²⁵ Screen Australia is a Federal Government agency which supports Australian screen development, production, and promotion. The portal is hosted by Screen Australia as part of its general online application portal, which it uses for other programmes. On the portal, applicants can access, save, complete, and submit the application form. They are also able to upload supporting documentation and can download completed application forms. These were many of the more basic features that production company survey respondents would have welcomed to enhance their application experience.

In the survey, several respondents suggested that poor communication from Marsh made it difficult to apply for the Scheme (32% of the 22 respondents that answered this question). One survey respondent outlined that *'in some instances it took a long time for Marsh to respond, which had an impact on the start [of] productions'*. Similarly, several respondents suggested that faster responses would improve the overall application process (43% of the 35 respondents that answered this question).

5.3.4 Clarity on required supporting documentation

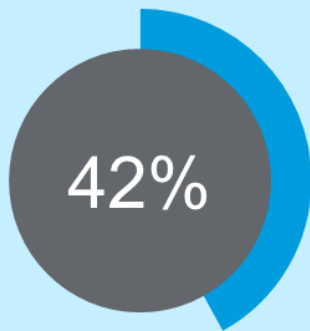
Key finding: There is a lack of clarity within the application process on the required documentation.

The survey reflected that 42% (of 93 survey respondents) agreed or strongly agreed that collating the supporting documentation made the application process difficult. When asked to compare the application process to applying for insurance in the commercial market, 14% (of the 87 respondents that answered the question) directly noted that more and/or different information is required for this Scheme. For example, one survey respondent noted that the *'amount of supporting documentation is not required by usual insurance companies'*. This links to the above point where Marsh explained that documentation rather than simple verbal explanation is required from productions in applying to this Scheme. Therefore, while those applying to the Scheme will be aware of the types of information needed to apply, they may not be accustomed to formal requests for such documentation.

The confusion regarding what documentation is needed for the application has caused delays throughout the Scheme. When interviewed, Marsh confirmed that *'bottlenecks have mostly been getting documents and information from applicants.'*

²⁴ See the Temporary Interruption Fund [website](#). [Accessed 26 August 2021].

²⁵ The online portal is [here](#). [Accessed 26 August 2021].



of respondents agreed or strongly agreed that collating the supporting documentation made the application process difficult.

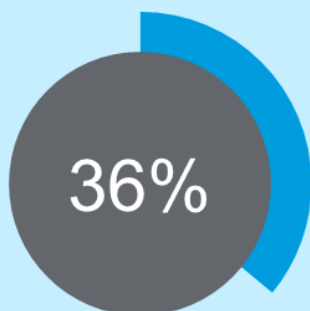
Several production companies suggested that a definitive list of the required documentation provided upfront would improve the process of applying for the Scheme. It is worth noting that a list of required supporting documentation is provided on the first page of the application form. However, 39 companies (out of 93 that answered this question) still found this difficult to navigate. Marsh also noted that *'if anything is missing [they] do ask for it in the very first email back to [the production company]'*.

Another suggestion by some survey respondents was that applicants' documents should be saved for future applications. One survey respondent suggested that a *'more centralised approach for companies making multiple applications to avoid repetition'* would improve the process and increase efficiency. In our assessment this is a relatively basic function and shouldn't be too time consuming or costly to implement.

5.3.5 Clarity on what the Scheme covers

Key finding: There is a lack of clarity on what types of claim are covered by the Scheme.

In the survey of production companies, 13 respondents (50% of those that said more information could be provided) suggested that more detail on what is covered by the Scheme would have been useful to have prior to applying. When making a claim, the most cited difficulty was the understanding of eligible losses, with 36% (of the 25 respondents that answered this question) agreeing or strongly agreeing with this statement. A production company survey respondent suggested that *'it would be really helpful to have some guidance as to what types of claims are eligible through use of examples'*.



of respondents cited understanding eligible losses as the main difficulty when making a claim.

Clearer guidance regarding the Scheme rules was also mentioned in stakeholder interviews by people involved in the development and management of the Scheme. A

stakeholder involved in the Scheme's delivery suggested that introducing 'a simple *handout*' to the onboarding stage would have been beneficial. This could have communicated key information on the suitability of the Scheme for production company's needs and an overview of the eligibility for claims. The need for such overview materials can be considered in the development of similar future schemes.

While this lack of clarity was noted by production companies as an issue, it is also worth noting that the low numbers of rejected applications suggests a degree of understanding on eligibility and the application process.

5.4 Claims

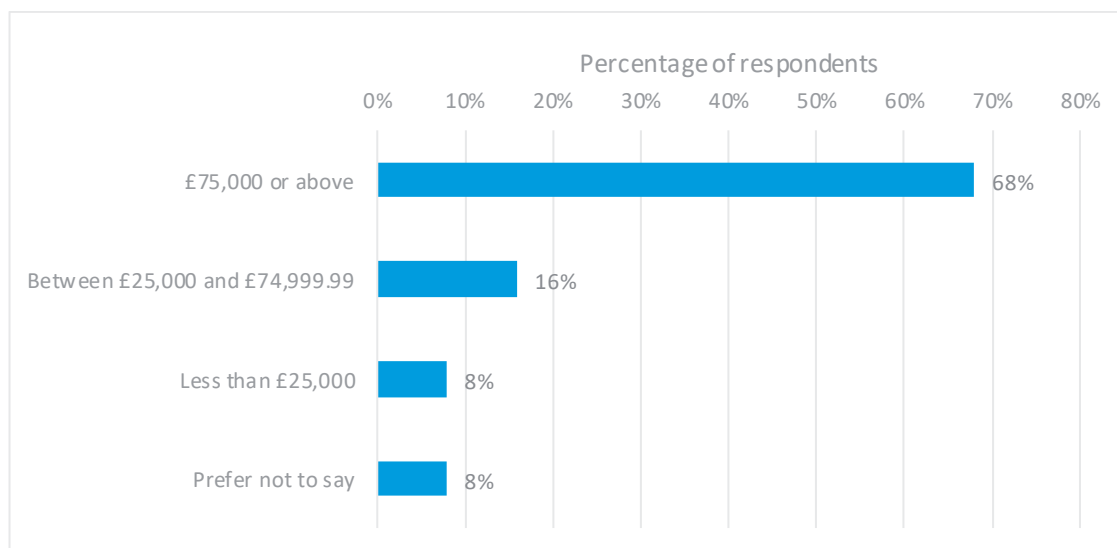
5.4.1 Overview of claims submitted

Key finding: The Scheme has received 238 claims, with 13 rejected to date.

238 claims have been received and 80 have been accepted (as of 31 October 2021).²⁶ In total, 25 of the production company survey respondents had submitted a claim.

The value of claims submitted by these respondents is as follows.

Figure 9: Value of claims made by production company survey respondents (n=25)

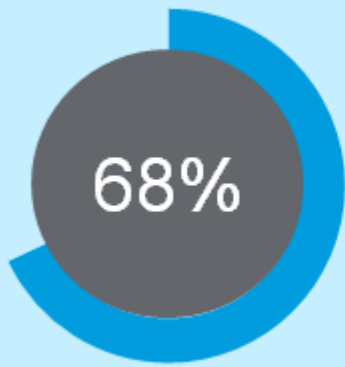


5.4.2 Ease of claims process

Key finding: Most respondents did not feel that the claims process was complicated and suggested that this is similar to a commercial process. Understanding of eligible losses was the most cited difficulty in making a claim.

The survey found that of the 25 respondents that answered the question regarding making a claim, 24% agreed or strongly agreed that the claims process was simple, while 8% agreed or strongly agreed that it was complicated. The majority (68%) of respondents stated that the claims process was neither simple nor complicated.

²⁶ Source: Marsh's Scheme metrics: <https://www.marshcommercial.co.uk/campaigns/film-and-tv-restart-scheme/> [Accessed 02 December 2021].



of respondents stated that the claims process was neither simple nor complicated.

When these companies were asked to compare the claims process to making a claim in the commercial market in the survey, 24% (of 20 respondents) found it easier/faster, 14%(of 20 respondents) found it more difficult, and 43%(of 20 respondents) thought it was a similar experience. One survey respondent suggested that *'using industry loss adjusters made it similar to an insurance claim.'* It is worth noting that Covid-related claims are unique, and complex compared to commercial market claims.

Nevertheless, survey respondents did point to several factors that made the claims process difficult. The most common difficulties included understanding the eligible losses/exclusions (36% of the 25 respondents that had made a claim), lack of information or FAQs on Marsh's website (28% of the 25 respondents that had made a claim) and collating the required documentation for the claim form (24% of the 25 respondents that had made a claim). One production company suggested in the survey that participating in the Scheme was *'very expensive, very time consuming and highly unlikely to pay out.'* This applicant's claim decision was ongoing at the time the survey was completed, along with four other respondent's claims.

One claimant outlined the difficulties in balancing the claims process with the extra capacity burden caused by delays:

'By far the hardest bit is the fact that the whole production team is straining every sinew just to keep production on track following the 10-day suspension (8 days shooting) that we lost. People have had to cover 2 or even 3 roles just to keep it going. That makes any additional work (i.e., the collation of the information required for the claim) incredibly difficult to fit in.' - Production company respondent

Of those survey respondents that had submitted a claim, two suggested that better communication with Marsh would improve the claims process, including getting *'updates on the status of our claim rather than having to chase.'*

5.4.3 Time taken for claims processing

Key finding: Most respondents said that their claims payment was not delayed, but of those that did, some experienced negative consequences as a result.

Of the 10 respondents that identified the time taken to process their claims, 40% said that claims were processed in between one to three months; 30% between three and

five months; and 20% between five and seven months. 10% of respondents were unsure of the time taken for their claim to be processed.

KPIs show that it took 30 working days on average to decide on claims under £25k. Decisions on claims over £25k took an average of 56 working days (25 November 2021).

Claims are far more detailed than applications, requiring a thorough assessment of the specific circumstances to ensure that no fraudulent claims are made, and government funding is used as intended, as well as evidence and documentation for audit.

As such, there is no set target for how long a claims process should take. Nonetheless, in some cases this represents a significant period before a claim is completed. Survey data reflects that the most cited factor contributing to the time taken in settling a claim was the time it took to provide the required information. It was highlighted in stakeholder interviews that to process claims, detail on the cost of production is required, and this often cannot be provided until principal photography has been completed. As such, production companies are often unable to share this required information with Marsh until after principal photography has been completed, likely contributing to the length of the claims processing period.

Delivery stakeholders also highlighted that the complexity of some claims and the potential for contentious outcomes can lead to claims being referred to the Steering Board for consideration.

‘There are more nuances with claims and looking into the circumstances surrounding it. There are more people involved in a claim’s decision. Marsh are a bit more cautious to say something is rejected, unless it is something obvious like the production hasn’t completed the necessary PCR tests, for example.’ – Stakeholder interviewee

Despite the time taken to process claims, only one respondent said that their claims payment was delayed. Of those that had received payment of a claim, 70% (of the 10 survey respondents that answered the question) felt that the handling of the claim had no negative impacts on their productions. Meanwhile 30% said that they did experience negative impacts due to the time taken for payment, for instance needing to borrow more money while waiting on a claim payment.

5.5 Delivery

5.5.1 Time taken to launch the Scheme

Key finding: There was some concern from industry due to the time taken to mobilise the Scheme after launch. However, this time was utilised to ensure thorough research and due diligence to ensure the Scheme was fit for purpose.

Several stakeholders interviewed suggested that there was concern from industry regarding the time taken to launch the Scheme and lack of communication from DCMS in the interim period. One stakeholder interviewed suggested that *‘the lag between July and October worked against the original desire to give confidence’*.

The Australian scheme, outlined above, was announced on 25 June 2020 and opened for applications 19 August 2020. This reflects a faster development timeframe than was seen in the UK by approximately one month although total implementation time could have been similar. Moreover, the Australian scheme was not subject to State Aid requirements discussed further below and has a more limited coverage.

A factor in the time taken to set up the Scheme was DCMS's research into possible delivery models for the Scheme, for instance through a reinsurance model. Four stakeholders that contributed to Scheme development and oversight reflected that the industry had explored these other options in their initial assessment of the need for the Scheme. The interviews revealed that these stakeholders felt that DCMS were *'going through all the same working that the taskforce had already done'*. However, DCMS stakeholders reflected that this initial assessment by industry had not included any modelling for a reinsurance model. As this was the preferred option due to precedence of other schemes, further research was required by the government to confirm whether this option would work in practice.

According to stakeholders involved in Scheme development, discussions around State Aid were the key reason for the time lag in setting up the Scheme. One stakeholder suggested that it would have been possible to speed this process up by four to six weeks by considering such legal aspects earlier on in the process. They suggested that this had been flagged as a potential issue earlier in the process but was not immediately investigated. According to another stakeholder interviewed, the delays caused by this hurdle could potentially have been reduced *'had the team been more extensively resourced'*. DCMS stakeholders did reflect, however, that there was a dedicated team working on this issue, which other stakeholders may not have been aware of.

However, while concerns were raised about this early time frame, stakeholder interviews also reflected the perceived importance of this period of deliberation and research. This interval allowed the DCMS team to encourage industry participation and consult with key advisors such as PwC, GAD, and HMT. The team were eager to avoid launching the Scheme without conducting the due diligence required to ensure that the Scheme was designed in the most appropriate way and to fit industry need. One senior stakeholder reflected that:

'Those processes did improve the quality of the Scheme in making sure it was targeted correctly. It did create delays but it's important to make sure that this set up isn't rushed to launch something so quickly.' –
Stakeholder interviewee

5.5.2 Marsh's role in delivery

Key finding: While many respondents suggested that Marsh's delivery could be improved, the majority expressed that they had positive experiences when interacting with them.

Survey findings demonstrate that 44% (of 89 respondents) thought that Marsh's delivery of the Scheme could be improved. The most cited areas of improvement from the survey were:

- faster response times – *‘the lack of communication is very frustrating, and I have had to chase several times’*
- more capacity – *‘in the main Marsh have been good but understaffed’*
- more clarity in guidance and requirements – *‘I have put a few productions into the Scheme and sometimes the guidance varied’*

The survey data reflects that four respondents viewed communication with Marsh to be slower than in the commercial market. In an interview, one delivery stakeholder had a similar view claiming that *‘turnaround times from Marsh have sometimes been slow’*. Marsh suggested that most delays were due to a lack of, or incorrect documentation submitted by the applicant and having to follow up on this and the time that this inevitably generates.

Nonetheless, 65% (of the 94 survey respondents that answered this question) agreed or strongly agreed that Marsh were efficient and answered queries clearly. Of the successful applicants, 78% (of 89 survey respondents) suggested that they have had positive experience when interacting with Marsh through the Scheme. Eleven survey respondents suggested that their engagement with Marsh was helpful when applying to the Scheme. For instance, one production company stated that *‘the team at Marsh have been really helpful in navigating through the application process’*.



In stakeholder interviews, DCMS echoed positive views of Marsh's performance. Senior stakeholders noted that Marsh had been responsive to feedback and is able to provide additional resources when issues arise.

They are always seeking to implement improvements that DCMS suggests. – Stakeholder interviewee

5.5.3 Collaboration between stakeholders

Key finding: The collaborative working environment seen in the design and delivery of the Scheme were praised by the majority of stakeholders involved.

Stakeholders cited good collaboration between DCMS and HMT as well as with industry stakeholders, the BFI, PwC, and Marsh.²⁷ One interviewee highlighted that *‘there was real energy in delivering this’* Scheme. The collaboration with industry has been a

²⁷ The Scheme has been recognised with a nomination for a Civil Service Award for its collaboration. See: <https://www.civilserviceawards.com/shortlist>.

positive of the Scheme, encouraging the tailoring of design and delivery towards industry needs and thereby encouraging its perceived success in achieving its aims.

One stakeholder interviewee similarly suggested that *'it is a very collaborative Board'* and that this has been a significant positive of the Scheme. It was suggested that the Board's internal collaboration has allowed for growing confidence in decision-making, and the effective utilisation of the different skills and expertise present. The Board also has trust in the Oversight Team to deliver sufficient and timely background information to inform decisions.

5.5.4 How industry knowledge is used

Key finding: Stakeholders were positive about the utilisation of industry knowledge in the design and delivery of the Scheme but suggested that there were some opportunities for further use of expertise.

According to most stakeholders interviewed, the utilisation of industry knowledge has been good throughout the Scheme. This was cited both in the early stages of designing and setting up the Scheme, as well as in the later stages of delivering the Scheme and making decisions about applications and claims. A DCMS stakeholder interviewed suggested that *'the commercial expertise and the insurance expertise were critical'* and the DCMS Oversight Team noted that incorporating industry experience to the team has been valuable.

While most stakeholders were very positive about the utilisation of industry knowledge, many also felt that there was scope for the use of more industry expertise. This included in the Scheme's decision-making processes, where there could be more film and TV industry expertise, and particularly TV industry knowledge at board level. Stakeholders interviewed also suggested that *'DCMS should have taken more of an input from the insurance industry for the Scheme rules'* and that broadcasters could have been more involved in the development and delivery of the Scheme.

One stakeholder specifically noted the value that would have been seen in accessing sector specific legal expertise:

'Having non sector specific lawyers working on something that's so bespoke for the sector was an error. They didn't understand the nuance of the industry. There [...] should maybe have also been an entertainment lawyer involved who understands the sector better.' – Stakeholder interviewee

5.6 Decision-making and governance

5.6.1 Steering Board

Key finding: Stakeholders were largely positive about the decision-making capabilities of the Steering Board and its efficiency. The volume of paperwork for minor decisions and the potential for more TV expertise were highlighted as possible improvements.

When asked about the effectiveness of information provided to the Steering Board, senior stakeholders highlighted that the level of detail provided helped to inform

decisions. They found that the legal and policy analysis was comprehensive and that weekly meetings answering production companies' questions were highly effective. It was suggested that the additional stochastic modelling work²⁸ acquired from Marsh proved very useful and effective, particularly as an aid to decision-making and providing further detail on the exposure of the Scheme.

However, some decision-making delays were highlighted by stakeholders. It was explained that background research into the issues and the need for further legal information for the Board to make decisions were the cause of these. A key design and oversight stakeholder did note in an interview that the Board had to review large volumes of paperwork for each session, which sometimes *"required many papers for small issues that could have been addressed via email"*.

Nevertheless, senior stakeholders suggested that the Steering Board has been highly effective due to having *'the right complement of skills'*, as well as involving those with commercial experience on the Board. A senior stakeholder involved with oversight, management and delivery of the Scheme did note in an interview that *'the expertise on the TV production side could be improved'* within the Steering Board. It was suggested that this could have reduced the need to seek further information or advice in some cases.

Overall, the team believes that the board has become more efficient over time. The interview findings highlighted that *'clear rationale [is] provided'* for decisions and that the board *'makes decisions very quickly'*.

5.6.2 Extensions to the Scheme

Key finding: Prior to the announcement of the final extension, stakeholders and production companies had both highlighted the demand for the Scheme to be extended. They also outlined the need for clarity and having enough forewarning about extensions and updates to the Scheme.

Prior to the announcement of the final extension of the Scheme, stakeholders involved in both the development and oversight of the Scheme stressed the need for another extension in order to maintain production companies' confidence and ability to plan. Several survey respondents similarly suggested that extending the Scheme would be beneficial and ensure that production could continue as planned. 16 companies highlighted the absolute necessity of the Scheme. A further extension of the Scheme was included as a recommendation in the interim evaluation report, and an extension was announced on 5 October 2021.

As well as the specific need for an extension, both survey respondents and stakeholder interviewees highlighted that more clarity on timeframes and *'more advance notice of extensions to the Scheme'* would have been beneficial. One survey respondent highlighted the importance of having enough notice of extensions to be able to plan ahead effectively: *'certainty is critical for independent feature films'*.

A key design and oversight stakeholder highlighted that planning for productions starts months in advance. Clarity is therefore needed for projects to have the confidence and resources to plan for production. When an oversight and delivery stakeholder was

²⁸ Modelling shows the expected exposure of the Scheme.

interviewed they suggested that government needed *'to be more forward thinking'* when considering extensions.

5.7 Future of the Scheme

5.7.1 Requirement to register

Key finding: Prior to the fee increase, most broadcasters and financiers required most of their productions to register to the Scheme. In response to the fee increase, they are likely to consider registration more on a case-by-case basis.

Prior to the final extension and fee increase, Scheme registration was generally a requirement from broadcasters and financiers and was regarded as essential for the commencement of most types of production.

One broadcaster had a blanket requirement regardless of production type or length. However, in response to the 2.5% registration fee, while broadcasters and financiers continue to acknowledge the importance of the Scheme, it was suggested that they expect to identify some productions that may not require Scheme registration. They are likely to consider registration more on a case-by-case basis, with assessments being made based on the individual risk of each production. Three broadcasters and two financiers interviewed either currently take this approach or are transitioning to this approach from this point forward.

Factors such as the budget, length of production, and whether it is a pre-recorded or live production will increasingly affect the assessment on whether to utilise the Scheme, or not. For example within the interviews, one financier suggested that *'for live action feature films, it is an absolute requirement'* and another explained that *'if it's a documentary, we can be comfortable that Covid might not have an impact in terms of delay'*.

However, if deemed appropriate then participating in the Scheme will continue to be a requirement for financing and commissioning. When asked in an interview about the burden of the fee increase, one financier suggested that *'producers will just need to find the funds to pay for that cost'*. Should this theme transpire, there is a risk that smaller, niche productions will be subject to more challenges and constraints in making production plans a reality.

With no alternative support available for the UK film and TV industry, the importance of the Scheme was reiterated and reflected in the likely continuation of requirement to register, despite the fee increase.

5.7.2 Prioritisation of insurance cover

Key finding: It was difficult for stakeholders to identify the essential aspects of cover needed going forward. Some highlighted the period of principal photography and cover for key cast members as fundamental.

In relation to the future of possible insurance and thoughts on the key areas of insurance cover going forward, there was difficulty separating out the 'essential' aspects of cover.

Multiple broadcasters stated in interviews that *'there needs to be comprehensive cover against all aspects of risk'*. One stakeholder highlighted the all-encompassing nature of delays, outlining that *'if you have to stand down [production], it's your cast, it's your*

crew, it's your location that's being affected – it's the entire cost of production'. This reflects the stated need within industry for the support and feeling of security provided by the Scheme.

There was also a general consensus that despite the pandemic having evolved over the past year, including the impact of vaccines among other measures, the risks and potential exposure to production planning remain similar. Therefore, prioritising or isolating specific aspects of cover was difficult.

However, a few stakeholders were able to highlight areas of cover provided by the Scheme that they consider to be fundamental. A broadcaster interviewed, suggested that *'principal photography [from] start to finish, that's when we're most vulnerable'*. This message was echoed by other broadcasters and financiers in the interviews who expressed that production particularly needs cover for key cast members in relation to lockdowns, self-isolation and sickness as these are *'the areas that it's inconceivable that production could continue without any cover'*.

This was again reflected in the survey of production companies, where 77% (of 92 respondents) agreed or strongly agree that 'key cast cover' was an aspect of the Scheme that encouraged them to apply. It is worth noting, however, that the majority (61%) of production companies also noted that Scheme registration had been a commissioning or financing requirement for their production. As such the perspectives of the broadcasters and financiers should be weighted heavily here.

5.7.3 Concerns for future security of the industry

Key finding: Many stakeholders were concerned about the end of the Scheme and the instability that will likely result if support ends and a commercial solution is not established.

Broadcasters and financiers interviewed expressed concern regarding the end of the Scheme, with April 2022 being referred to in interviews as a potential *'cliff-edge scenario'*.

Without affordable market cover, stakeholders worry that they may find themselves in the same position as at the start of the Scheme, with no support or cover for Covid-19 related delays or abandonment. Several stakeholder groups referred to concerns about the future in the interviews, including one production company stakeholder who stated, *'when the Scheme ends, though, I don't know what we'll do as an industry'*.

It was suggested by interviewees that the uncertainty regarding the end of the Scheme needs to be resolved and a *'long term solution really needs to be put in place'*.

In relation to a longer-term view, two broadcasters and two financiers expressed their desire for a commercial solution to be established. There was speculation that the fee increase was implemented to facilitate future commercial insurance with one broadcaster interviewed, highlighting that *'with the premium increase and this being the final extension, there will be more pressure for them to create a market solution'*. However, interview findings suggest that there were still concerns about the appetite from the insurance market to take this role, and one financier stated that *'there is still no confidence in the market that something will come along'* from the commercial insurance providers.

While there was understanding that a government intervention cannot remain in place indefinitely, it was made clear in a stakeholder interview that *'it would be helpful for government to remain on board until this [commercial insurance] is viable'*.

There was some expectation that even if not providing support directly, government would take a role in ensuring that the industry is not left without any support in place when the Scheme ends. This could take the form of direct discussion with or encouraging the commercial insurance market to carry some risk. This message was conveyed by multiple stakeholder groups, including broadcasters, financiers, and production companies.

5.7.4 Need for clarity going forward

Key finding: There is a need for clarity regarding the end of the Scheme, ideally in advance of April 2022.

Stakeholders were keen to highlight the need for clarity surrounding the next steps and possible solutions when the Scheme comes to an end.

The lack of communication on likely future support was a common concern across broadcasters, financiers and production company stakeholders. For example, a broadcaster stated in interview that *'a solution needs to be coming out early next year, because we are already commissioning projects that will be starting next summer'*.

A clear support plan announced well in advance, ideally in early 2022, appears essential to provide stakeholders with the confidence required to continue with and commence new production. This is especially important for independent UK production companies who do not have the same capacity to cover the risk of delay or abandonment themselves.

It was highlighted that any updates provided too close to the end of the Scheme would still result in a lack of confidence in the industry. It is essential that clarity is provided to stakeholders and production companies in advance regardless of what support is available.

6. Lessons learned and recommendations

This chapter outlines the key aspects of what worked well and less well in the delivery and implementation of the Scheme. It also highlights the learnings and recommendations that can be utilised for similar future interventions.

6.1 Collaboration and use of industry knowledge

The Scheme is considered to have been successful in reaching its intended target audience across the UK and in allowing production to restart. Factors that contributed to this include the widespread awareness of the Scheme and the involvement of sector representatives and industry bodies in the design of the Scheme.

Organisations like Pact and the BFI are in close contact with production companies and the UK film and TV sector. They understood the issues and constraints that the sector faced and communicated these to DCMS in a clear and comprehensive way. Stakeholders also reported that DCMS was responsive and open to feedback and listened to the sector's needs. This meant that the Scheme was aligned with industry requirements and was able to target production companies most in need. This participatory, consultative approach has been pivotal in shaping a set of Scheme processes and criteria that meets the needs of those it was targeted at.

While considered a strength of the Scheme, several stakeholders noted a few specific areas in which further expertise would have been valuable. For example, it was suggested that more specific industry input and legal expertise would have been beneficial in the formulation of the Scheme rules. Such knowledge would have helped to ensure rules are clear for production companies and for later interpretation by the Oversight Team and Steering Board. In addition, some stakeholders felt that the Steering Board would have benefitted from more TV sector expertise to enable faster decision-making, not least due to the comparatively larger size of the TV sector relative to film.

Recommendation 1: Sector representatives and industry groups should play a central role in the design, delivery, and promotion of schemes like the Film and TV Production Restart Scheme in the future. Selection of these individuals or organisations must be carefully considered in advance to ensure correct and comprehensive representation across all aspects of the industry.

6.2 Clarity on requirements and rules

Delays to application processing within the Scheme are mostly due to a lack of or incorrectly submitted documentation. Survey respondents suggested the provision of a definitive and clearly explained list of required information and documents to improve the application process. It was also suggested that an overview should have provided definitive clarity on Scheme coverage and eligible claims, which was also cited as an area of confusion.

The Short-Term Compensation Fund for Canadian Audiovisual Productions²⁹ provides useful guidance for applicants in this way, including an 'essential information guide' and a 'how it works' presentation. These provide a high-level overview of the application

²⁹ [Short-Term Compensation Fund for Canadian Audiovisual Productions \(STCF\) - Telefilm Canada](#)

process and frequently asked questions. They are a practical source for applicants and can help to avoid delays at later stages.

Recommendation 2: In future, schemes with complex rules and registration requirements should develop a succinct overview document to ensure complete understanding from potential users. This could include an overview of the applicant journey and the application requirements, and the use of examples to ensure practical understanding. It should reflect industry-typical language and naming conventions to support understanding.

6.3 Digital systems

Due to the success of the Scheme in reaching production companies and supporting the film and TV industry, it has been extended beyond its original timeframes. This has in turn put strain on some of its delivery mechanisms and has resulted in inefficiencies in the application process.

Marsh suggested that had they known the final delivery period for the Scheme, they would have invested in an online application system to ease and simplify application and claims processing. The Australian TIF has an online application portal which streamlines the applicant journey by removing the need to fill in and share documents via email and helping to make the applicant journey – from guidance to confirmed submission as streamlined and intuitive as possible, including reducing the need for multiple emails and attachments.

Recommendation 3: Future schemes should consider the use of online systems from the outset and weigh up the cost of implementing this against the benefits of a more streamlined and simple process for applicants. The likelihood of extension for emergency response schemes should also be considered in this assessment.

6.4 Need for clarity and information provided to industry in advance

Stakeholders reported that the film and TV sector has been extremely busy in recent months. This is potentially due to the support provided by the Scheme and the confidence and forward-planning certainty this has helped to provide. However, industry stakeholders and production companies consistently referenced the need for clarity to maintain this confidence and the benefits resulting from the Scheme's intervention. It was suggested that the extensions and updates should have been announced further in advance and for longer periods to provide clarity and confidence. While the need for advance warning of extensions is framed here specifically in relation to the film and TV industry, this can be considered as a learning more widely for emergency response and support schemes set up in a crisis context.

Recommendation 4: The stabilising nature of such emergency responses should be considered in relation to any changes or updates being made during delivery. Any updates or extensions should be communicated to industry with sufficient advance notice, thereby providing certainty about the future and stability.

6.5 Future of the Scheme

When asked to consider the end of the Scheme and the possible future of commercial insurance, stakeholders found it difficult to separate out what might be considered the essential aspects of insurance cover. A few stakeholders highlighted the period of principal photography and cover for key cast members as fundamental. However, this was after prompting and most were clear on the fact that they would not want the different aspects of cover to be separated out in practice.

More broadly, industry stakeholders had an expectation that government would be involved in developing an exit strategy for the Scheme. It was hoped that a role would be taken in advocating the need for support directly to commercial insurers. Even if not providing support directly, industry stakeholders appear to expect that government will take a role in ensuring that the industry is not left without any support in place when the Scheme ends.

In relation to the final extension of the Scheme, stakeholders highlighted that clarity is needed as to what will happen once the Scheme ends in 2022. It was suggested by several stakeholders that information on this should be provided as far in advance as possible, and ideally in early 2022. Without this information, it was advised that the confidence created by the Scheme will likely disappear and the industry will be left in a similar position to when the intervention was first implemented.

There is a risk that no solution is found before the Scheme comes to an end. In this scenario, the confidence which the Scheme has instilled in the industry could be severely impacted and therefore the industry's current level of production activity could be adversely affected. Furthermore, it is possible that this scenario would have a stronger impact on independent UK production companies compared to broadcasters or large production studios. Similarly, it should also be recognised that higher costs of insurance or other solutions can be factored in by production companies, but that such higher costs would be more difficult to meet for independent production companies than broadcasters and large production studios.

Recommendation 5: Government should use its weight to influence the return of commercially viable insurance, informing industry of the outcome of those discussions with significant notice to ensure production can continue.

6.6 Impact evaluation

The review of activities and primary research for this process evaluation have highlighted some key points that the Scheme's impact evaluation should potentially consider and explore in more detail.

Industry confidence was highlighted across all stakeholder groups as a key outcome of the Scheme's intervention. An impact evaluation should therefore focus on how the intervention contributed to the perceived increase in confidence seen in the film and TV market since the Scheme was introduced. The impacts resulting from this outcome will likely include increased employment levels, skills shortages, and an increase in investment in productions and the industry in general.

The contribution of this restored confidence should therefore be considered in relation to these impacts. It will be important to consider other business support programmes provided by government in response to the pandemic, including for example the Coronavirus Job Retention Scheme. The specific contribution of the Film and TV

Production Restart Scheme will need to be considered in relation to other support mechanisms on offer.

A key learning from this process evaluation has been the difficulty in engaging those that either chose not to apply or who were unsuccessful in their applications to the Scheme. Moreover, stakeholders who were involved in such productions were often concurrently involved in productions that did successfully register with the Scheme. As such, a theory-based approach to the impact evaluation may be more practical than a quasi-experimental approach. A theory of change for the Scheme would need to be accessed or developed retrospectively by evaluators. In relation to this, the impact evaluation must be clear on the intended beneficiaries of the Scheme. For instance, this could include:

- the production, including specific stakeholders within this such as the director, producer, key cast etc.
- the production company.
- the broadcaster.
- the financier.

Based on the experience of conducting a process evaluation of the Film and TV Production Restart Scheme, the impact evaluation should be a theory-based contribution analysis and should have a clear definition of the intervention's beneficiaries.



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