

SCREEN SCOTLAND
SGRÌN ALBA

BUSINESS PLAN

2019/20

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1. SCREEN SCOTLAND

Screen Scotland is the dedicated partnership for screen in Scotland, delivering enhanced support for all aspects of Scotland's screen sector.

Screen Scotland is leading the growth of the sector through increased funding and support for film and television production, an increase in specialist staff and further investment in skills, festivals, audiences and education.

Screen Scotland sits within Creative Scotland and is a partnership between Creative Scotland, Scottish Enterprise, Highlands and Islands Enterprise, Skills Development Scotland, and the Scottish Funding Council, with funding from the Scottish Government and the National Lottery.

We are funding, developing and growing Scotland's screen sector and delivering activities to achieve the following objectives:

- Boosting production by increasing funding and support to grow the number, quality and diversity of film and television productions from Scotland
- Creating specialist business development provision for screen businesses ensuring that advice and support is appropriate and easy to access
- Developing Scotland's screen talent and promoting Scotland's talent in domestic and international markets
- Improving employment opportunities in the sector through increased and co-ordinated opportunities for work-based learning, training and development
- Improving and expanding the provision of film and moving image education in every context, increasing its reach, depth and inclusivity
- Developing audiences in Scotland by increasing access to a wide range of film and television, and raising the profile of high-quality Scottish film and television among audiences in Scotland, the UK and internationally
- Developing Scotland's reputation as a destination for domestic and international productions and co-productions and developing international markets
- Growing and improving Scotland's screen infrastructure including studio facilities.



Director John McPhail and Cinematographer Sara Deane on the set of *Anna and the Apocalypse*. The debut feature from Glasgow-based Digital Entertainment Company Blazing Griffin, was shot on location in Inverclyde and received funding from Screen Scotland.

2. INTRODUCTION

Isabel Davis, Executive Director, Screen Creative Scotland

Screen Scotland¹ was launched on 21 August 2018. This represented a landmark moment for the screen industry who had lobbied for its creation and for Scottish Ministers who led the vision to create a new screen unit within Creative Scotland. The Scottish Government has increased public funding for screen through Creative Scotland and provided a clear set of ambitions to grow Scotland's film and television sectors.

In 2018/19, the first short year of its life, Screen Scotland has already produced clear results, following the blueprint drawn up by the partners in December 2017: the Screen Unit Collaborative Proposal.

The following chapters outline the range of work currently underway, our plan for 2019/20 and how we are delivering against the 12 Actions of the Collaborative Proposal.

It's thanks to the industry that we have such a clear roadmap and we continue to be committed to ongoing consultation with the sector.

In 2019/20, as a partnership we will be reviewing and refining strategies for each of the delivery activity areas in this Plan, making sure that our time and resources are being spent in the most effective way.

We won't lose sight of the goals set by the Scottish film and TV industry back in 2017, but in order to truly deliver, we will take a closer look at how we:

- strengthen our approach to equalities, diversity and inclusion in all aspects of our work, supporting those who are already leading the way with bringing Scotland's under-represented communities into the sector and onto our screens - and challenging everyone else to get on board
- support industry's needs and ambitions, elevating the quality of work, creating greater opportunities for talent to progress and ensuring that Scotland's economic success in screen is rooted in the success of its local talent
- support entrepreneurship and professionalism as the pace of change and disruption in our industry accelerates
- become stronger advocates for Scotland's talent at home and abroad, building relationships and partnerships and increase opportunities and exposure for Scotland's growing sector across film and television.

¹ Screen Scotland's funding comes from grant-in-aid provided by the Scottish Government along with National Lottery funding.

We continue to be committed to the two main strategic targets in the Collaborative Proposal, specifically that by 2022/23 we aim to achieve a 100% increase in production spend (from a baseline of £69.4m in 2016/17¹) and increase Scottish screen company growth to boost the number from 2 to 6 in the UK top 50, with a turnover at least greater or equal to £10m.

We recognise the breadth of talent, skills, and film education activities which support learning and progression into the workforce and build our production capacity. We aim to harness the inter-relationships and overlaps between these activities and improve mobility across them to achieve greater inclusion and access into the industry.

We also re-articulate the Screen Scotland partnership vision and objectives, governance, advocacy and engagement, and for each of our delivery activities identify clear targets for evaluation and monitoring.

We have refreshed our vision: By 2023 we want to ensure “Scotland is a leading force for creative excellence, and a nurturing and inclusive, forward thinking and entrepreneurial, well-resourced and culturally stimulating home for world class film and TV talent.” Through this Plan we establish the framework until 2020 to help us deliver this vision.

¹ As reported in the 2017 Collaborative Proposal, this figure is derived from Creative Scotland funded productions’ audited spend reports, estimates based on published broadcaster tariffs and known productions average daily spend rates, and spend reports from local film offices in Scotland.



Crew on the set of *LIMBO*, shot on location in Uist in late 2018. The film is the second feature from Director Ben Sharrock and Producer Irune Gurtubai.

3. VISION AND AIMS

Vision Statement

“Scotland is a leading force for creative excellence, and a nurturing and inclusive, forward thinking and entrepreneurial, well-resourced and culturally stimulating home for world class film and TV talent.”

In 2019/20 Screen Scotland will deliver on this vision through eight delivery activities which serve one or more of three overarching, interlocking aims:

- nurture Scottish talent (above and below the line) and enable inclusive progression
- extend the range and quality of Scottish film and television and its local and global reach
- achieve production growth and economic success across the film and TV sectors.

Our delivery activities are:

- Development and Production
- Business Support
- Talent
- Skills
- Film Education
- Audiences
- Filming in Scotland
- Studio and Build Space.

Actions and Key Performance Indicators have been included for each of our delivery activities. A suite of internal measures will also enable us to monitor and evaluate our performance.

We want to develop our delivery, monitoring and reporting on specific equalities, inclusion and diversity (EDI) requirements. We have included an EDI statement of intent and EDI indicators in each activity area. Further work will be undertaken to develop a Screen EDI Activity Plan and develop our EDI indicators.

The duration of this Business Plan is from 1 April 2019 to 31 March 2020. We will publish our budget for this period in due course.

Delivery of this Business Plan is led by Creative Scotland, and jointly owned and delivered by the Screen Scotland partners: Creative Scotland, Scottish Enterprise, Highlands and Island Enterprise, Skills Development Scotland and the Scottish Funding Council. Unless otherwise stated, all references to activities by Screen Scotland in this Business Plan are delivered by Creative Scotland. Funding comes from the Scottish Government grant-in-aid and the National Lottery through Creative Scotland.



Beats starring Cristian Ortega and Lorn Macdonald. Directed by Brian Welsh and co-written by Welsh and Kieran Hurley, *Beats* filmed on location across Glasgow and received development and production funding from Screen Scotland.

4. DELIVERY ACTIVITIES

4.1 DEVELOPMENT AND PRODUCTION

Objective: Boosting production by increasing funding and support to grow the number, quality and diversity of film and television productions from Scotland.

Summary

We are delivering new and enhanced funds for Screen. In 2019/20, we will invest £4m into our ongoing Film Development and Production Fund and £3m into the second year of our Broadcast Content Fund.

Building on our Partnership Agreement with the BBC we will develop further strategic partnerships with content commissioners to deliver added value from existing commissioners spending plans in Scotland, targeting funding to widen diversity and access to commissioning opportunities.

Targets

Increase the range and number of Scottish screen titles or projects produced annually for domestic markets.

Increase the range and number of Scottish screen titles or projects produced annually for international markets.

These feed into achieving the Collaborative Proposal (2017) target of a 100% increase in production spend by 2022/23 (from a baseline of £69.4m in 2016/17). This will include developing the methodology to identify production spend in film and television.

Key Performance Indicator

Total production spend by companies based in Scotland.

Equalities, Diversity and Inclusion (EDI)

Frameworks will be put in place to improve the diversity of people we support. This will include a focus on improving the gender balance across key talent roles and craft/technical positions, improving BAME representation across the industry, and improving socio-economic diversity in the Scottish film industry. An increase in the quality of equalities monitoring and the adoption of the BFI's Diversity Standards will assist with this aim.

EDI Indicator

Number of applicants from diverse backgrounds, their success rate, and the percentage of funding allocated to them.

Activities

Film Development and Production Fund

We will invest £4m in 2019/20 in a Film Development and Production Fund offering development and production funding for feature length films and documentaries made by filmmakers based in Scotland. £3.3m was invested through this fund in 2018/19.

This will support filmmakers who are working in live-action, animation and documentary to develop a range of feature film projects across all genres that reflect Scotland's culture, languages, creativity and diversity.

We will support projects with international appeal that have the potential to be distinctive, high-quality and commercially and/or creatively-driven including projects that enable artists and filmmakers to take creative risks.

Broadcast Content Fund

We will invest £3m in 2019/20 into the second year of our new Broadcast Content Fund to promote the sustainable growth of Scotland's broadcast production sector, encouraging the development of new projects, the scaling up of already successful activities and the production of commissioned programmes. [Collaborative Proposal Action 1.] £3m was invested through this fund in 2018/19.

This will support projects which have the potential to generate lasting benefits to build companies of scale, to globally reflect or promote Scotland's culture, languages, creativity and diversity, while promoting projects which offer significant opportunities to people currently under-represented in the screen sector.

The Broadcast Content Fund covers all genres of broadcast content including factual and scripted programming where there is a clear and demonstrable need for public funding.

Developing new strategic partnerships with content commissioners

Following the signing of a Partnership Agreement with the BBC in February 2019 we will develop further strategic partnerships with content commissioners and by 2020 will invest up to £2m to unlock new opportunities for network and local commissioning. [Collaborative Proposal Action 2.]

We will develop a memorandum of understanding with Channel 4 which announced in November 2018 that one of its creative hubs will be based in Glasgow. This presents a step-change opportunity for the Scottish television sector.

Our investment will aim to develop and strengthen creative and producing talent based in Scotland by increasing the number of companies and projects securing investment from broadcasters, through production partnerships, first-look deals, in-company support, talent attraction and shadowing, placements and other initiatives.

While UK's public service broadcasters are the main target of these strategic partnerships, we will seek to work with a wider range of content commissioners who support our vision and wish to join us and work together achieving the objectives of growth in the Scottish screen sector. These include commercial broadcasters, such as Sky, new international players such as Netflix, Amazon, Apple and Google as well as other international content commissioning funds.

Highlands and Islands Enterprise will continue to work with MG Alba and develop strategic partnerships with international commissioners such as the Canada Media Fund to encourage greater collaboration between commissioners in the region and support the growth of indigenous companies.

One of the first initiatives to be supported will be a BBC Youth Digital Drama project to create 4 youth digital drama pilots and commission one 6-part series in partnership with BBC Scotland. The aim is to develop the Scottish television drama sector, youth audiences and create a digital television series and to develop new Scotland-based talent in writing, directing and in front of the camera.

We will progress recommendations in the Animation Sector Review in 2017 and establish an Animation Steering Group, chaired by Ken Anderson of Red Kite Animation. Between January and December 2019, the steering group will consider key recommendations from the review to be taken forward.



Yuli follows the life of Cuban ballet star Carlos Acosta. The film received production funding from Screen Scotland to support Scotland-based Director, Icíar Bollain and Paul Laverty (*I Daniel Blake*, *The Angels' Share*).

4.2 BUSINESS SUPPORT

Objective: Creating specialist business development provision for screen businesses ensuring that advice and support is appropriate and easy to access.

Summary

One of the key ambitions over the coming years will be to improve the growth and sustainability of screen-related businesses in Scotland. We will invest up to £1.3m into developing business support for screen companies. Highlands and Islands Enterprise will invest £250,000 annually into its XpoNorth Programme.

Through Scottish Enterprise we will work with Scottish Development International to align products and services strategically to promote, achieve export growth for and attract overseas investment into Scotland's screen sector.

Screen Scotland will convene a Business Development Support Working Group bringing together the expertise of Creative Scotland, Scottish Enterprise, Highlands and Islands Enterprise, Skills Development Scotland, and the Scottish Funding Council; Business Gateway (COSLA); South of Scotland business enterprise representatives; and public sector broadcaster representatives.

Target

Identifying up to 40-50 companies and readying them to access the full range of enterprise agencies business support.

This target feeds into the Collaborative Proposal (2017) target to increase Scottish company growth to boost the number from 2 to 6 in the UK top 50, with a turnover at least greater or equal to £10m by 2022/23.

Key Performance Indicators

Start-up and closure of screen companies (including Special Purpose Vehicles) receiving business support.

Number of Scotland-based screen companies supported by partner agencies in the UK top 50.

Equalities, Diversity and Inclusion (EDI)

We will offer consultancies and host events to improve production companies' understanding of EDI issues and the benefits of promoting an inclusive work culture. Implementing the Diversity Standards in collaboration with the BFI will be a key part of this advocacy agenda as it will encourage funding applicants to monitor and improve the diversity of their businesses.

EDI Indicator

Diversity of companies receiving business support.

Activities

Specialist Business Development Support

We will invest up to £550,000 to support screen companies' capacity building, business and market development. This will invest in specialist business development support for the wide base of screen companies, ensuring advice and support around better rights management and exploitation; and strengthening connections to commissioners and investors. It will align with business development activity being carried out by other agencies. [Collaborative Proposal Action 10.]

Build Business Enterprise Support Capacity in Creative Scotland

Benefitting from the collective expertise of our partners, we will build new enterprise support capacity within Creative Scotland to ensure 'one front door' access to services, taking into account regional requirements and variations; boost infrastructure; and increase business development support. This will require new investment in staffing capacity, and related systems (e.g. Customer Relationship Management) which will aim to align with the Shared Digital Entry Point being developed by the Business Support Partnership Programme (BSPP) following the Scottish Government's Enterprise and Skills Review. [Collaborative Proposal Action 8.]

Growing Companies of Scale

We will scope and develop with Highlands and Islands Enterprise, Scottish Enterprise, Business Gateway, South of Scotland Economic Partnership and public service broadcasters, a business analysis and triage process, for all screen sector companies.

This will identify 40-50 screen companies with growth potential, and 10-15 who are ready to scale-up their operations. The aim is to achieve Scotland's goal of having 6 companies in the UK top 50 by turnover by 2022/23.

Taking into account regional arrangements, the work of Business Gateway and Highlands and Islands Enterprise, Creative Scotland will develop support for smaller businesses with growth potential. Scotland's enterprise agencies will lead support for larger businesses scaling up. [Collaborative Proposal Action 11.]

The FOCUS project which runs to December 2019, delivers business advice to 20 screen businesses from across Scotland, supported by Screen Scotland partners Creative Scotland and Scottish Enterprise and delivered by Film City Futures and the Scottish Documentary Institute. Evaluation of the FOCUS programme in 2019/20 will inform future specialist screen business support.

XpoNorth

Highlands and Islands Enterprise will deliver the XpoNorth Programme, its delivery mechanism for specialist support with a focus on international trade, innovation, technology and youth. This is a key deliverable for Highlands and Islands Enterprise alongside its creative industries specialist support mechanisms open to any screen business regardless of size who show ambition.



Outlaw King was the biggest film ever made in Scotland. Directed by Scottish Director David Mackenzie and produced by Gillian Berrie of Glasgow-based Sigma Films, the film received funding from Screen Scotland to enable the production to be based entirely in Scotland and support the biggest single intake of trainees on a Scottish film ever.

4.3 TALENT

Objective: Developing Scotland's screen talent and promoting Scotland's talent in domestic and international markets.

Summary

The creative and business talent of producers, writers and directors drive the screen industries. Supporting the development of new, emerging and established talent is critically important for us.

We believe our work must focus on growing the ambition of our homegrown independent Scotland-based film and television producers and companies, helping them achieve excellence which drives recognition and economic success. Film and television industries look internationally to achieve success and so we will actively promote Scottish talent in international markets as well as domestic.

Targets

Scotland-based talent recognised internationally and nationally.

Increased number of Scotland-based television executive producers, development producers and series producers and writers and directors.

Key Performance Indicators

Number of films by Scotland-based talent achieving national and international distribution.

Number of television programmes from Scotland-based talent commissioned and broadcast.

Equalities, Diversity and Inclusion (EDI)

We will work with talent development delivery partners to increase reach and ensure that a wide range of people receive career development through short film funding, training and other initiatives allowing talent to deliver on their potential. We will also work with other industry bodies and experienced producers to develop the projects of new diverse talent. Due to available data in 2019/20, we will initially focus on reporting the gender breakdown of key talent in Screen Scotland funded productions while researching methods of monitoring other characteristics for future years.

EDI Indicator

Gender breakdown of key roles in Screen Scotland funded productions.

Activities

Professional Development

We will develop a professional development fund to offer bursary support to individual practitioners in the screen sector to develop their skills and/or professional practice through taking part in a recognised programme of screen-related creative, technical or business skills development, participation in talent labs, participation in international networks or mentoring and work-based learning opportunities. It will complement Screen Scotland's Screen Skills Strategy, engage with the Creative Media Network, and accommodate higher costs of travel and attendance for those located in rural areas of Scotland. It will also enable Scotland-based creative and producing talent to attend a wide range of UK-based and international development programmes, such as EAVE, Inside Pictures or Transatlantic Partners. It will prioritise applications from those who are under-represented in our current funding programmes.

We will support the National Film and Television School (NFTS) to award scholarships to Scotland-based talent accepted onto full-time MA NFTS courses in Beaconsfield.

Highlands and Islands Enterprise will support talent to promote and develop their professional development into international markets. In addition, screen talent can access HIE's "Go Global" grants programme to exhibit at tradeshow, attend trade missions, undertake market visits or develop products for international markets.

Talent Development Initiatives

In order to increase its reach Screen Scotland supports a range of organisations to deliver initiatives which aim to develop Scotland-based filmmaking and television talent. These have included: Scottish Film Talent Network, DocScene, Bellrock, Market Leaders, TRC Media, Lux Scotland (including the Margaret Tait Award), and Young Film Foundation. Along with members of the Creative Media Network, collectively, these partners nurture a wide talent base in Scotland, creating opportunities for up-and-coming filmmakers and producers.

In 2019/20 we will report on an independent evaluation of these initiatives to inform the development of our provision in this area to meet our increased ambitions, to address the new area of broadcast content and to increase the diversity of Scotland's talent.

Markets, Festivals and Training Attendance

To enable screenwriters, directors and producers based in Scotland to meet potential partners, access global markets and promote their completed projects, we will continue to support their attendance at international film, television and screen festivals and markets through the Market and Festivals Attendance Fund.

We will also consider funding attendance by other key creative talent involved with completed screen projects, where they are nominated for awards at international festivals - or their attendance presents a significant opportunity for their professional and creative development.

We will support attendance at key UK markets and festivals where attendance presents a significant opportunity for the filmmaker or advances the realisation of projects in development. We will prioritise opportunities where a screen project is receiving its international premiere or is screening in competition.

We will support delegations of producers representing Scotland-based talent to support their attendance and promote their work nationally and internationally at key festivals including Cannes, Berlinale, International Documentary Filmfestival Amsterdam (IDFA), Hot Docs Canadian International Documentary Festival, Sheffield Doc/Fest, Rotterdam Lab and the Toronto International Film Festival.

Creative Europe

Creative Europe is the European Union's Programme to support the cultural, creative and audiovisual sectors. Creative Europe's MEDIA sub-programme supports film, television, new media and video games, offering funding, training and networking opportunities for producers, video game developers, distributors, sales agents, audiovisual training providers, organisers of festivals, markets and networks, film education specialists and cinema exhibitors.

Creative Scotland will continue to co-fund and host the Creative Europe Desk UK - Scotland, which exists to help UK-based applicants access this funding. It has a dedicated team in Scotland, based within Creative Scotland. The team promotes awareness and understanding of Creative Europe, organises workshops, seminars and industry events, and provides free advice and support for applicants.

The future of UK's participation in Creative Europe depends on the outcome of the Article 50 negotiations process and principles for the UK's departure from the EU.



Freedom Fields, a feature documentary by SDI Productions, is set in post-revolution Libya and follows a group of women brought together by one dream: to play football for their nation. Directed by Naziha Arebi, the film received development and production funding to support Scotland-based Flore Cosquer to produce her first feature documentary.

4.4 SKILLS

Objective: Improving employment opportunities in the sector through increased and co-ordinated opportunities for work-based learning, training and development.

Summary

As film and television production activity continues to grow in Scotland, Scotland's screen workforce must grow with it – not only the writers, producers and directors, but also the many more numerous jobs and skills in production, post-production, distribution, marketing, business and finance, exhibition, education, festivals and audience development. Skills Development Scotland will invest in delivery of Foundation and Modern Apprenticeships in line with screen industry employer demand. Scottish Funding Council will invest £160,000 in the Creative Media Network.

Targets

Grow the number of skilled crews and increase the depth and readiness of crews to support productions in Scotland.

Grow the skills base in other sectors of the value chain, including exhibition, distribution and audience development.

Improving the diversity and learner/student progression rates into the Scottish screen workforce, of graduates from screen-related college and university courses.

Key Performance Indicator

Number of participants completing screen skills qualifications, training and professional development programmes supported by Screen Scotland and partner agencies.

Equalities, Diversity and Inclusion (EDI)

We will ensure all supported interventions in skills development contribute to improving equalities, diversity and inclusion in the screen industries including, but not limited to, programmes specifically tailored to more diverse participants. The adoption of the BFI Diversity Standards, along with commissioned research into the screen workforce, will deepen the industry's understanding of the diversity of current and future production crews.

EDI Indicator

Diversity of participants in skills programmes supported by Screen Scotland.

Activities

Skills Strategy

Screen Skills Survey: Screen Scotland has commissioned comprehensive research to identify the profile of the workforce, the industry's current and projected skills needs, and current education and training provision.

Screen Skills Strategy: Screen Scotland partners will publish a Screen Skills Strategy for Scotland in 2019/20 to co-ordinate and support provision and address key priorities.

Skills Funds: In addition to currently supported programmes, including the new Professional Development Fund launched in early 2019, we will develop a new skills development fund in 2019/20 to support training provision.

Skills in Schools - Foundation Apprenticeships and Careers Education

Screen Scotland led by Skills Development Scotland will promote screen roles, career pathways and increase and diversify take-up of Foundation Apprenticeships. [Collaborative Proposal Action 5.]

Modern Apprenticeships

Screen Scotland led by Skills Development Scotland will carry out a review of the Modern Apprenticeship in Creative and Digital Media Production at Level 3 in 2019/20. Modern Apprenticeship Frameworks will be developed to support the priority routes identified through the Screen Skills Survey.

Screen-related provision in Colleges and Universities

The Scottish Funding Council supports the funding of colleges and universities delivering screen related courses. It takes the lead in funding screen courses and qualifications in Scotland's colleges and universities.

The Scottish Funding Council will support the *Creative Media Network* and the *Scottish Drama Training Network* until 2020, and will be open to future investments to ensure that the screen sector benefits from the best possible support from Scotland's colleges and universities. Through the Creative Media Network they will audit existing and identify new provision.

This will help the screen sector to engage constructively and productively with a wide range of colleges and universities in Scotland and address challenges faced by diverse groups in accessing relevant FE/HE courses.

Screen Scotland partners will work with tertiary education and the industry to enhance the transition from education to work through work-based learning programmes in priority demand areas of production, craft, technical, VFX, distribution and exhibition.

New Entrants

New Entrants Training Scheme: We are supporting a programme for new entrants in 2019. Screen Scotland will work with training providers and the industry to provide 10 paid trainee placements of a minimum of 6 months on active productions filming in Scotland and in production companies.

Outlander Training Programme: We continue to support the Outlander Training Programme. It provides an opportunity for new entrants and trainees to work on the largest long-running high-end television production in Scotland which has already trained over 90 people through intensive 'on the job' training, working alongside some of the most experienced technicians in the industry. The Programme will also provide 'stepping up' opportunities for experienced trainees moving to assistant level.

PACT Indie Diversity Training Scheme: We will support the delivery of the PACT Indie Diversity Training Scheme in 2019/20. Previously run across the UK 2013-18 (including Scotland), the scheme provides work-based learning for six months in independent television companies for individuals from diverse backgrounds.

BECTU Vision: We will support BECTU Vision's skills development short courses and training programme for producers, electricians, production co-ordinators, production accountants and grips, and for the establishment of the BECTU Base new entrants job-sharing platform.

Highlands and Islands Enterprise: HIE will offer a range of training events and access to mentors and skills development opportunities through running programmes and working with universities. It is developing a flexible work placement programme providing access to apprenticeships, paid work programmes and work experience.

Existing Professionals

Production and in-company training will require additional funding. Skills Development Scotland funds could be unlocked to contribute to this need if relevant Modern Apprenticeship frameworks are developed following the planned 2019 review. [Collaborative Proposal Action 6].

Alongside the second year of funding by the Scottish Government for courses and bursaries provided by the National Film and Television School in Glasgow, additional funding of £600,000 would be required to deliver bespoke courses to meet industry skills priorities. [Collaborative Proposal Action 7.]

We will encourage companies to support skills development of their employees through collaborations with HE institutions, using partners networks such as Creative Media Network and the Scottish Drama Training Network.



Volunteers at Glasgow Film Festival 2019. Managed by Glasgow Film (a Creative Scotland Regularly Funded Organisation), the 2019 festival enjoyed record ticket sales and featured a strong programme of Scottish and international talent.

4.5 FILM EDUCATION

Objective: Improving and expanding the provision of film and moving image education in every context, increasing its reach, depth and inclusivity.

Summary

Audio-visual media dominate global culture and communication, and it follows that audio-visual literacy for all is fundamental to an inclusive society. We will develop an action plan to mainstream film education across Scotland, ensuring all key stakeholders are engaged. Our aim is to inspire and equip people across Scotland to be able to access, enjoy, understand, create, explore and share film and all other forms of the moving image throughout their lives.

We are making available new funds to boost film and moving image education through our new Film Education Partnership Fund.

We will support film education in several contexts, including public libraries, teacher professional development, media access workshops, and cinema venues. Our work in future will explore potential synergies across these sectors.

Film education can inspire and enable some young people to seek a career in the sector, or to deploy their film skills in other fields. Improving and extending the reach of film education will therefore also increase the number and diversity of young people seeking to enter the screen industries.

Targets

Increasing the number of partnerships of providers and primary and statutory education mainstream institutions delivering quality film education projects and qualifications.

Improving the availability of career-long professional learning opportunities for teachers.

Increasing the number and diversity of school pupils engaging in film education activities.

Key Performance Indicator

Number of teachers, film education practitioners and young people participating in funded film education partnerships.

Equalities, Diversity and Inclusion (EDI)

Improving and extending the reach of film education will increase the number and diversity of young people seeking to enter the screen industries. Where literacy levels may be a barrier for some pupils, using film in the classroom allows pupils to access parts of the curriculum through interdisciplinary learning. This is an inclusive approach to teaching and learning in the classroom.

EDI Indicator

Geographic and socio-economic reach of moving image education initiatives.

Activities

Film Education Partnership Fund

The new Film Education Partnership Fund, launched in November 2018, aims to develop increased capabilities in film education, through greater connectivity and partnership working between film education organisations and practitioners, and professional development for the film education practitioners involved.

The fund supports partnerships and collaborative programmes of work with the potential to achieve these outcomes.

Career Long Professional Learning

We will continue to support the professional development of the teaching profession and film education practitioners and continue to improve our online resources scotlandonscreen.org.uk, languagesonscreen.org.uk, screeningshots.org.uk to support their delivery.

Regularly Funded Organisations - Cinema Venues

Our Regularly Funded Organisations which include cinema venues provide film education and we will continue to support the development of their work.

Film Access Workshops

The Film Access Scotland (FAS) consortium of leading media access organisations work with young people and the wider community across Scotland, in both formal and informal education targeting disadvantaged communities in particular. We will continue to support the development of their provision.

Public Libraries

Public libraries in Scotland are developing their provision of film education. We will work with the libraries and with the Scottish Library and Information Council (SLIC) to support this development.

Secondary Education Qualifications

We will support the development and delivery of new and existing qualifications in film as expressive art at SCQF level 6/7.

BFI Film Academy

The BFI Film Academy's network courses and craft skills programmes in Scotland are supported jointly by Creative Scotland and the BFI. They provide a hands-on filmmaking programme for 16-19-year-olds across the UK.

Action Plan to Mainstream Film Education

We will lead the development of an Action Plan to mainstream film education in 2019/20, in order to build on this work and develop a Scotland-wide strategic approach to the development of film education, engaging all key stakeholders. [Collaborative Proposal Action 5.]



Prophecy, a feature documentary from Director Charlie Paul, follows the work of renowned Scottish artist Peter Howson, who was Britain's official war artist for the 1993 Bosnian War. The film received development and production funding.

4.6 AUDIENCES

Objective: Developing audiences in Scotland by increasing access to a wide range of high-quality film and television, and raising the profile of Scottish film and television among audiences in Scotland, the UK and internationally.

Summary

Creative Scotland provides funding and support for the exhibition and distribution of film, working alongside cinemas and festivals both within Scotland and internationally. In 2019/20 it will invest over £2m through Regular Funding to screen organisations, provide support for film festivals through the Film Festivals Fund, support theatrical distribution of completed Scottish films through the Distribution and Exhibition Fund, and invest in new a programme of sector development providing capital equipment, support for new activity, and continued support for Film Hub Scotland. This matches a similar level of support in 2018/19. We will provide new investment of £1.6m in a new Capital Equipment Fund to support resilience and growth of the exhibition sector.

We recognise that increased investment is required to support distribution, exhibition and audience development across film and television including broadcast and Video on Demand (VOD)/ Subscription Video on Demand (SVOD). Our primary aim in 2019/20 however will be to improve distribution by broadening access to cinema, to increase the range of films available in Scotland for as wide and diverse an audience as possible, and encourage and deepen audience engagement with film.

We will deliver in three main areas:

Infrastructure: Strengthening the film exhibition sector and addressing known gaps in cinema provision, through a programme of research, and capital and project support.

Audience Choice and Engagement: Encouraging diversity of programming across Scotland, so that audiences have better access to, and awareness, of specialised film, including Scottish film.

Talent: Films by Scotland-based talent have the best chance of engaging their audiences, and exhibitors in Scotland play a full role in connecting audiences with filmmaking talent and opportunities. There are increased opportunities for talent development within the exhibition sector.

Targets

Increase access to cinema across Scotland.

Increasing range of films and television content available to audiences in Scotland.

Increasing admissions and diversity of audiences for specialised films including new Scottish films, and films from Scotland's screen heritage.

Increasing resilience of exhibition sector through new investment in infrastructure.

Key Performance Indicator

Number of cinema and film festival admissions in Scotland.

Equalities, Diversity and Inclusion (EDI)

Diversity is a major consideration for support through the Film Festival and Distribution and Exhibition Funds. We will encourage diversity in on-screen representations and in the filmmakers whose work is programmed. Alongside this we will work with cinemas and festivals to improve physical accessibility and provisions such as audio described and captioned screenings. Exhibitors will be encouraged to present inclusive events, such as autism-friendly and dementia-friendly screenings.

EDI Indicator

Diverse groups and locations included in the programming, engagement, and marketing work of funded exhibitors.

Activity

Creative Scotland Regular Funding

We will support organisations through Creative Scotland Regular Funding, including:

Centre for the Moving Image (CMI): Currently incorporates one of Scotland's leading independent cinemas, Filmhouse, the world's longest continually running film festival, the Edinburgh International Film Festival, and the Belmont Filmhouse in Aberdeen.

Glasgow Film: Incorporating the Glasgow Film Festival, Film Hub Scotland and the Glasgow Film Theatre - a national centre for film and moving image media where audiences and filmmakers experience and debate cultural practice and ideas through diverse, unique and quality programmes that transform the way people see the world, through film.

Regional Screen Scotland: Helps communities to enjoy great screen experiences by providing advice and information on setting up local screen facilities; operating the Screen Machine mobile cinema; managing a grant fund for local film festivals across Scotland and advocating for the social and economic benefits of cinema for local communities.

Alchemy Film and Moving Image Festival: Alchemy celebrates the most creative, innovative and thought-provoking experimental film and moving image; reaching and engaging with both national and international makers and creators and bringing their work to the attention of the widest possible audience; and works for the benefit of the community in the Scottish Borders.

Multi-arts organisations offering screen provision: These include An Lanntair, Centre for Contemporary Arts, Dundee Contemporary Arts, Eden Court, Macrobert, North East Arts Touring and Shetland Arts

Through our talent and skills delivery activities we will widen access to career, filmmaking and talent development opportunities. We will seek to increase the exhibition sector's promotion of these, building on the work of Scotland's leaders in this area, Centre for the Moving Image and Glasgow Film.

We will create opportunities for talent working in film exhibition by growing the sector in Scotland.

Highlands and Islands Enterprise

Highlands and Islands Enterprise will also provide financial support to Regional Screen Scotland and deliver audience initiatives through its Strengthening Communities Team.

Infrastructure

We will work together with Scottish Government digital colleagues to develop digital connectivity and infrastructure, expanding access to communal cinema experiences across the whole country including rural areas. [Collaborative Proposal Action 4.]

Scotland's digital projection infrastructure in cinemas and community venues requires investment. We will develop investments to achieve this. This will include investment of £1.6m in a new Capital Equipment Fund to support resilience and growth of the exhibition sector. We will work to address gaps in Scotland's screen provision ensuring communities currently lacking film exhibition can share cinema experiences. We will also continue our support of key venues and organisations through Regular Funding to 2021.

Film Hub Scotland

Film Hub Scotland is part of the BFI's Film Audience Network and is one of eight hubs set up across the UK to extend film choice, increase and broaden film audiences and enhance opportunities for audiences to engage with and learn about film. Film Hub Scotland works alongside partner organisations to better understand and serve Scotland's diverse population. Film Hub Scotland is led by Glasgow Film, with funding from the BFI and Creative Scotland.

We will increase the diversity of films available and increase opportunities for deeper engagement through continued support for Film Hub Scotland.

Distribution and Exhibition Fund

We will continue to provide funding to distributors or film production companies to support wider theatrical distribution of completed Scottish films across Scotland and internationally, and especially to increase access to Scottish films for as wide and diverse an audience as possible within Scotland.

Film Festivals Fund

In 2018/19 we supported film festivals through a new Film Festivals Fund. We will continue to increase the range and diversity of films available to audiences in Scotland. Projects supported through this fund should help to promote cinemagoing and cinemas in Scotland, and to raise the profile of film, especially specialised film.

We will increase the diversity of films available and increase opportunities for deeper engagement through the Film Festivals Fund.



Malevolent, starring Florence Pugh, Celia Imrie and James Cosmo. The film received production funding and production growth funding, which enabled the project to shoot entirely on location in Scotland.

4.7 FILMING IN SCOTLAND

Objective: Developing Scotland's reputation as a destination for domestic and international productions and co-productions and developing international markets.

Summary

Creative Scotland runs its own Screen Commission which reaches out to domestic and international markets and supports the work of national and international producers and directors looking to film in Scotland. It provides a high responsive, quality service in 2019/20 will refresh its locations website. It continues to manage increased level of enquiries from prospective productions keen to shoot in Scotland and supports recce visits for film and television, including VOD and SVOD producers.

Production Growth Fund inward investment will support producers based within and outside Scotland to make live-action and animated features, and live-action and animated high-end television drama series where they secure major production and, or post-production expenditure within Scotland, employing cast and crew based in Scotland, and, or using Scotland-based production facilities companies.

In 2019/20 Creative Scotland will invest £500,000 in the Screen Commission and £1.7m in the Production Growth Fund.

Targets

To deliver a quality film locations service for Scotland.

To launch a refreshed locations website in 2019/20.

To develop a meaningful approach to capture film and television inward production spend.

These targets feed into achieving the Collaborative Proposal (2017) target of a 100% increase in production spend by 2022/23 (from a reported baseline of £69.4m in 2016/17).

Key Performance Indicators

Inward production spend by film and television productions.

Number of film and television productions filming in Scotland.

Equalities, Diversity and Inclusion (EDI)

EDI will continue to be a factor in Production Growth Fund support, with clear criteria on budgeting for Disability Access Materials included in the funding guidelines. The productions will be expected to have EDI as a consideration in their hiring and will be used as an opportunity to upskill diverse Scottish crews. In order to gauge the diversity of Production Growth Fund supported productions, we will initially focus on encouraging companies to engage with EDI monitoring through completing current equalities monitoring forms.

EDI Indicator

Increased uptake of Screen Scotland's equality, diversity, and inclusion monitoring.

Activities

Production Growth Fund

In 2019/20 we will invest £1.7m into the Production Growth Fund. The Production Growth Fund aims to help grow Scotland's screen production sector, creating employment opportunities for Scotland-based crews, encouraging the use of production facilities, providing significant opportunities for the professional development of producers based in Scotland, and delivering a direct and significant economic benefit to Scotland. It seeks to do this by attracting large scale productions into the country, and maximising spend in Scotland.

International Markets and Industry Events

We will continue to build on our success in international film markets and engage with international trade and industry events to help promote Scotland as a world class location and develop relationships with new clients. This will include Screen Scotland's branding presence in event promotion, printed and digital materials at events, hosting presentations and involvement in panels, taking stands within exhibition spaces, other forms of advertising throughout events and Screen Officer presence as appropriate. [Collaborative Proposal A12]

Celtic Media Festival

In 2019 the Celtic Media Festival (CMF)'s 40th anniversary takes place in Aviemore. CMF brings together film and TV broadcasters and producers working across Celtic nations promoting Celtic languages, culture and businesses. As this year's festival is taking place in Scotland, Screen Scotland will be headline sponsors of the event and will contribute to programming.

Locations Service

We will provide financial recce assistance to productions looking to film in Scotland including budgeting, allocating line producers and providing scouts and recommend accommodation deals throughout Scotland working with local Film Offices and VisitScotland.

Our Screen Commission offers a fast, free and fully-confidential locations enquiries service to help incoming productions make the most of what Scotland has to offer.

In 2019 we will publish the first phase of a new locations website showcasing an extensive database of filming location images in Scotland. We will sustain and develop the quality of our service and evaluate the service we offer.

We will deliver a high-quality extensive image library to enable screen companies to find the perfect location to match their briefs.

We will provide information on the availability of experienced location managers or scouts and what they have already brought to the screen.

We will continue to update our register of good quality office space to support television and film companies looking to film in Scotland.

Crews, Talent and Facilities

We will help production companies find the specialist crew and facilities services needed to make productions in Scotland among our highly skilled, dedicated and motivated community of professionals working with Film Bang and Screen Facilities Scotland.

Local Film Offices

We will continue to work closely with the 20 local film offices across Scotland supporting the training and development of their staff to support companies to film in Scotland.



Mr Jones, starring James Norton and Vanessa Kirby and directed by Academy Award nominee Agnieszka Holland shot on location in Edinburgh. The Scottish co-producer accessed Screen Scotland funding to attract this high-profile international project to Scotland.

4.8 STUDIO AND BUILD SPACE

Objective: Growing and improving Scotland's screen infrastructure including studio facilities.

Summary

Screen Scotland will actively market a broad range of Scottish studio facilities and build space which is experiencing unprecedented demand and which contributed to record levels of film and television production spend in 2017.

Working with our partners we will secure private sector-led investment in studio infrastructure to meet demand for greater provision of studio space for screen production in Scotland.

Target

Launch a tender for a private partner to let, refurbish and operate a new studio facility in Scotland.

This target contributes to achieving the Collaborative Proposal (2017) target of 100% increase in production spend by 2022/23 (from a reported baseline of £69.4m in 2016/17).

Key Performance Indicator

New studio facility refurbished and open by April 2020.

Equalities, Diversity and Inclusion (EDI)

Additional studio facilities will provide more opportunities for people to enter the industry and progress their careers. It is important that this is capitalised on to ensure a wide range of people are given the opportunity to develop careers in the industry. We will monitor the progress of the studio and offer guidance on accessibility.

EDI Indicator

Subsidised build space is used to develop an accessible studio space for Scotland.

Activities

New Studio

The opportunity exists, subject to sufficient suitable studio capacity to significantly increase the quantity of inward productions. As mentioned in the Collaborative Proposal (Dec 2017) Olsberg SPI estimated that along with growth in crew depth, additional studio facilities would contribute to an increase inward investment production spend of £35m - £50m by 2022/23.

A Studio Business Case received approval in principle from the Cabinet Secretary for Culture in July 2018. A site has been identified at 31 Bath Road in Edinburgh's Leith Docks. Our aim is to identify a studio operator in 2019/20.



Ordeal by Innocence, a three-part BBC Agatha Christie adaptation starring Morven Christie, Bill Nighy and Eleanor Tomlinson shot on location at Ardgowan House in Inverclyde. The series received production growth funding from Screen Scotland to enable the production to be based in Scotland and to utilise Scottish crew.

5. ADVOCACY AND INFLUENCE

Advocacy for the sector

We will act as a champion, partner and advocate for the screen sector and will provide visible leadership.

As part of the partnership structure, we have a strengthened voice within the public sector with which to advocate for the screen sector: to political powers, policy and decision makers – for example by engaging with Ofcom.

Equalities, Diversity and Inclusion (EDI)

A key activity will be the development of an Equalities, Diversity and Inclusion (EDI) plan for screen. This will align with Creative Scotland's published Equality Objectives and with Creative Scotland's own EDI work plan. Additionally, it will need to respond to UK and Scottish-specific legal frameworks which require all public bodies to deliver, monitor and report on specific requirements. The plan will adopt a holistic approach to improving EDI provision in Scotland's screen sector, ensuring that current and future productions are diverse in their themes, talent, crew and locations.

We will introduce a methodology for improving EDI considerations in our funding applications. This is a priority for Screen Scotland. We will work with the BFI and with the screen sector to implement Diversity Standards for Scotland. The BFI's standards have been in operation for 3 years and have had a marked improvement on the diversity of film on screen and behind the camera.

To ensure this would be a success in Scotland we will work with the BFI to offer consultancies and host events to improve understanding about the cultural and financial benefits of EDI and the Standards. We will also audit our talent initiatives with a view to assessing their performance on EDI and how it can be improved. Within Screen Scotland we will build a baseline for our performance on diversity to track improvements going forward.

Data, Monitoring and Evaluation

An important tool in measuring our success and impact will be our capacity to monitor and evaluate our work.

Led by Creative Scotland's knowledge and research function, partners will support the screen sector in Scotland through the collation, analysis and dissemination of industry data and the evaluation of the impact of policy interventions in the sector. By bringing together available data and information on Screen in Scotland, as well as commissioning additional research where required, we aim to become a hub of intelligence and insight for professionals and the public.

Collate: Our initial task is to audit the extent and quality of the data currently available on Scottish screen sector. In partnership with the BFI's Research and Statistics Unit we are identifying, evaluating, and acquiring sources of data relevant to a Scottish context.

Analyse and Present: In 2019/20, with input from stakeholders and screen sector professionals, we will investigate the most useful way of presenting available data for dissemination. We will also develop indicators to measure the effectiveness of our work, and evaluate the impact of Screen Scotland's partners and our funding. This will include gathering evidence of how the work of Screen Scotland's partners impacts the "triple bottom line" of cultural, social and economic development.

Disseminate: By the end of 2019/20 we will have a schedule in place for the publication of data on Scottish screen. Relevant and useful information will be disseminated in an accessible manner on the platform and format agreed during 2019. By analysing and presenting relevant screen data, annually and more regularly where available, we aim to deepen understanding, encourage engagement and facilitate discussion.

Highlands and Islands Enterprise: A dedicated research team has been appointed to its XpoNorth Programme and will be developing a specific programme to ensure meaningful data and evidence is collected. This will include the creation of a dashboard to assess screen business data of HIE-based screen companies and beneficiaries of the programme.



Jenna Coleman in *The Cry*, a four-part BBC One drama produced by Glasgow-based Synchronicity Films. The production received development and production funding to enable the project to film extensively in Glasgow and support opportunities for Scottish crew.

6. PARTNERSHIPS

We will build on partners' current roles and strengths to deliver Screen Scotland.

Scottish Enterprise and Highlands and Islands Enterprise will work with Creative Scotland to ensure joined-up business development support and draw on their experience to help identify and support a pipeline of companies with growth ambitions.

The Scottish Funding Council (SFC) are supporting the Creative Media Network, a single network of colleges and universities across the creative industries to respond to the current and emerging sector needs and opportunities.

Skills Development Scotland is working with SFC, tertiary education and the industry to develop work-based learning and frameworks in priority demand areas and deliver foundation and modern apprenticeships.

Highlands and Islands Enterprise will provide development support across a number of delivery activities as described in this plan.

A Memorandum of Understanding was signed in September 2018 between all Screen Scotland partner organisations and is available on our website: www.screen.scot/partnersmemorandum

We have agreed that we will jointly align our partner's Screen Scotland activities with other public sector partners and relevant stakeholders such as the public sector broadcasters, Business Gateway, Scottish Development International (SDI), VisitScotland, other public bodies including Education Scotland, General Teaching Council for Scotland, Scottish Qualifications Authority, National Library Scotland, and industry partners including the BFI and ScreenSkills, British Film Commission, and Scottish and wider, non-Scotland-based, creative industries and screen-related support organisations.

Through our Memorandum of Understanding with our public agency partners we have agreed our shared commitment to grow a Scottish screen sector which:

- is globally competitive, recognised internationally as a centre of excellence and innovation for content development and production, talent, skilled craft and technical crews, infrastructure, facilities companies, exhibition and film education
- develops, attracts and retains talent through inclusive, accessible and progressive education and skills development pathways which are responsive to industry, business and practitioner needs
- is more vibrant, strong and resilient, supporting sustainable creative enterprises, and grows its contribution to Scotland's social, cultural and economic success

- supports growth of audience size, diversity and reach, at home and abroad with engaging and acclaimed content and a strong, distinctive cultural voice
- promotes equality, diversity and inclusion, in front and behind the camera and in audience appeal and access.

The partners will work together to coordinate services, share information and resources to make the processes of accessing our support and investment in the screen sector more agile, flexible, and collaborative.

We will develop a shared annual business plan and set of outcomes and report on our progress annually to the Scottish Government. Partners will work to establish a common methodology to measure the “triple bottom line” success of the impact of public services in enabling cultural, social and economic development.

The Screen Scotland partnership is focused on driving company scale and sector growth to ensure that by 2022/23 we achieve 100% increase in production spend (from a baseline of £69.4m in 2016/17 as identified in the 2017 Collaborative Proposal) and increase Scottish company growth to boost the number from 2 to 6 reaching the UK top 50 with a turnover greater or equal to £10m.

All the partners are members of the Screen Committee which meets formally on a quarterly basis to review progress and to agree shared and partner-specific actions.



Gerard Butler, Peter Mullan and Connor Swindells in *The Vanishing* - a film exploring the Flannan Isles Mystery. *The Vanishing* received production growth funding from Screen Scotland to support the production to film entirely in Dumfries and Galloway and to support Scotland-based talent.

7. GOVERNANCE

Screen Committee

Screen Scotland is delivered through new governance arrangements, comprising an enhanced Screen Committee - a sub-committee of the Creative Scotland Board.

The Screen Committee includes three Creative Scotland non-Executive Directors, representatives from each of the partner agencies, the Scottish Government, and specialist industry representatives. MG Alba (Scotland's Gaelic Media Service) attends meetings.

The Committee meets at least quarterly. The new South of Scotland Enterprise Agency will be invited to become a member once established.

The role of the Screen Committee is to:

- advise on Screen Scotland strategy, and report on its performance
- agree, scrutinise and monitor management plans
- oversee the effectiveness of partnership working against agreed outputs and outcomes, and report to other Agency Boards as appropriate, through the Screen Scotland leadership.

Screen Scotland team within Creative Scotland

Since the start of 2018/19 we have expanded and doubled the size of our dedicated Screen Team: Isabel Davis joined in August 2018 as Executive Director and we have recruited additional Screen Executive and Screen Commission personnel, alongside key dedicated, additional screen roles in funding, research, communications and executive support.

Governance, Advisory and Delivery Model

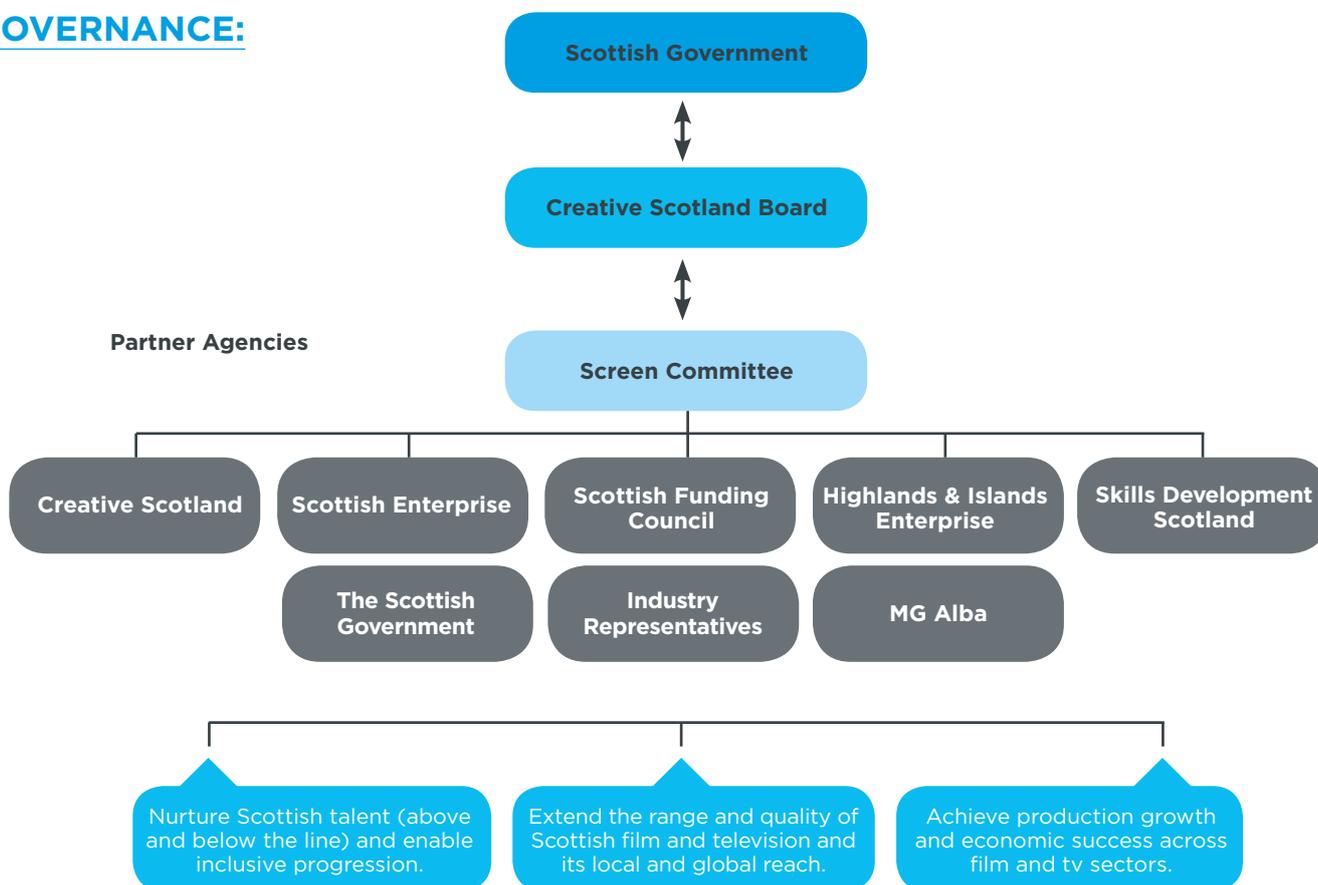
Governance of Screen Scotland sits with the Screen Committee which includes all of the partner agencies and the Creative Scotland Board. Creative Scotland in turn reports to the Scottish Government.

Screen Scotland partners will take advice from a range of sector specialists who will take over the role played by the Screen Sector Leadership Group. In addition, time limited working and advisory groups will be convened to support specific areas of delivery.

The Screen Team in Creative Scotland will take the lead role in delivering Screen Scotland working with delivery staff in each of the partner agencies.

SCREEN SCOTLAND GOVERNANCE, ADVISORY AND DELIVERY MODEL

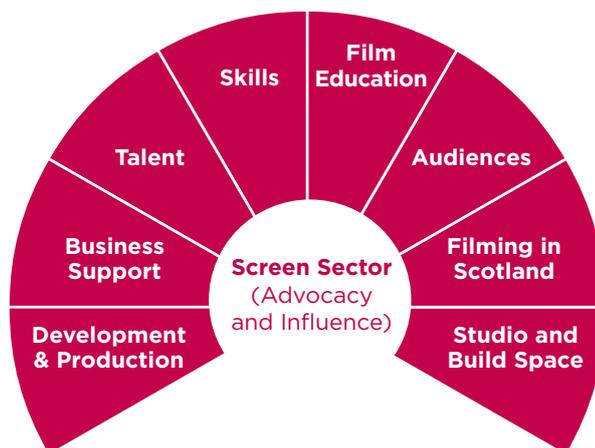
GOVERNANCE:



ADVICE:

Screen sector specialists, working and advisory groups and sector engagement

DELIVERY:





John Hannah in *The Victim*, a four-part drama which also starred Kelly Macdonald and James Harkness, recently screening on consecutive nights on BBC One. Produced by Glasgow-based STV Productions, *The Victim* received funding to enable the production to film at locations across the central belt including Port Glasgow and Edinburgh.

8. Sector Engagement

The work of the Screen Scotland partnership will be measured by the added value we bring to delivering new economic growth opportunities for screen in Scotland; the recognition and support we give to those working in the sector; and how we address issues of under-representation in our industry. We are committed to ensuring industry and stakeholder involvement and engagement are core to us achieving these aims.

The Screen Sector Leadership Group (SSLG) was instrumental in effecting significant and positive change in the support system for film and television in Scotland. Its clear-sighted work provided the blueprint for Screen Scotland, and helped bring about a doubling of funding, and set ambitious targets for Scotland's screen sector growth.

Whilst the work of the SSLG is now complete we will continue to take advice from sector specialists. Strong engagement from industry is essential in shaping our strategy and to support interventions as Screen Scotland goes forward.

In addition we will convene externally-facing advisory and working groups to support our work, initially in the areas of business support, skills, and animation. Our partner, the Scottish Funding Council, will support the Creative Media Network, ensuring engagement with further and higher education sectors.

We recognise that producers are the engine of the screen sector and we will maintain strong engagement with representative bodies. However, in order to achieve our growth ambitions, we will reach out beyond the production sector to encourage joined up thinking with the wider value chain, including distribution and exhibition, broadcast, SVOD and VOD, VFX, skills, education and training.

We will also aim to ensure that our engagement with the sector delivers the overarching themes of Screen Scotland including transparency, Equalities Diversity and Inclusion, economic success and production growth, talent development and progression, and diversity and reach (both local and international) of film and television content.

We will develop new processes and digital tools to support our communication with those we support and fund, and to help us more effectively evaluate the quality of the service we provide.

We will continue to consult and engage with the sector to evaluate the activities in this plan and ensure that our funds and support are delivering our overarching themes and providing benefit to the screen sector.



The Highland Midwife made by Glasgow-based Matchlight, who recently received a slate development award through Screen Scotland's new £3m Broadcast Content Fund.

9. Communications

Communications activities will aim to ensure that the objectives, activities, outputs and impacts delivered through this plan are shared with the sector, our partners and other stakeholders.

We will identify and co-ordinate opportunities to communicate key messages and develop engagement with the sector through digital communications, media relations, events and other communications activity. This will include identifying key groups and individuals, under-represented groups, and developing targeted approaches to reaching them.

Our funding programmes and new support programmes and initiatives will be actively promoted to stakeholders through our various communications channels and networks.

We will promote the Scottish film and television industry to national and international markets by having a physical presence at trade events, markets and festivals, communicating news about Screen Scotland supported films and television programmes, hosting our own events, producing showreels, and advertising in trade and general press.

An important aim of our communications will be to raise awareness of equality, diversity and inclusion in our work among the screen sector in Scotland.

Our presence in the press and media will be an important measure of our impact. We will actively monitor news and press release both our own work and the work of our partners as well as the work of those we support and fund.

We will also ensure we communicate the needs and impact of the Screen Scotland partnership to the Scottish Government and Parliament, UK and Regional Government, and European and national legislative bodies.

To support this work we will develop our marketing collateral and online channels of communication. Priorities for our screen.scot website will be to communicate the wide range of funding and support available from Screen Scotland and its partners, across the value chain and for individuals at all stages of their career or training, promote the work of Scottish producers and directors through the Made in Scotland section, and our Filming in Scotland Locations Service, and develop Frequently Asked Questions.

We will develop our capacity to target key groups and reach through direct communications ensuring full GDPR compliance.

With enhanced investment in digital communications, we will increase our capacity to communicate regularly and actively with the sector through social media on our dedicated Twitter and Instagram channels and Creative Scotland's Facebook account, and make increasing use of video content to achieve greater impact.

We will aim to ensure that we communicate effectively, that we are clear, simple and transparent and we are communicating the right things at the right time. Our communications will aim to help build and nurture our relationships, promote Screen Scotland and ensure we are selling Scotland's talent to the world.



Jessie Buckley in *Wild Rose*. This project received production funding to support Scottish writer Nicole Taylor's inspirational musical tale, set and shot in Glasgow.

SCREEN SCOTLAND SGRÌN ALBA

Screen Scotland is a partnership between:



ALBA | CHRUTHACHAIL



April 2019