

Equality Matters

A Review of Equalities, Diversity and
Inclusion in Scotland's Screen Sector

January 2017



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Foreword

A Screen Sector that is representative of society is better for everyone; not only is it ethically right, but also it is clear that diversity of thought feeds innovation and creativity and that audiences are engaged by a wide range of stories, perspectives and experiences. Commercially, an increasingly diverse population enthusiastically consumes film more than any other art form, and film and television work adds billions to UK GDP each year, supporting jobs across the country.

In a digital age, screen is not only the mirror that reflects our society but also the medium through which we may challenge, celebrate and shape our identities. It provides us with the means to contemplate the past and the stage to imagine the future. For these reasons, true representation both on and off-screen is vital for the sustainability of the Scottish and UK Screen Sector.

We said in our 2014-17 Strategy, [Creative Scotland: On Screen](#) that we are committed to developing a skilled and diverse workforce, creating opportunities for under-represented groups by challenging existing approaches to working practices in the Screen Sector. Our ambition is: to encourage talent development programmes which address gaps in current provision, in particular in the context of equalities and diversity; to champion filmmakers to reflect the diversity of Scottish voices; and to urge exhibitors to broaden cinema access and programming in Scotland for as wide and diverse an audience as possible.

In January 2016, we embarked on a Screen Equalities, Diversity and Inclusion Review (the Screen EDI Review) over three stages: a practitioner survey; consultations; and extensive research.

Data is essential in establishing where the inequalities lie and so, in February 2016, we launched the Screen EDI Practitioner Survey. We received over 500 responses, providing a snapshot of the workforce and exploring the perceived barriers to progression. The respondents particularly highlighted the barriers of economic limitations, geography, cost of professional training and gender.

We believe it is vital that Scotland's Screen Sector itself shapes and determines a collective response to the findings of this research. We were involved with a number

of consultation events at the Edinburgh International Film Festival in June 2016 which brought the Sector together to respond to the early findings from the Screen EDI Practitioner Survey, to share insight and collectively inform next steps. This provided a broader frame for the Screen EDI Review.

Creative Scotland now presents the full Review, which aims to capture the breadth of Equalities, Diversity and Inclusion (EDI) activity across Scotland's Screen Sector, including analysis of the Screen EDI Practitioner Survey and set against a wider context of national and international policy and research. The Review highlights evidence of the many and complex barriers to access, progression and representation which exist at so many levels in Scotland's Screen Sector. It also incorporates recommendations for positive action that we can take together to further support a more inclusive and representative Screen Sector in Scotland.

Throughout the period of this Review we have continued to refresh our own processes at Creative Scotland. We know that historically female writers, directors and producers have been under-represented in the projects that we and partner agencies have funded and we are actively working with the British Film Institute (the BFI) and other agencies across the UK and internationally to ensure that there is greater commitment to gender parity. In the first instance, we have revised our equalities monitoring processes so that we are now able to track both applications and subsequent awards made to female and male practitioners as well as all other protected characteristics. We have also updated our Screen Funding criteria so that practitioners can include access costs (including childcare) as a budget line in talent or professional development opportunities where they are under-represented and access costs present a barrier to their attendance.

But there is much more that can be done. In order for change to be significant and long-lasting, there needs to be a commitment to EDI across all that we, as a sector, do: from the tracking and monitoring of EDI data to the provision of educational programmes, the accessibility and visibility of entry points for new and emerging talent, career progression for practitioners, on-screen representation and better ways to connect with and reflect the diversity of our audiences.

Natalie Usher
Director, Screen
Creative Scotland

We are calling on you, Scotland's Screen Sector, to engage with this Review and work with us to consider and develop ways to implement these recommendations. We need to work together to refresh our processes, check our bias, and engage in positive action to realise a truly representative Screen Sector in Scotland.

About this Review

Equality Matters, A Review of Equalities, Diversity and Inclusion in Scotland's Screen Sector, was developed by Creative Scotland and consultant Rosie Crerar (Barry Crerar Ltd). The authors would like to thank all who contributed to the Review, and particularly all who responded

to the Screen EDI Practitioner Survey and the supporting events to present findings to the Screen Sector. This input has been invaluable in providing the evidence, identifying the challenges and developing the recommendations which will be taken forward.



Executive Summary

Overview

In the context of Equalities, Diversity and Inclusion (EDI), as a public body Creative Scotland has a 'general duty' to eliminate unlawful discrimination, harassment and victimisation, and advance equality of opportunity and foster good relations between protected characteristics. EDI is a connecting theme in Creative Scotland's 10 Year Plan [Unlocking Potential, Embracing Ambition](#), through which we aim to put EDI at the heart of all our activity enabling people from different backgrounds, from diverse communities and of all ages to access increased opportunity through arts and culture.

[Creative Scotland: On Screen](#) further confirms this commitment to EDI in the context of Screen and we encourage talent development programmes to address EDI gaps in current provision, to champion filmmakers to reflect the diversity of Scottish voices, and broaden cinema access and programming in Scotland for as wide and diverse an audience as possible.

In light of these core commitments we recognised that more work should be done to advance EDI in Scotland's Screen Sector and launched the Screen EDI Review with the ambition to develop the evidence base, sectoral research and policy knowledge so as to inform a comprehensive understanding of the challenges faced and collectively develop recommendations to advance an equality of opportunity for all.

Research

To gain an insight into the experiences and barriers faced by practitioners currently working within the sector we devised the [Screen EDI Practitioner Survey](#) structuring questions around respondents 'protected characteristics' as defined in the 2010's Equality Act, specifically on age, gender, ethnicity, disability, and sexual orientation. In order to provide further insight into the experiences and barriers faced we also asked questions about socio-economic background, occupation, employment status, income, and career progression.

The Survey design was informed by national and international research (included in the annexes to this Review) to ensure comparisons could be made. A draft Survey was then shared with Scotland-based practitioners and representatives from film education, talent and skills, development, production and exhibition who fed back their thoughts to directly inform the design of the final Survey.

In February 2016 the Survey went live and was shared with a cross-sectoral group of more than 100 organisations and individuals who in turn shared it out via their own networks, thus targeting the full breadth of Scotland's Screen Sector. Six Screen EDI

case studies were presented on Creative Scotland's website and are [still available to be viewed](#). Alongside this, during the Glasgow Film Festival 2016, Creative Scotland celebrated the re-launch of Women in Film and TV events in Scotland and outlined some interim findings to 180 female practitioners, who were also called on to respond to the Survey.

The Survey closed in early March 2016 with responses from over 500 of Scotland's Screen practitioners. Creative Scotland [published a Survey report in June 2016](#).

Two consultations followed at the Edinburgh International Film Festival: a panel on Gender and Diversity at Scotland's Screen Summit

and a Screen EDI Breakout Session attended by more than 50 sector representatives. Responses were documented, and written submissions were also received. A key recommendation emerged for regular and long-term monitoring and dialogue with the sector to be embedded in next steps, to ensure the sector remains actively involved in the focus of the EDI agenda and its delivery.

Alongside this research we have also reviewed our own processes. Improvements have been made to our systems to allow us to track and interrogate EDI information better and we will be able to report on application and participant success rates in future years.

In addition, we have also analysed data on films that have been supported by Creative Scotland to identify the gender breakdown

of the key creative teams. This confirms that the picture in Scotland is broadly in line with other countries where research has been conducted and that women are significantly under-represented in key creative and leadership roles.

Creative Scotland does not work in isolation and in order to get an understanding of the wider trends in the industry a review of published literature was undertaken which is summarised in Annex 1. This highlights the substantial and compelling international literature on the under-representation in the Screen Sector in the context of gender, ethnicity, disability, sexual orientation and socio-economic background and the EDI policy initiatives currently in development and underway with Screen Agencies and broadcasters in the UK and internationally.

Review

Following feedback from the Sector and in recognition of the importance of considering EDI in the context of the full Screen Sector, this Review provides a comprehensive overview of the composition, opportunities and challenges faced by the Sector and charts a through-line from:

- i) **pathways** into the Sector: the accessibility and visibility of entry points in formal and informal education, and talent and skills development
- ii) **participants** experiences of the Sector: the experiences of the Screen Sector workforce and barriers to participation and progression
- iii) the active role and experience of **audiences**: on-screen portrayal (representation and recognition), an overview of exhibitor types, accessibility of the cinema experience, programme diversity and geographic provision.

Pathways Education

Critically, entry into the Screen Sector depends on prior opportunities to access skills and knowledge. Scotland's schools education system has distinct curriculum qualifications and teacher education framework from other nations in the UK.

Its approach to moving image education and film literacy is also distinct in that it recognises the moving image as a language. However, not all teachers or schools have the confidence nor experience to accord it this prominence. Furthermore, without a specific national qualification in film or the moving image, the progression routes available elsewhere in the UK are missing in Scotland. This limits the numbers and diversity of young people transiting to the next level, be that further and higher education, training or employment.

In response to these issues the 5-19 Film Education Programme - delivered in partnership by Scottish Film Education (supported by Creative Scotland) and Into Film (supported by the BFI) - seeks to develop film education both within and outwith the schools context, though its principal efforts are directed towards schools, local authorities and teacher education institutions, across Scotland. Through this increased access to learning about film and

the moving image, they seek to widen the accessibility and increase the visibility of potential progression routes.

Learning outside formal education

There is a range of opportunities for young people to learn about film outside formal education particularly through the specialised film exhibitors, and organisations providing creative film and media access and education.

Most of the specialised film exhibitors in Scotland, especially Glasgow Film Theatre, Dundee Contemporary Arts (DCA), Centre for the Moving Image (CMI), Macrobert Arts Centre and Eden Court, have significant education and outreach programmes, including a range of youth film festivals. While many of these initiatives are available to all young people, a number focus on engaging young people from currently under-represented communities, who are often disadvantaged and may also be disengaged from formal education.

Film Access Network Scotland (FANS)¹ is a network of leading moving image and media access organisations. Much of their work is aimed at practical, project-based activity with broad learning outcomes and transferable skills and is often targeted at disadvantaged young people. Some participants progress into industry-focused careers or further education. There is considerable experience and expertise in these organisations, but, being largely project-funded, their capacities are inevitably limited.

Alongside their regular and more local projects, several FANS organisations have played key roles in developing and delivering a range of creative film programmes for young people which have a more national reach, and which have successfully recruited more diverse participants, including: Cashback for Creativity; BFI Film Academies; and the pilot FIND programme supported by Creative Scotland's Screen Skills Fund.

Analysis of BFI Film Academies applicants and participants, across Scotland over the last three years, confirms that these organisations' community-focused, outreach-

driven recruitment processes have been pivotal to the engagement of a diverse pool of young people.

Taken together, these FANS initiatives make a vitally important contribution to widening participation in and access to film and the moving image. However, given the project-by-project nature of these programmes and lack of sustained infrastructure, they are not able to provide the scale of intervention that is required to make the necessary difference in this Sector, an all-important bridge between education and industry.

Libraries

To widen access to film education and exhibition, Creative Scotland is supporting the Scottish Library and Information Council (SLIC) to pilot a series of film education projects in Scottish libraries. The network of around 600 libraries across Scotland offers an opportunity to reach communities that are less likely to benefit from some of the provision outlined above, and the rich film culture offered by the specialised film exhibitors. All of the projects are targeting under-served or disadvantaged communities. Participating library authorities include: City of Edinburgh Council (four libraries in areas of multiple disadvantage); Falkirk Community Trust (young offenders); Culture North Lanarkshire (early years and young families); Midlothian Council (isolated older people); South Ayrshire Council (Girvan); and Comhairle nan Eilean Siar (Tarbert and Benbecula).

Further and Higher Education

Creative Scotland analysed data from the Scottish Funding Council and the Higher Education Statistics Authority relating to students of film-related subjects over 2014/15. There were nearly 3000 (2911) students studying film-related subjects at Scottish Higher Education Institutions, and a total of 2149 students studying film-related subjects at Scotland's Colleges. Within this research it emerges that there are more females than males studying film-related subjects and the proportion of females has increased over time. In 2014/15 61.6% of these students were

¹ The founding members of FANS are: Glasgow's GMAC Film; Media Education; Plantation Productions; Screen Education Edinburgh; Aberdeen's Station House Media Unit (SHMU); and Voice Of My Own (VOMO).

female. 5.4% (156) of students were from minority ethnic backgrounds and 11.6% of students (323) stated they had a disability.

Skills Training

Work-based training such as Modern Apprenticeships, internships and professional training courses are of key importance to gaining entry to the Sector. The culture of unpaid work experience is well documented. Our own Screen EDI Practitioner Survey revealed that 21% of respondents had undertaken some form of unpaid placement compared to 12% who had benefitted from a paid placement. This unpaid internship culture presents a major barrier to people from less-advantaged backgrounds.

To address this barrier there have been a number of initiatives that target minority ethnic groups and those from lower socio-economic backgrounds to support their career progression. Funding bodies that support this training include Skills Development Scotland, Creative Skillset and Creative Scotland, alongside initiatives provided by the broadcasters (BBC Scotland and Channel 4) and other agencies such as the BFI. However there has not been an overall mapping of these programmes and as such there is no mechanism to build an overall picture of the impact of these distinct targeted initiatives.

Creative Skillset acknowledge diversity as a key focus of their work. Their [Media Workforce Survey \(2014\)](#) found that practitioners in Northern Ireland (64%) and Wales (63%) were much more likely to undertake training than those in Scotland (46%), with high fees cited as the most common barrier. The highest area of skills need in Scotland was identified as craft and technical skills.

Both BBC and Channel 4 have a remit to address EDI in the UK broadcast industries. With the introduction of Channel 4's 360 Diversity Policy in January 2015, and the [BBC Diversity and Inclusion Policy](#) in July 2016, both organisations are implementing policy that commits to effecting change. BBC Scotland is currently undergoing an implementation plan to address the BBC's Diversity strategy in Scotland. Within this they have identified some actions that are

achievable at this stage including: a number of events in-house to widen the potential contributor pool and increase the accessibility of 'new voices'; outreach and staff community engagement; a review of recruitment practices; and the continued support of BBC Scotland Apprenticeship scheme.

As highlighted in [Channel 4's 360 Diversity Charter: One Year On](#). Channel 4 piloted their activity relating to diversity in the Nations and Regions in Glasgow, with the aim to grow off-screen diverse talent at both entry and mid / senior level: six paid placements at Glasgow indies were funded for six months on a 50 / 50 basis between the indies and Channel 4. The scheme targets people with disabilities or people from minority ethnic backgrounds working and living in Scotland. Channel 4 are also delivering bespoke career development interventions for mid / senior level diverse talent currently working out of Glasgow.

Creative Scotland's Screen Skills Fund 2015/16 was a £1m fund from the Scottish Government to support skills development and training opportunities in the Scottish Screen Sector. 14 projects were supported, and a number of these focused particularly on increasing accessibility, particularly: FIND, Screen NETS, JUMPCUT, Step Ahead Mentorship Programme.

Talent Development

Creative Scotland has devolved funds relating to the development of new and emerging fiction talent to the Scottish Film Talent Network (SFTN). SFTN is a consortium made up of the Centre for the Moving Image (CMI), DigiCult and Hopscotch Films. SFTN represents Scotland in the UK-wide BFI NET.WORK initiative connecting the UK's film talent development agencies. Over its two years of operation SFTN has recorded EDI data that indicates that while the number of successful females applicants is close to half, the levels of awards to minority ethnic and disabled people are still under-representative. In response, SFTN have launched some targeted professional development activity currently focusing on developing the skills and confidence of people of minority ethnic identities and women.

Scottish Documentary Institute's Docscene is a development programme for documentary talent, ideas and projects supporting documentary filmmakers in Scotland and promoting Scotland as an international creative documentary hub. Among the activities supported is Bridging the Gap - now in its 13th year, the initiative aims to 'bridge the gap' between training / graduation and a first commission by offering the opportunity to work closely with SDI and make a 10 minute documentary. Since its inception and as of 2016, 36 women and 39 men have been commissioned (including two all male and one female / male co-directors), a split of 48% to 52%.

Practitioners

Scotland's Screen workforce

There is significant variance in estimates of the size and shape of the screen workforce in Scotland because of the use of different methodologies, different groupings and definitions of the Screen Sector. The [Scottish Government's Growth Sector Statistics](#) estimate that in 2015 the Film and Video subsector employed around 2,800 people and the Radio and TV subsector employed around 3000 people across a total of 710 registered enterprises. The DCMS uses a methodology which records a higher incidence of portfolio and freelance workers and estimates the sector to be around 15,000, accounting for around 6.5% of the UK sector². A more [detailed census of the Sector was undertaken by Creative Skillset](#) in 2015 which estimated the UK-wide workforce (TV, Film, Facilities, Animation and VFX) at around 123,200 of which approximately 11% is in Scotland (approx. 13,552).

Creative Skillsets' employment survey shows that while females are generally under-represented within most subsectors of the Screen Sector, the percentage of females within Senior Executive roles is even lower than in the Sector as a whole. Similar under-representation at senior level was reported for minority ethnic groups.

Writers, Directors, Producers

The under-representation of women and minority groups at senior level is an area of

particular concern. In order to gain a better understanding of the gender diversity of the productions funded by Creative Scotland to date, a review has been conducted to identify the gender of key roles (writer, director and producers) involved in projects that received production awards over the last five years. These statistics indicate the under-representation of women in key creative and leadership roles in the productions that Creative Scotland has funded during this period, and are broadly consistent with UK-wide statistics on the under-representation of female writing, directing and producing talent, evidenced in recent research.

As a National Lottery distributor Creative Scotland is always a co-funder: it does not fully fund productions. Creative Scotland works as a co-funder with other Screen Agencies (e.g. BFI, Creative England, Northern Ireland Screen, Irish Film Board, Film Cymru Wales etc); broadcasters (e.g. BBC and Film 4) and commercial funders (e.g. gap funders, sales agents, distributors, post-production houses, banks SEIS/ EIS schemes). Creative Scotland recognises the opportunities of a true partnership approach to EDI at policy level between the BFI, UK Screen Agencies and broadcasters reflecting the diversity and distinct characteristics of each Nation and Region.

Barriers to participation and progression

In Spring 2016, Creative Scotland instigated a Screen EDI Survey on the barriers to participation and progression faced by practitioners. These findings were weighted by a higher number of female respondents (59%) and those from the development and production (70%) sector. Key findings that emerged from the survey were that:

- Economic limitations were the most commonly cited barrier overall (55% of respondents) with the costs of professional training and a culture of unpaid internships being key issues.
- Gender was cited as a barrier for 39% of women (compared to only 7% of men). A key issue for women was balancing parental responsibilities with a Screen

² [DCMS, \(2015\) Creative Industries Statistics, Focus on: Employment](#)

Sector career – women with children were 75% more likely to cite parental responsibilities as a barrier than their male counterparts.

- 24% of respondents stated they had a disability or long-term health condition. This compares to 20% of the national working age population. 15% stated that they saw their disability as a barrier.
- 10% of respondents were from minority ethnic or mixed groups. This compares with 4% of the Scottish population (Census 2011). 40% of minority ethnic respondents saw ethnicity as a barrier to career progression.

Networks and word-of-mouth are cited as the most common methods of recruitment and are reliant on pre-existing networks. Such processes can perpetuate nepotistic systems of recruitment which excludes those who are not 'connected in'.

Each subsector and every department has its own unique situation regarding gender specific role models, for example whilst there seem to be a good range of female producers, there are fewer female feature writers, directors, cinematographers and editors. Across the board there are far fewer minority ethnic or disabled people in any leadership role, meaning that there are few role models for diverse entry level workforce, which in turn risks perpetuating the cycle through a culture of unconscious or affinity bias in recruitment.

The production sector expects much of its workforce – with an environment of erratic working practices in which periods of intense activity often away from home contrasted by the winter months when the sector is traditionally quieter. A budget-driven demand for 'rigour' and 'endurance' ensures that the balance between work and life tips heavily to those who are able to function within these exacting parameters and excludes those who aren't.

For those who have parental or carer responsibilities there is ongoing systemic intolerance and inflexibility, meaning that many are forced to step out of the industry. There is also evidence of inconsistency amongst pay grades whereby the Head of Department pay level for traditionally female

dominated roles such as costume and make-up is consistently reported as less than technical roles.

Our research indicates that indirect and direct discrimination is still a problem for many practitioners. Discrimination is illegal and clearly has a negative and debilitating impact on individuals, creating further exclusion. Given the small scale of the Sector in Scotland and reliance of informal recruitment methods, it can be challenging for an individual to call out discrimination due to fears of reputational repercussions.

Audiences

Cinema is cited as the most popular cultural activity in Scotland, with the 2015 Scottish Household Survey confirming that 57% of the population attended the cinema in the last 12 months, with 25% of those who attended doing so at least once a month.

Alongside the ethical and cultural incentive for diverse representation both on and off-screen, there is also a clear commercial value of engaging diverse audiences.

The [BFI Statistical Yearbook](#) published in April 2016 details the UK Box Office for 2015. During 2015, UK Box Office revenues exceeded £1.2bn, the highest total ever recorded, while annual admissions reached 171.9 million, the third highest total of the past decade. This research also shows how the 2015 admissions break down by the television advertising regions used by the Incorporated Society of British Advertisers (ISBA), with Northern Scotland accounting for 3.7 million (2.2%), Central Scotland 11.2 million (6.5%) and the Borders 1.3 million (0.8%).

Whilst there have been some improvements in physical accessibility across exhibitor types there is still an opportunity to address provision in non-purpose built exhibitor types.

Caption Subtitling (CS) and Audio Description (AD) tracks are often restricted to studio releases, and whilst there are funding conditions for productions supported by National Lottery grants, there is anecdotal reporting of distributors not following through on this commitment, or not making these tracks readily available to exhibitors.

The costs of producing the recorded audio description and transcribing the audio for subtitles remains high, meaning it is only included on around 15-20% of new releases, and there is no central resource to find out whether a film includes them.

Some exhibitors also report a need for equipment to screen British Sign Language (BSL) or Audio Description, or a lack of resource to ensure that staff training is up-to-date to deliver autism-friendly or dementia-friendly screenings. These don't necessarily require additional equipment but do require more staff time and training.

On-screen portrayal

There have been a number of studies highlighting the under-representation of women and minority groups in film. [Research by the Geena Davis Institute \(2014\)](#) across 11 countries found that in UK film a total of 37.9% of all speaking characters were female. Ongoing research from the BFI exploring gender and ethnicity of on-screen representation in UK films has so far revealed that from 1911-2016, of the 90,000 credited cast: 60% were credited as men, 34% women, 6% uncatalogued. And [recent research from Channel 4 \(2016\)](#) found that across all major channels men are twice as likely as women to appear on TV and that there are five sexist incidents per hour at peak time on each channel, with 72% of these incidents directed at women. Women are also five times more likely to be the object of sexist remarks than men, with sexual / physical objectification the most frequent incident.

Research was recently presented at the BFI's Black Star Symposium: [Black Actors in UK Films 2006-16](#). From a sample of 1172 UK films in this period, 13% featured at least one black actor in a leading role. 59% of UK films do not feature a single black actor in any named character role. Only 10 male black actors and 5 female black actors have played two or more leading roles in UK films since 2006. Half of all leading performances are clustered in just 47 films.

Stonewall's 2011 report [Unseen on Screen: Gay people on TV](#) comments on the representation of LGBT people across UK channels with half (49%) of all portrayal deemed stereotypical, with more than three

quarters (77%) of portrayal of gay people depicting gay men.

This continuing lack of meaningful representation and recognition on-screen maintains a system whereby the 'norm' represents a homogenous cultural group, when it is clear that our societal make-up is far more layered and diverse.

Exhibitors

Recent mapping of the film exhibition sector undertaken by Creative Scotland revealed the wide variety of exhibitor types, from 36 multiplexes, 26 independent cinemas, 48 multi-arts venues and 45 community cinemas and 60 film societies. The final report for this project is available on the [Creative Scotland website](#), with a [Google map](#) showing the geographic spread of these exhibitors.

Going to the cinema has the potential to raise awareness and engagement with different communities and perspectives. [Research](#) conducted by The Social Value Lab and Regional Screen Scotland showed that 67% of respondents said that cinema offered "new insights into other culture or types of people" and 67% of respondents said that cinema exposed them to a "new issue, idea, or point of view."

The Scottish Government's report [Healthy Attendance](#) in 2013 found significant associations between health and attendance at cinema. Respondents who visited the cinema were 44% more likely to report high life satisfaction than those who did not visit.

Creative Scotland supports a number of film and multi-art form **Regularly Funded Organisations** that either exhibit film or help support the development of the film exhibition sector in Scotland (including Glasgow Film, Centre for Moving Image, Film Hub Scotland and Regional Screen Scotland). As a condition of their funding these organisations are required to create and deliver EDI Action Plans. In exhibition in particular, access can also be limited by geography and increasing gaps across socio-economic groups.

Access

The Equality Act 2010 makes it unlawful for service providers such as cinemas to discriminate against disabled people

who make up around 20% of Scotland's population (Scotland's Census 2011). It similarly lays out legal obligations for organisations to treat all customers and staff fairly regardless of their protected characteristics. In 2017, the BSL (Scotland) Act and will promote the use of British Sign Language in Scotland, and as such there is expected to be an increased commitment to BSL across all areas of Scottish public life.

The advent of digital cinema equipment has made it technically easier, cheaper and more time effective to produce films with Audio Description (AD) and Caption Subtitling (CS). It is a requirement of National Lottery funding via Creative Scotland's Production Funding route that on all funded projects these Disability Access Materials are created and made available to the UK Distributor as part of the contractual delivery materials. However, Creative Scotland is not in a position to ensure that distributors make these tracks readily available to exhibitors or that exhibitors make accessible screenings available to audiences.

Ticket pricing also plays an important part in ensuring inclusion and despite recent attention on rising cinema prices, evidence from the Mapping Film Exhibition Report, 2016 suggests that Scotland's ticket prices remain relatively affordable.

Programme Diversity

It is clear that for film to continue to flourish in the UK there must be an ongoing commitment to a diversity of programme content, that provides a rich, complex and culturally representative reflection of our times, and in doing so engages a diverse audience hungry to see identifiable stories on-screen.

As stated in the Mapping Film Exhibition Report, 2016: *"Programme diversity for all audiences should be an aim of those developing Scotland's film culture. Devising incentives and mechanisms to support more diverse programming in Scotland can be informed from examples in other countries and an evaluation of what has worked best in Scotland to date"*.

Film Festivals

There are 69 festivals³ that include film in Scotland, from the internationally significant Edinburgh International Film Festival and Glasgow Film Festival, to those with a particular thematic or geographic focus. For this latter group, audiences range from 10,500 (Take One Action, Scotland wide, 2015) to 228 (Fling! Tain, 2015).

Through Open Project Funding, Creative Scotland has supported a range of film exhibition that offers alternate and diverse programme provision, not commonly offered by commercial or even independent operators. Festivals funded through the Open Project Fund which celebrate work or communities hitherto under-represented in mainstream cinema programming include Africa in Motion, Document, Take One Action, Scottish Mental Health Arts and Film Festival and Scottish Queer International Film Festival (SQIFF). This commitment to programme diversity, and dedicated community engagement, has routinely attracted diverse audiences. This group of film festivals have recently come together to form the SAFE network – Social Action Film Exhibition – in recognition of the social impact and social value of film exhibition.

Film Distribution

Creative Scotland's Screen Fund Distribution and Exhibition route aims to broaden cinema access and programming in Scotland for as wide and diverse an audience as possible, encouraging a deeper audience engagement with Scottish films, providing funding to distributors or film production companies to extend and support the theatrical release of Scottish films across Scotland. Through this route Creative Scotland welcomes applications that seek to reach new audiences through alternative distribution and marketing strategies.

Geographic Provision

Geographic gaps of film exhibition provision in Scotland have an impact on accessibility resulting in many communities not having full access to the cinema experience. There are currently a number of initiatives (e.g. Screen Machine, Film Mobile, Grow Your Own Cinema) to address this imbalance, but further work could be done.

³ Mapping Film Exhibition in Scotland

The research carried out through the Mapping Film Exhibition project shows that although there are hundreds of film exhibition locations across Scotland, they are not evenly dispersed. While the central areas of the largest cities have a range of exhibitor types, the provision beyond this is limited.

There are two key factors that reduce audience access to films. The first of these is low frequency of screenings, which is more common in rural and remote areas that are served by touring cinema operators. The second is limited diversity of programme, which may face audiences in large peri-urban areas that have access to multiplexes screening new mainstream releases but are not programmed locally, or do not screen a broad range of films. In addition, this research did not factor in drive time or socio-economic factors that may further distance audiences from existing provision.

The Mapping Film Exhibition research shows that there is a substantial infrastructure of venues, festivals, touring operators, and spaces that can be developed to increase access to film and to broaden the range of films on offer. Existing venues can be encouraged to screen films more regularly or to diversify their film programmes and staff.

Conclusion

The Review confirms that there are inequalities in the accessibility and provision of opportunity, maintaining the under-representation of many communities at entry level, most notably those from lower socio-economic groups, disabled people and minority ethnic identities. This perpetuates a cycle in which these communities are excluded from accessing the opportunities that would develop their talents and skills to forge a career in the Screen Sector.

Whilst there is evidence of greater gender parity through tertiary education and talent development programmes, this is not reflected at the professional level – particularly the senior professional level and most notably in the key creative and leadership roles of writers, directors and producers, indicating that more women are leaving the sector.

Barriers exist in the associated challenges of balancing work and life commitments, notably for parents and carers; economic limitations (identified as the most significant barrier by all groups), attitudinal bias, and geographic location, particularly for those who live outwith the central belt of Scotland, but also in relation to the prevailing dominance of London in the UK industry.

For audiences there are gaps in cinema provision across Scotland alongside limitations in programme diversity and an inconsistency in the accessibility of venues which leads to further exclusion. However, there is strong evidence of clear EDI strategies being delivered by Creative Scotland's four Regularly Funded Organisations with a Screen-focus: Glasgow Film, the Centre for the Moving Image, Film Hub Scotland and Regional Screen Scotland. Programme diversity is also offered via independent film festivals and there has been a development of programmes that explore the community and social value of cinema as a means to address gaps in geographic provision.

It should be noted that whilst there is significant research on the experiences of women in the Screen Sector, there is less information currently available relating to minority ethnic communities, and less still in relation to socio-economic background and LGBT communities. Further research will be recommended in these areas going forward.

Fundamentally, it is clear that a commitment to EDI must be positioned front and centre in the subsequent development of Creative Scotland's Screen strategy⁴ in the future: it is also clear that the whole of the Screen Sector in Scotland, from practitioners and organisations to national screen agencies and broadcasters, must come together to address inequalities to ensure that there is an interconnected and considered approach across every stage of the Screen Sector. In this way we will develop a screen culture that is truly representative of the diversity of Scotland's society.

Recommendations

A central recommendation of this Review is the development of Scotland's own Screen

⁴ Creative Scotland's Screen Strategy, along with the other key strategies for Arts and Creative Industries are all due for refresh and realignment in 2017.

EDI Framework through a Screen EDI Working Group. This framework should evolve in collaboration with the Sector, the BFI, BBC and other partners, and be representative of Scotland's distinct demographic, including socio-economic background and geographic location. Through this activity the ambition is that we can create a framework by which EDI targets may be set.

However, targets are not achievable in isolation. This Review calls for a layered and holistic suite of initiatives across pathways into the Sector, practitioners' progression through the Sector, and audiences' engagement and participation, to ensure that any targets may be addressed strategically.

Integral to this ambition is the increased accessibility and visibility of entry points. Moving image education has a highly variable presence across schools in Scotland. Organisations operating under the Film Access Network umbrella have expertise

and experience in reaching and developing under-represented communities. However, they have been historically funded on a project-by-project basis, thus limiting their ability to implement long-term strategic change. Film venues with educational capacity and capability (supported, in the main, by Creative Scotland) make a critically important contribution, but their resources are also limited. It is important, then, to explore ways in which such initiatives can be given a greater stability and permanency to deliver strategically managed programmes that address the key issue of inclusion within the Sector.

Further research is recommended in relation to specific experiences of people from the LGBT communities and those from lower socio-economic backgrounds particularly the barriers to accessibility, progression and the issue of representation within the Sector.

Headline Recommendations

(detailed recommendations feature in Section 5 of the Review):

5.1. Creative Scotland's Screen EDI Commitment – Recommendations:

- a Cross-sectoral Screen EDI Working Group** – Creative Scotland will establish a Screen EDI Working Group from across all areas of the Screen Sector that will be tasked to consider the recommendations in this Review and determine ways in which they can be implemented, with the broader aim to determine practical measures that will change the landscape of under-representation both on and off-screen. One of the roles of the Working Group will be to consider ways to address attitudinal and affinity bias in the sector. The Working Group should be self-elected and made up of representatives from across the Sector as well as experts in EDI.
- b Creative Scotland's Screen EDI Framework** – In partnership with the Screen EDI Working Group, Creative Scotland will develop a Screen EDI Framework enabling us to set targets and monitor representation on and off-screen. This Framework will be informed by, and complimentary in approach to, the work of the BFI, the Screen Agencies in the other nations and regions of the UK and broadcaster commitments. It will be shaped by the Equality Act 2010, Scotland's specific demographic and will include those from lower socio-economic groups and geographically under-served communities.
- c EDI targets** will be developed and set across Creative Scotland Screen Funding routes – both on and off-screen – and across pathways, practitioners and audiences.
- d EDI Plans** will be required for all organisations in receipt of Screen Funding Awards.
- e Further research** – Creative Scotland recommends that the Screen EDI Working Group undertakes further research on specific challenges faced by LGBT communities and those from lower socio-economic backgrounds to ensure that its work takes into account the experience of protected characteristics.

5.2. Pathways – Recommendations to improve the accessibility and visibility of entry points in formal and informal education, and talent and skills development:

Education – Recommendations:

The Screen EDI Working Group will provide the opportunity for organisations, agencies and funders leading on film education to work in partnership to consider the following:

- a Continued development of schools' capabilities to develop and provide film and moving image education.
- b Explore options for the development film-specific qualification at SCQF levels 5-7⁵.
- c Strengthen film education capability and co-ordination of specialised film venues and Film Access Network Scotland (FANS) organisations.
- d Strengthen co-ordination among colleges and universities, and between tertiary education and skills development.
- e Careers advice: appropriate providers to devise a mechanism to raise profile and awareness of the spectrum of roles within the Screen Sector at school age.

Recruitment and outreach - Recommendations:

- a Creative Scotland to continue to offer support for access costs in talent and professional development opportunities where an individual's protected characteristics, socio-economic background, geographic location or childcare / carer costs are a barrier to participation. These access costs should be allowable to both individuals and as budget lines within talent and professional development plans from organisations.
- b Remove age caps: training providers to consider removing the age cap on opportunities to allow re-entry or late entry into the Sector (e.g. parent practitioners).
- c The Screen EDI Working Group to develop a code of good practice to be implemented across the sector for work placements, internships and traineeships.
- d Recruitment methods: training providers to explore ways to centralise and profile new and entry-level practitioners so that productions and organisations are able to access new and emerging crew and personnel more easily.
- e Governance: Screen organisations to commit to monitoring and improving diversity of the Boards, governance structures and staffing. All those in receipt of Creative Scotland Screen Funding will be required to do this as part of their EDI plan.
- f Scotland's Film Access Network organisations, Creative Scotland and other partners to work together to develop strategic plans across access and entry level talent and skills development. This network will be encouraged to grow to cover the whole country and maintain focus on community engagement and outreach to previously under-represented groups.
- g Training providers to explore funding routes and partnerships that increase targeted initiatives to support the talent and skills development of under-represented groups particularly women, minority ethnic and disabled people.

5.3. Practitioners - Recommendations to address barriers to participation and progression:

Working conditions – Recommendations:

- a Training providers to develop and promote mentoring opportunities for under-represented groups.
- b Film festivals and industry networks to develop networking / industry events that provide provision for childcare.
- c EDI and unconscious bias training to be made available by Screen organisations for employers, producers and those in leadership roles.

- d** Creative Scotland, the BFI, partner screen agencies and broadcasters to consider development and production initiatives that can meet Scotland-specific EDI targets.
- e** In partnership with the Screen EDI Working Group, Creative Scotland to introduce the Screen EDI Framework as a contractual condition of funding.
- f** Creative Scotland to ensure that productions and organisations in receipt of Screen Funding promote a non-discriminatory working environment and develop mechanisms for the workforce to safely call-out discrimination.

5.4. Audiences – Recommendations to ensure the accessibility of the cinema experience, programme diversity and geographic provision:

Access – Recommendations:

- a** Exhibitors to consider the development of a model that makes British Sign Language (BSL) interpretation, captioning or audio described screenings more readily available, for example through the sharing of equipment, training, transport, and insurance etc.
- b** Creative Scotland to expand the remit of the Screen Funding Distribution and Exhibition route to include the creation of Disability Access Materials for productions which have not received Production Funding from Creative Scotland.
- c** Exhibitors to maintain a commitment to training, support and access for staff. Accessibility accreditation for 'good practice' venues (e.g. ['Disability Confident employers'](#)).
- d** With purpose-built cinemas and multiplexes being more accessible than older buildings, any new venue should go beyond DDA compliance to create accessible spaces for all.
- e** Film festivals, community screenings and libraries to tackle geographic and socio-economic provision by increasing cinema provision in under-provided communities across Scotland.
- f** Distributors to make Disability Access Materials more readily available and clearly signposted as part of the screening materials provided to exhibitors.
- g** Creative Scotland to work with development and delivery partners to grow audiences for more diverse films.
- h** Distributors to consider creating a central resource to identify Caption Subtitling (CS) and Audio Described (AD) releases.
- i** Creative Scotland to look at ways of capturing accessible cinema venue listings for example through [Euan's Guide](#).
- j** Exhibitors to explore opportunities to implement the [Visible Cinema initiative across Scotland](#).

Programme diversity – Recommendations:

- a** Scottish cinemas / exhibitors to explore the models of Film Hub's 'new release strategy' and BFI's Blockbuster brand (e.g. 2016's Black Star) to encourage programme diversity.
- b** Through Creative Scotland's Screen Funding Distribution and Exhibition route, encourage support for films that have greater diversity in on-screen representation.
- c** Building on the success of festivals in reaching more diverse audiences, Creative Scotland and partner agencies to continue the support of festival programmes to tour across Scotland.

Geographic provision – Recommendations:

- a** Creative Scotland to consolidate existing data around geographic and socio-economic barriers to cinema-going.
- b** Existing venues / operators to pursue opportunities to increase capacity to screen films more regularly and to broaden programme.
- c** Creative Scotland and partner agencies to continue to support opportunities for providers to develop audience development initiatives in underserved areas.
- d** Creative Scotland to set targets for geographic provision in film exhibition.



1. Introduction

The Screen Equalities Diversity and Inclusion (EDI) Review is born of Creative Scotland's public sector commitment to mainstreaming as stated in the Equality Act 2010, and seeks to present a comprehensive analysis of the *pathways* through the Sector, *participants'* experiences of the Sector and the active role of *audiences* in relation to EDI. By doing so it will provide insight into the barriers faced by those entering into, and progressing through, the Sector and make Sector-wide recommendations that will be considered as part of Creative Scotland's ongoing commitment to tackling inequalities on and off-screen.

1.1 EDI Context

Since 2015, Creative Scotland has been undertaking a comprehensive review of EDI across the arts, screen and creative industries, as well as an internal review of EDI in Creative Scotland itself.

Creative Scotland has an increasing focus on EDI. There is [substantial evidence](#) to indicate that organisations who embrace diversity are more successful creatively as well as being more economically viable and sustainable. It makes sense to diversify the workforce and audiences and reflect the changing population of Scotland today.

There is also the legislative duty. The 'general duty' of the Equality Act 2010 requires public authorities, including Creative Scotland, in the exercise of their functions, to have due regard to the need to:

- Eliminate unlawful discrimination, harassment and victimisation and other conduct that is prohibited by the Equality Act 2010;
- Advance equality of opportunity between people who share a relevant protected characteristic and those who do not; and
- Foster good relations between people who share a protected characteristic and those who do not.

Creative Scotland does not underestimate the influence the arts, screen and creative industries can have in delivering these duties, transforming and improving people's lives, through imagination, ambition and an understanding of the potential of creativity.

Scotland's demographics are changing. Scotland's minority ethnic population has more than doubled in the last 10 years. Scotland's cities and towns are increasingly home to diverse minority ethnic populations. The population is ageing with a growing proportion of people over 50. About 1 in 5 people is disabled⁵.

The EHRC report, [How Fair is Britain?](#) (2015) states that Britons are becoming 'more tolerant of difference and more welcoming of diversity'. Some marginalised groups who were previously invisible, such as transgender people, are more confident in expressing their identity in public. But this is framed, and at times challenged, by changes to global security, migration and shifts in the economic and political landscapes within the UK and across Europe. Creative Scotland is a member of the [New Scots Strategy](#) group, welcoming refugees to Scotland, and supporting integration through arts and culture.

Evidence shows that participation and attendance in the arts, including screen, is significantly linked to good health and high life satisfaction⁶ – with arts being recognised as a core contributor to health and well-being. But the most frequent arts attendees and participants are from Scotland's most affluent areas, they tend to live in cities, and have the highest levels of educational attainment⁷.

Many children and families are trapped in the cycle of poverty. Poverty strongly correlates to poor educational attainment and poor health, as well as low attendance and participation in arts. In this context, equality of opportunity becomes increasingly important.

⁵ Sources: [Scotland's Census 2011](#) and Ethnicity and Employment, Scottish Parliament, SPICe briefing, June 2015

⁶ Healthy Attendance: the Impact of Cultural Engagement and Sports Participation on Health and Satisfaction with Life in Scotland, Scottish Government, 2011.

⁷ Scottish Household Survey, 2015

1.2 Methodology

The frame of this Review is intersectional ([Crenshaw 1989](#)) – a methodology that recognises the overlapping and intersection of social identities, and that the related oppression within society is interconnected. Both qualitative and quantitative research methods have been employed to present a comprehensive analysis of the state of Screen EDI in Scotland, and to inform Sector-wide recommendations.

It is clear that across the Scottish, UK and international Screen Sector the ideal of a meritocratic Sector achieved by an equality of opportunity is yet to be fully realised. As such, Creative Scotland seeks a layered, cross-sectoral, collaborative approach to addressing inequalities that takes into account the unique but interconnected nature of individual identity and experience. It is only through working in partnership with Scotland's Screen Sector practitioners and organisations, alongside UK Screen Agencies and Broadcasters, that meaningful and comprehensive change will be achieved.



2. Pathways

2.1 Education

Entry into the Screen Sector depends critically on prior opportunities to acquire skills and knowledge. Young people with no experience of film and moving image education are much less likely to understand the employment structures of the Screen Sector, and the wide range of jobs involved; nor are they likely to have acquired the necessary entry-level skills. The role of education, then, is critically important in widening access at entry level.

2.2 Schools

Scotland's schools education system is distinct from that of the other nations of the UK, with its own curriculum qualifications and teacher education framework. Its approach to moving image education (MIE) and film literacy also differs from that of other parts of the UK, with a forward-looking and inclusive approach to literacy, which recognises that the moving image is a language: *'Within Curriculum for Excellence, therefore, literacy is defined as: the set of skills which allows an individual to engage fully in society and in learning, through the different forms of language, and the range of texts, which society values and finds useful.'* This definition explicitly includes *'film, games and TV programmes'*.⁸

This encourages and allows schools to address moving image literacy – all teachers have a responsibility for literacy, whatever their subject specialism may be – and in some respects it puts the moving image in a stronger position than in England, where literacy is defined in purely verbal terms. However, not all teachers have the skills and confidence to work with the moving image in their particular curricular context, and not all schools have accorded the moving image the priority given it by Curriculum for Excellence (CfE). For this reason, Scottish Film Education (funded by Creative Scotland) is focused especially on supporting teacher development within the [5-19 Film Education Programme](#) (see below).

In Scotland, a further challenge within the schools context is the lack of a film-specific

national qualification that is predominantly creative and takes an expressive arts approach. Northern Ireland's [Moving Image Arts](#) offered at GCSE, AS and A2 levels, and established by the Council for the Curriculum, Examinations and Assessment (CCEA) in 2004, is 70% creative, and takes an 'expressive arts' approach. The [WJEC's](#) Film Studies qualification has been available in England and Wales for nearly 40 years, and takes a more academic approach, but nonetheless includes a 30% creative element. In Scotland, the moving image can feature within Media national qualifications, which do include the production of media content, but studies have a more theoretical / analytical and sociological framework; and within a broader media field. Similarly, the moving image can be studied within English, which provides opportunities *'to analyse and evaluate texts in the contexts of literature, language and media'*, thus building on CfE's conception of literacy outlined above.

Without a specific national qualification in film or the moving image, school students wishing to develop creative skills in the moving image to a higher level are unable to do so: the progression routes available elsewhere in the UK are missing in Scotland. In turn, this limits the numbers and diversity of young people presenting themselves to the next level, be that further and higher education, training or employment.

Responding to these challenges, the 5-19 Film Education Programme is delivered in partnership by Scottish Film Education (supported by Creative Scotland) and Into Film (supported by the British Film Institute). It seeks to develop film education both within and outwith the schools context, though its principal efforts are directed towards schools, local authorities and teacher education institutions, across Scotland. A key aim of the programme is the integration of moving image as non-print-based literacy texts across CfE, ensuring engaging opportunities to support and encourage learners. It seeks to do this by developing teachers' skills and confidence, and working with them to develop moving image education appropriate

⁸ ['Curriculum for Excellence: Literacy Across Learning/Principles and Practice'](#) 2004

to their specific curricular priorities and levels, while also providing rich film and pedagogical content online, (accessible via [GLOW](#), the schools intranet).

In this way, the 5-19 Film Education Programme is seeking to significantly widen access to learning about film and the moving image, and in turn to widen access to and increase the visibility of potential progression routes. Previous work of this nature – most notably a long-term development in Angus supported by one of Creative Scotland's predecessor bodies, Scottish Screen – was closely examined by University research teams. Both researchers and teachers noted repeatedly that moving image education often re-engaged school students who had previously disengaged, and improved their performance and behaviour markedly: in other words, disadvantaged young people benefited disproportionately from moving image education. For example:

“The majority of teachers reported an improvement in relationships between themselves and pupils, and among pupils. Much of the improvement was attributed to the levels of engagement of pupils with MIE, in particular those pupils who might otherwise be described as disruptive, disengaged or disaffected... the benefit of MIE for pupils was clearly visible in the ways in which pupils who might otherwise be described as reluctant, disengaged or demotivated had, in fact, become active participants in MIE activities.”⁹

Scottish Film Education has also supported the delivery of Moving Image Arts AS level and GCSE by Screen Education Edinburgh (SEE¹⁰) during 2015/16, with two groups of young people from predominantly disadvantaged backgrounds. The purpose was to examine the qualification's potential to play a role in providing a progression route for young people. A high pass rate at high grades was achieved, with all AS level graduates progressing to further or higher education (three into the BA Hons Film at Edinburgh Napier University) or film-related employment or training.

2.3 Learning outside formal education

There is a range of opportunities for young people to learn about film outside formal education. Historically, two types of organisation have led delivery in this context, at local and regional level, and occasionally at national level: the specialised film exhibitors, and organisations providing creative film and media access and education.

Most of the specialised film exhibitors in Scotland, especially Glasgow Film Theatre, Dundee Contemporary Arts (DCA), Centre for the Moving Image (CMI), Macrobert Arts Centre and Eden Court, have significant education and outreach programmes, including a range of youth film festivals. While many of these initiatives are available to all young people, a number focus on reaching young people from currently under-represented communities, who are often disadvantaged and may also be disengaged from formal education. While much of this work is framed around film viewing and learning, most of these organisations also develop and promote creative film activities: for example, DCA delivers one of the BFI Academies (see Page 24); and CMI developed and delivers the annual [Understanding Cinema](#) project (an international filmmaking programme) and the nationwide McLaren animation project.

Film Access Network Scotland (FANS) is a consortium of leading moving image and media access organisations that work with young people and the wider community across Scotland. The founding members of FANS are: Glasgow's GMAC Film; Media Education; Plantation Productions; Screen Education Edinburgh; Aberdeen's Station House Media Unit (SHMU); and Voice Of My Own (VOMO). These charitable or project-based initiatives offer practical hands-on experience of filmmaking for young people. Much of their work is aimed at broad learning outcomes and transferable skills and is often targeted at disadvantaged young people. Some participants progress into industry-focused careers or further education. There is considerable experience and expertise

⁹ [Wilkinson, Head & McConnell Evaluation of Moving Image Education in Angus \(Phase 2\) University of Glasgow 2010](#)

¹⁰ See section 2.3 for a more detailed account of SEE's activities and context.

in these organisations, but, being largely project-funded, their capacities are inevitably limited.

In addition to their regular and more local projects, several FANS organisations have played key roles in developing and delivering a range of creative film programmes for young people which have a more national reach, and which have made significant efforts to recruit more diverse participants, including:

CashBack for Creativity. Part of the Scottish Government's CashBack for Communities initiative, this fund for arts activities (including film) targets areas affected by crime. It has been managed by Creative Scotland since 2009 and has recently been confirmed to run from 2017-2020. GMAC Film, Station House Media Unit (SHMU) and Screen Education Edinburgh (SEE) have delivered several filmmaking projects supported by this programme.

BFI Film Academies, now in their fourth year, provide opportunities for 16-19 year olds to develop practical knowledge and skills through hands-on filmmaking experience and residential programmes. Co-funded by Creative Scotland and the British Film Institute (BFI), regional programmes are delivered in Glasgow (GMAC Film), Edinburgh (SEE), Dundee (DCA), Aberdeen (SHMU) and Highland (SEE in partnership with Eden Court). In addition, a larger national residential programme is delivered by SEE, to ensure that young people unable to attend the regional academies may be able to attend a residential programme. These organisations gathered the following EDI data and shows an equal balance of males and female applicants and participants. The percentage of participants reporting a disability, or from minority ethnic or poorer socio-economic backgrounds was higher than the percentage of applicants from these characteristics.

Figure 1: BFI Film Academies - applicants and participants by gender

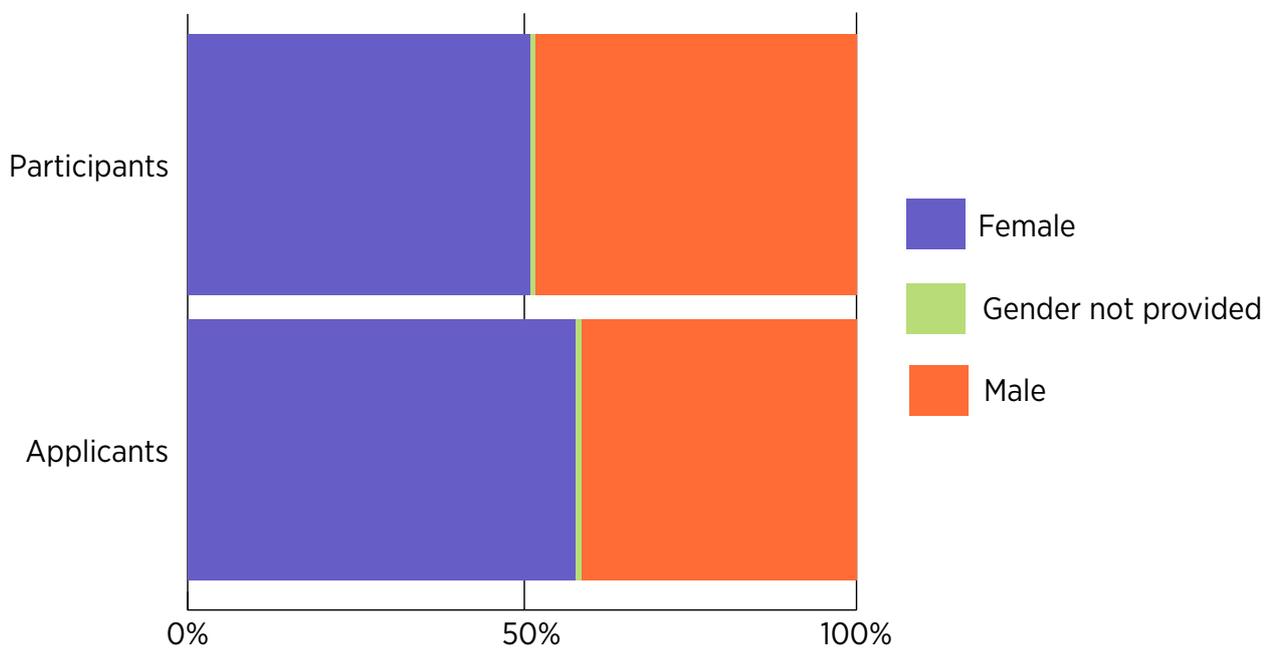


Figure 2: BFI Film Academies – gender breakdown across all providers

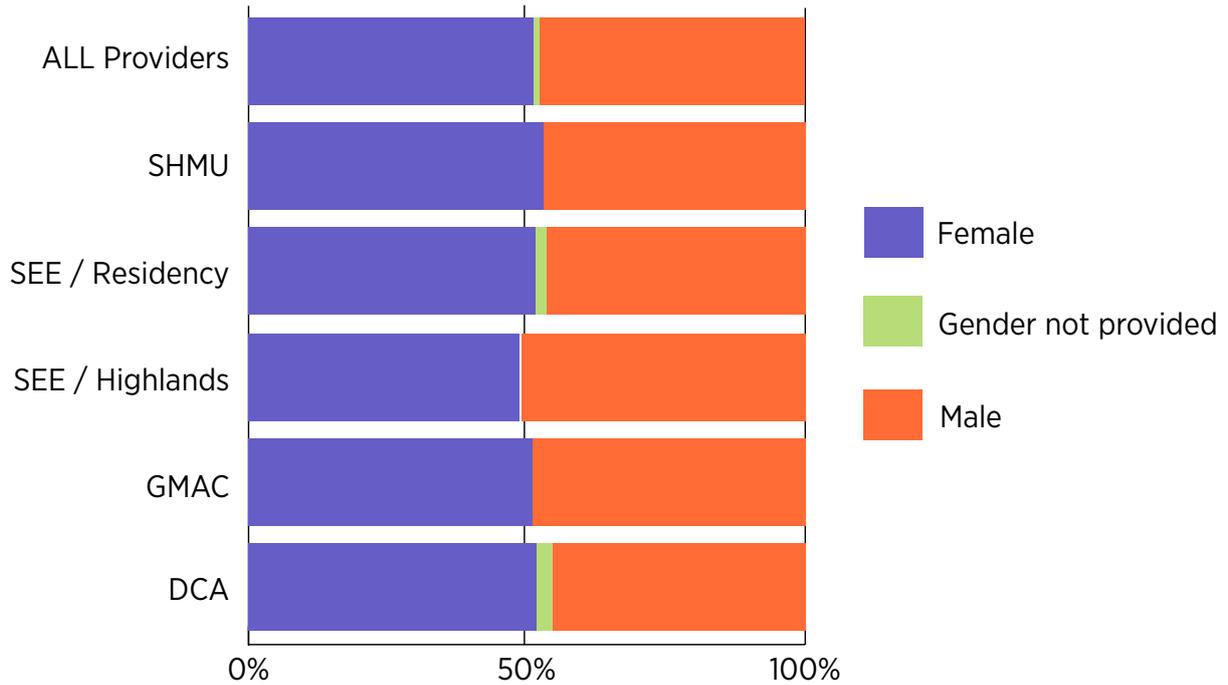
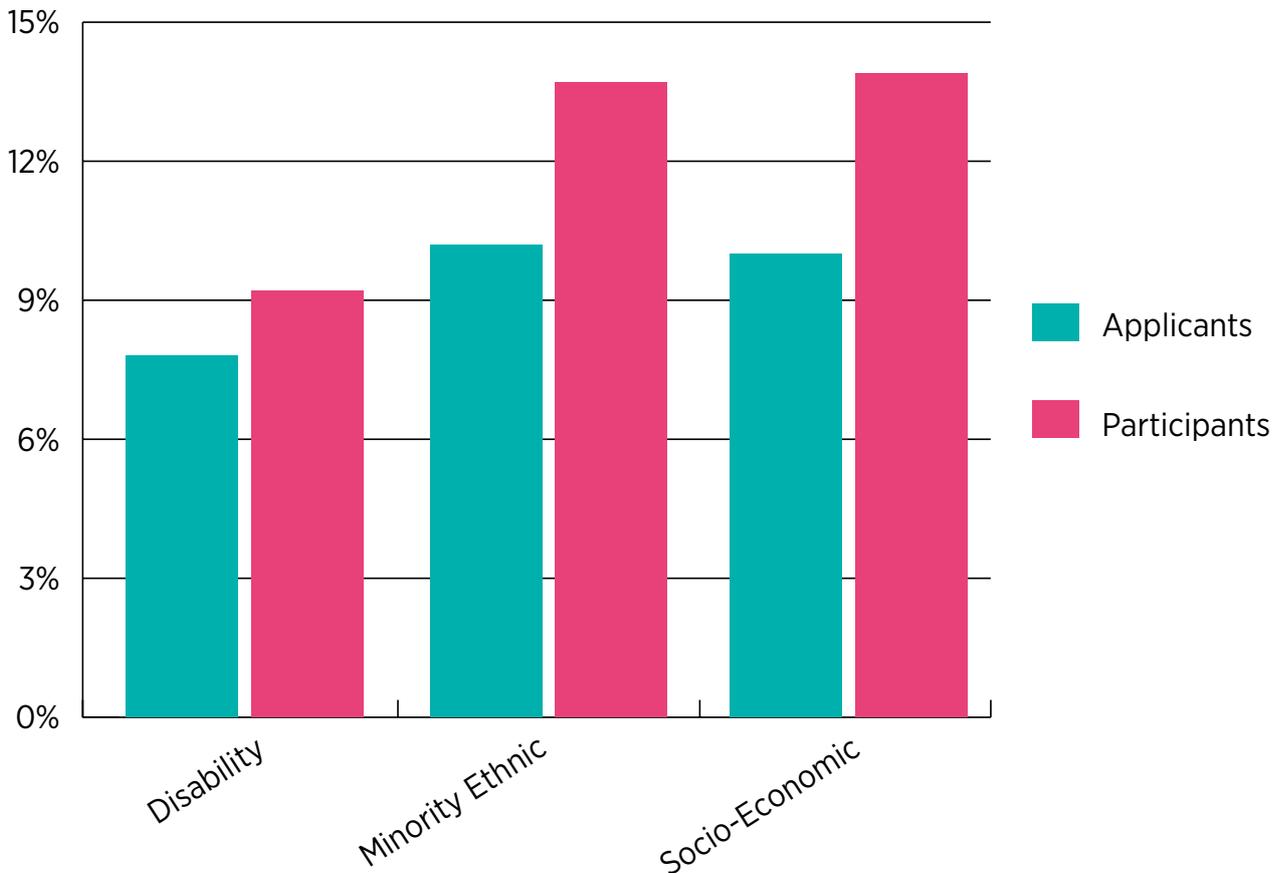


Figure 3: BFI Film Academies – applicants and participants by disability, minority ethnic identities and socio-economic background¹¹



¹¹ Socio-economic background determined by free school meals allocation

From 2015/16, with support from [Creative Scotland's Screen Skills Fund](#), GMAC, SEE and SHMU together created FIND, a positive action training and development initiative to support entry-level participants from under-represented groups within the Screen Sector. FIND was an intense pilot programme of training, industry placements, career guidance, and short film commissioning. It provided pathways into employment and production for 12 participants.

FANS organisations undertake a range of layered recruitment methods to engage those from under-represented communities including working with schools and community organisations. With community engagement comes the heightened visibility and accessibility of opportunity. The research indicates that this engagement must be community-led in order to ensure community participation, and this activity is both resource and time intensive. Organisations 'parachuting in' do not have the same impact in connecting and engaging with communities.

The broader social value of these programmes should not be under-estimated. Over time and across activity, these organisations encourage individual's agency, build confidence and offer alternative options to, often, disengaged and disenfranchised young people.

Taken together, these initiatives make a vitally important contribution to widening participation in and access to film and the moving image. However, these programmes do not provide the scale of intervention that is required to make the necessary difference in this Sector, an all-important bridge between education and industry. In addition, they are not as well coordinated and 'joined-up' as they might be, though many providers have indeed created progression pathways through the various discrete projects. SEE, for example, used the pilot of Moving Image Arts AS level to test it as a progression route for young people who have previously participated in other SEE projects, with considerable success, all participants gaining good grades and progressing into further and higher education and employment.

Case Study Example of CashBack Film project – Screen Education Edinburgh

In 2014-16, SEE engaged with 391 participants of which 87% were from the bottom 15% Scottish Index of Multiple Deprivation (SIMD) zones in Edinburgh.

Screen Education Edinburgh (SEE) was awarded £60k from Cashback's Strategic, Training and Employability Fund in Round One (2014-16). Their programme was designed to provide progression from Taster to Introduction to Film to Next Steps projects, providing a true ladder of learning and progression.

SEE has a track record of engaging young people who have little opportunity to engage in arts activities, supporting them to develop skills and confidence through their programme of activities. For those young people who develop an interest in filmmaking as a career, SEE provides opportunities for vocational development to support them on their pathway onwards into training, education and employment.

SEE engages young people from areas of deprivation who have little opportunity to participate in cultural learning activities. SEE has developed a comprehensive approach to reaching young people from SIMD areas and other target groups. The SIMD target areas within each local authority are identified. SEE identifies the local agencies who engage young people in each area and through partnerships with these agencies, offer opportunities which are accessible to the target client groups.

Taster sessions comprise a single four hour session which aims to introduce young people to the world of filmmaking and give them an idea of what might be involved in taking part in a longer project with SEE. The programme of taster activities reached nearly 500 young people. Following the Taster Sessions, 116 participants progressed onto **Introduction to Film** – an introduction to film education and filmmaking. This is an eight-week programme (three hours per session). Young people learn about filmmaking, but also get real hands on experience in making and screening their

own film. Through the programme, young people can earn an Arts Award (Discovery Level).

Next Steps in Film is the next stage of progression and is eight sessions long. Participants manage a two-day shoot and a four-day post-production period to produce their films. Young people who participate at this level can achieve Arts Awards at the Bronze level. Alongside this activity SEE offers further opportunity to young people, including:

- BFI Film Academy
- BFI Craft Residential
- GCSE and A-Level in Moving Image Arts (the GCSE qualification is more practically based than the Scottish Higher in Media Studies, which means that it is more accessible to non-traditional learners)
- SEE also supports young people to prepare CVs and portfolios for Further or Higher Education
- Volunteering and work experience placements at SEE
- SEE have also created internships and paid work experience and training places to support young people into the industry.

Evaluation of the recent programme showed:

- 51% rise in film knowledge and
- 48% rise in film skills amongst participants
- The courses had a 100% approval rating

Young people exhibited positive changes in their behaviour, particularly in the areas of organisation, teamwork, effective contributions and active listening:

'It has built up my courage and I can communicate better with people'

'I can express my opinion better than I could before'

'I discovered that I was very good at adapting to different parts in a team'

Many young people developed further aspirations for learning and progression in to the film industry. Final evaluations highlighted these aspirations:

'to gain experience and move forward in the film industry'

'to attend the Royal Conservatoire of Scotland to study directing and filmmaking',

'looking to attend the UWS (University of the West of Scotland) for a practical filmmaking and screenwriting course'.

Across the project, 73 young people in total gained accreditation for their learning (16 Bronze Arts Awards and 57 Explore Art Awards). 13 young people have opted to study towards further qualifications, of which: four young people who were at risk of dropping out of school have achieved a Moving Image Arts GCSE; three young people have progressed onto BFI training programmes; one has achieved a place within Higher Education (filmmaking).

Example of an individual's journey:

- J is from Midlothian (SIMD 15%)
- J first engaged with SEE through a taster session at Midlothian Young People's Advisory Service (MYPAS) in early 2014.
- Participated in Cashback project SEE delivered in partnership with MYPAS.
- Progressed into work experience placement with SEE (as part of his school studies).
- In summer 2015, J was successful in gaining a place on BFI Film Academy Scotland Residential, one of only 24 participants from across the UK.
- J was successful in his application to Edinburgh College to study Media at HND level and progressed into full time education September 2015.

Libraries

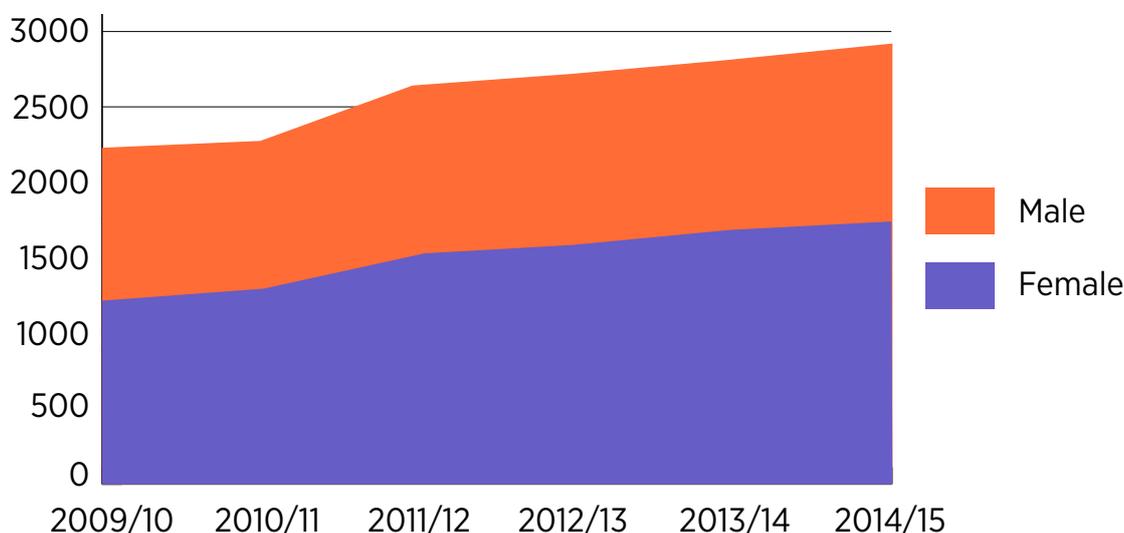
To widen access to film education and exhibition, Creative Scotland is supporting the Scottish Library and Information Council (SLIC) to pilot a series of film education projects in Scottish libraries. The network of around 600 libraries across Scotland offers an opportunity to reach communities that are less likely to benefit from some of the provision outlined above, and the rich film culture offered by the specialised film exhibitors. A strategic aim of the SLIC Strategy for Public Libraries in Scotland 2015-2020 is for libraries to promote their creative and cultural role, including film, and this project is exploring various means to develop and strengthen their work in film education and culture. Projects are taking place over 18 months from April 2016 and will include training for staff to create community engagement activity, extending DVD collections, film screenings, film clubs for different age groups, and activities relating to the National Library of Scotland's Moving Image Archive. All of the projects are targeting under-served or disadvantaged communities. Participating library authorities include: City of Edinburgh Council (four libraries in areas of multiple disadvantage); Falkirk Community Trust (young offenders); Culture North Lanarkshire (early years and young families); Midlothian Council (isolated older people); South Ayrshire Council (Girvan); and Comhairle nan Eilean Siar (Tarbert and Benbecula).

2.4 Further and Higher Education

Data for Film Studies students in Further and Higher Education is held by the Scottish Funding Council and the Higher Education Statistics Authority. Creative Scotland identified film-related subjects in order to analyse this data.

- The data reveals that in Scotland there were nearly 3000 (2911) students studying Film Industry-related subjects at Scottish Higher Education Institutions in 2014/15. Around 84% of students are studying at undergraduate level. A total of 2149 students were studying film-related subjects at Scotland's Colleges.
- Student numbers have seen a 30% (678) increase since 2009 and this is almost completely accounted for by an increase in undergraduate degree students.
- There are more females than males studying film-related subjects and the proportion of females has increased over time. In 2014/15 61.6% of these students were female.
- 5.4% (156) of students were from minority ethnic backgrounds and this percentage has remained relatively stable.
- 11.6% of students (323) stated they had a disability. This has seen a general upward trend from 9.4% in 2009/10.

Figure 4: Students in film related subjects 2009 – 2015, by gender.



Source: Higher Education Statistics Authority (HESA) with additional grouping and analysis by Creative Scotland 2016.

2.5 Skills Training

Work-based training such as Modern Apprenticeships, internships and professional training courses are key to gaining entry to the Sector. The culture of unpaid work experience is well documented in the responses to our own Screen EDI Practitioner Survey, which revealed that 21% of respondents had undertaken some form of unpaid placement compared to 12% who had benefitted from a paid placement. This unpaid internship culture presents a major barrier to people from less-advantaged backgrounds.

To address this barrier there have been a range of initiatives that target minority ethnic and those from lower socio-economic backgrounds to support their career progression. Funding bodies that support this training include Skills Development Scotland, Creative Skillset, Creative Scotland, alongside initiatives provided by the broadcasters (BBC Scotland and Channel 4) and other agencies such as the BFI. However there has not been an overall mapping of these programmes and as such there is no mechanism to build an overall picture of the impact of these distinct targeted initiatives.

Skills Development Scotland (SDS) is the national skills body for Scotland. While its responsibilities cover all sectors, it has an important strategic role in the creative industries sector, and through that for film and TV. It is the lead agency on the development of the Creative Industries Skills Investment Plan (SIP) and its particular relationship to the Screen Sector. Modern Apprenticeships are jobs where young people can work, learn and earn to gain industry-recognised qualifications. There are more than 25,500 new Modern Apprenticeship opportunities across Scotland each year, with over 80 different types available – from financial services and healthcare to construction and IT. Over the past five years, BBC Scotland have taken on a total of 50 creative industries Modern Apprenticeships. Each September 10 young people join BBC Scotland as apprentices and during their time work with BBC professionals on radio, TV and online content across a range of departments including sport, radio and news. Delivered in partnership with Glasgow Kelvin College and Skills Development Scotland, the

apprenticeships lead to practical experience and qualifications in the broadcast media industry.

Internships

Internships are often dominated by an expectation to work for free and are a common route to entry, creating a culture where only those who can afford to work for free will do so, and creating barriers at this early crucial stage of development. Creative Skillset's Media Workforce Survey (2014) states that 73% of Scottish-based respondents have undertaken some form of unpaid work experience, this mirrors Creative Scotland's own research which also finds that 74% of the internships undertaken by respondents to the Screen EDI Practitioner Survey were unpaid. There are formalised internship programmes offered by organisations such as Screen NETS and further detailed below.

Professional Training

Creative Skillset is UK-wide strategic skills body that works with employers, individuals, trade associations, unions, learning and training providers, Government and its public agencies and other key organisations to ensure that the UK's Creative Industries have continued access now, and in the future, to the skills and talent they require. Creative Skillset's Media Workforce Survey (2014) provides further context with findings that practitioners in Northern Ireland (64%) and Wales (63%) were much more likely to undertake training than those in Scotland (46%), with high fees cited as the most common barrier. The highest area of skills need in Scotland was identified as craft and technical skills. There are a number of initiatives and programmes in Scotland that have received Creative Skillset support, these are referenced in more detail throughout this section and include programmes delivered by Screen NETS, SFTN, Raising Films and the Outlander Trainee Scheme. As part of a structural re-organisation the Scottish office of Creative Skillset was closed in 2016 and work covering the whole of the UK is now centralised in the London office. Creative Skillset also operates a distinct Diversity Fund (England) which does not relate to provision in Scotland.

Both BBC and Channel 4 have a remit to address EDI in the UK broadcast industries. With the introduction of [Channel 4's 360 Diversity Policy](#) in January 2015, and the [BBC's Diversity Strategy](#) in July 2016, both organisations are implementing policy that commits to effecting change. The BBC has committed to meet targets by 2020 across on and off-screen to ensure that their workforce and their output reflects the audiences it serves: 50/50 gender parity, 15% ethnic minorities, 8% disability and 8% LGBT communities.

In summer 2016, BBC Scotland commenced their own review and implementation plan aligned to the wider BBC Diversity Strategy. This piece of work is currently in progress, however as part of this process the Diversity Group at BBC Scotland have identified some actions and recommendations that they have started to implement now which they are convinced are achievable and will make a sustaining difference. These include a number of events in-house to widen the potential contributor pool and increase the accessibility of 'new voices'; outreach and staff community engagement; a review of recruitment practices; and the continued support of BBC Scotland Apprenticeship scheme.

As highlighted in Channel 4's [360 Diversity Charter: One Year On](#). Channel 4 piloted their activity relating to diversity in the Nations and Regions in Glasgow, with the aim to grow off-screen diverse talent at both entry and mid / senior level. There are two strands to this initiative:

The Nations and Regions Production Scheme - piloted in Glasgow in early 2016: the six paid placements at Glasgow indies were funded for six months on a 50/50 basis between the indies and Channel 4. The scheme targets people with disabilities or people from minority ethnic backgrounds working and living in Scotland.

Channel 4 are also delivering bespoke career development interventions for mid / senior level diverse talent currently working out of Glasgow. These include paid shadowing placements on Channel 4 programmes for Series Producers and Producer / Directors,

co-funded between Channel 4 and the indies. These strategic interventions aim to take standout talent identified by Channel 4 and the indies to the next level, fast-tracking diverse talent.

In 2015, Creative Scotland's Screen Skills Fund was a £1m fund from the Scottish Government to support skills development and training opportunities in the Scottish Screen Sector. 14 projects were supported, and a number of these focused particularly on increasing accessibility, including:

- **FIND** (see Section 2.3)
- **Screen NETS** who were supported to deliver four industry embedded strands covering crew from entry level through to experienced personnel. The programme was a partnership between Screen Academy Scotland, BECTU and Hit the Ground Running, Scottish Union Learning, Creative Skillset and BBC Scotland. Screen NETS offers a suite of initiatives, a number of which focus on the economic barriers to participation, with programmes aimed at those who don't have existing industry networks or the financial support to develop a freelance career, providing wage, subsistence and transport to those at entry level.
- Film City Future's **JUMPCUT** short film programme run in association with Film City and Sigma Films, for young people aged 16 - 25 with a specific focus on those at risk of exclusion. They do this through partnerships with youth and community groups, supported by FCF's wide-ranging industry links. The course simulates all aspects of pre-production, production and post-production, under the guidance of industry mentors resulting in the creation of a short film. Uniquely, training is provided across all departments and during all stages of JUMPCUT young people undertake new roles in an environment replicating a professional shoot. JUMPCUT was funded by Cashback for Creativity in its first iteration.
- Left Bank Pictures **Outlander Trainee Programme** was also supported through Screen Skills Fund and Creative Skillset's

Trainee Finder (83 trainees in total gained work experience across season one, two and three of *Outlander*; 38 trainees supported through season one, 25 trainees complete training on season two, and 20 trainees in season three). The programme was established to foster practical TV production skills training for young people to develop the skills and professional experience needed to progress within the screen industry.

- **Step Ahead Mentorship Programme** is aimed at individuals who are looking to develop their knowledge and abilities in film exhibition allowing them to accelerate their careers and the overall Sector. This seven month programme includes one-to-one mentoring, work-shadowing, bursaries to attend festivals or venues for an inside look at how they operate, plus training and networking activities during Edinburgh International Film Festival 2016. Mentors have been specially chosen to complement each participant's career path and skills base, and will include representatives from across the exhibition sector.
- **Grow Your Own Cinema** (see Section 4.5, Page 51)

Over 2015/16, there have also been a number of initiatives that are specifically targeted at addressing the under-representation of women in the industry.

The **Independent Cinema Office** launched the Women's Leadership programme in December 2015, to address under-representation of women within senior film exhibition roles. Women occupy just 4% of top cinema jobs in the UK (Creative Skillset 2014). The programme offers an intensive eight month programme featuring one-to-one coaching, work shadow placements, monthly skills development workshops and mentoring with eight women participants of which three were Scottish based participants.

Campaigning organisation **Raising Films** was supported through Creative Scotland Screen EDI targeted funds in 2016 to develop a number of events and training opportunities for parents working in film in Scotland. This support also enabled Raising Films to work

with University of Stirling's Centre for Gender and Feminist Studies to devise a UK-wide survey to determine the specific challenges faced by parent practitioners in the UK film sector alongside making recommendations. The activity has helped Raising Films establish a baseline of data on the impact of parenting and caring on career progression, as well as engage with public agencies and industry bodies on the specifics that affect their members. This early support has enabled Raising Films to develop a UK-wide strategy and they are now rolling out this activity across the UK with the support of partner bodies: Directors UK, BFI, Creative England and Creative Skillset.

2.5 Talent Development

Creative Scotland has devolved funds relating to the development of new and emerging talent to the **Scottish Film Talent Network (SFTN)** which offers filmmakers significant support for individual film projects and professional development. SFTN is a consortium made up of the Centre for the Moving Image (CMI), DigiCult and Hopscotch Films. SFTN represents Scotland in the UK-wide BFI NET.WORK initiative which connects the UK's film talent development agencies. The SFTN consortium has been awarded the contract by Creative Scotland and is supported by BFI and Creative Skillset. Over its first two years of operation SFTN has recorded equalities data that suggests that while the number of successful females applicants is close to half, the levels of awards to minority ethnic and disabled people are still under-representative.

While women are better represented in producer and writer roles, there is still a lack of female talent in directing roles coming in at application stage.

Minority ethnic writers and directors participants were under-represented in SFTN year one, especially at the more advanced levels. In response, SFTN have launched some focused professional development activity towards the end of year one and into year two which will aim to improve participation moving forward.

Figure 5: Scottish Film Talent Network participants, Years 1 and 2*:
Year 1 - Participants

	Scottish Shorts Participants	Emerging Talent	First Feature Development	Professional Development
Total participants	35	8	40	25
Female (%)	49	25	43	48
Minority Ethnic (%)	6	0	0	6
Disabled People (%)	3	3	3	0
LGBT (%)	9	13	8	8

*Please note, in Year 1, data was only collected on participants, not applicants.

Year 2 - Applicants

	Scottish Short Applicants	Emerging Talent	First Feature Development	Professional Development
Total Applicants	216	32	59	72
Female (%)	32	38	33	39
Minority Ethnic (%)	8	0	5	15
Disabled People (%)	7	0	8	4
LGBT (%)	11	25	3	5

Year 2 - Participants

	Scottish Shorts Participants	Emerging Talent	First Feature Development	Professional Development
Total Participants	28	6	12	45
Female (%)	43	67	33	38
Minority Ethnic (%)	8	0	8	16
Disabled People (%)	4	0	8	4
LGBT (%)	8	17	9	4

SFTN has recently partnered with Creative Skillset to work at pre-application level to widen the engagement of minority ethnic filmmakers through the *New Voices on Screen Lab*. This offers masterclasses, discussions and screenings, focussing on both the creative and commercial sides of filmmaking, with a view to preparing participants for applications to SFTN talent development programmes and beyond.

In November 2016, SFTN published a call for applications to their new short film programme, *Five@5*, an initiative to support five women filmmakers with a £5k award to work on a five-minute film that will allow them to experiment, be daring and showcase their talent. Awardees will also benefit from

bespoke support addressing their individual development needs. This support might cover mentoring, working with a script editor or specific professional development opportunities. The ambition of this programme is to support female filmmakers at pre-application to SFTN's Emerging and First Feature routes to develop their experience and showreel.

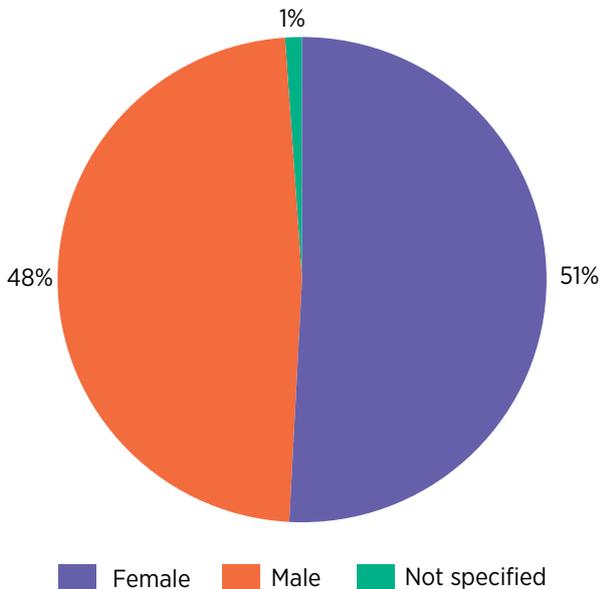
Scottish Documentary Institute's Docscene

Docscene is a development programme for documentary talent, ideas and projects supporting documentary filmmakers in Scotland and promoting Scotland as an international creative documentary hub. Among the activities supported are:

Bridging the Gap from the Scottish Documentary Institute (SDI) is one of the leading documentary new talent initiatives for cinema and broadcast in the UK. Consistently picking up awards, BAFTAs, special mentions and international festival screenings, it offers a creative training programme alongside production.

Now in its 13th year, the initiative aims to 'bridge the gap' between training / graduation and a first commission by offering the opportunity to work closely with SDI and make a 10 minute documentary. Since its inception and as of 2016, 36 women and 39 men have been commissioned (including two all male and one female / male co-directors), a split of 48% to 52%.

Figure 6: Bridging the Gap - total participants 2014-16

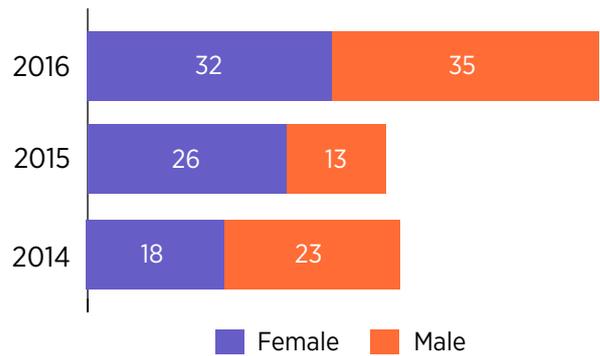


Total Participants 147

- 14% minority ethnic
- 8% had a disability
- 22% had children (27% of males and 18% of females)
- 19% LGBT

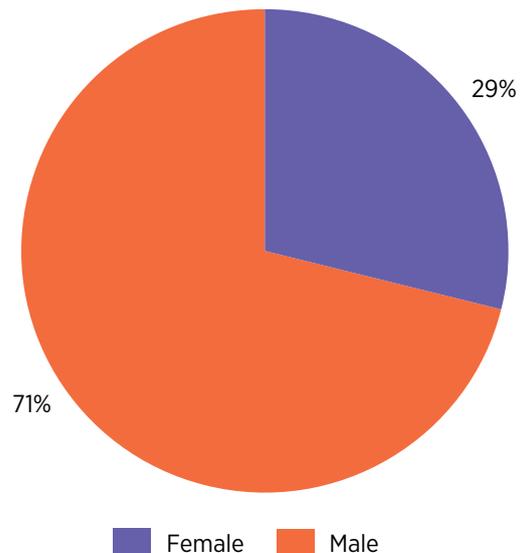
In 2015 there was a significant increase in share of female participants (the theme was 'women' for 2015) but lower numbers over all the programmes.

Figure 7: Bridging the Gap - gender breakdown 2014-16



This Is Scotland is a documentary talent initiative, run in association with Creative Scotland, that offers filmmakers based in Scotland a unique opportunity to work with SDI to create two 23-minute creative documentaries that will screen at peak time on STV.

Figure 8: This is Scotland - Gender Breakdown of participants



- 7% Minority Ethnic
- 31% had Children (37% of males and 17% of females)
- 16% LGBT

Aside from these core activities Docscene also includes Interdoc Scotland, a development programme for emerging producers; The Edinburgh Pitch, - running alongside the Edinburgh International Film Festival, The Edinburgh Pitch allows selected participants take part in a one-day preparatory workshop before a formal public pitch, followed by one-to-one meetings with decision makers the

next day; and Consultancies – SDI offers year-round submissions of Scottish documentary projects in development (shorts and features) to their Docscene project pool.

Across these talent programmes there are inconsistencies and variances in the gathering and monitoring of EDI data. Without consistent EDI tracking, there are gaps in

an evidence-base, making it challenging to create targeted initiatives to address issues of under-representation. A recommendation that emerges from this Review is that in the creation of the Screen EDI Framework a standardised approach to EDI data gathering and monitoring should be developed for organisations to follow.



3. Practitioners

3.1 Scotland's Screen Workforce

There is significant variance in estimates of the size and shape of the screen workforce in Scotland because of the use of different methodologies, different groupings and definitions of the Screen Sector.

The [Scottish Government's Growth Sector Statistics](#) estimate that in 2015 the Film and Video subsector employed around 2,800 people and the Radio and TV subsector employed around 3000 across a total of 710 registered enterprises. Whereas the DCMS estimates the sector to be around 15,000, accounting for around 6.5% of the UK sector¹². This variance is explained by the methodologies and data sources used. The Scottish Government uses the BRES (Business Register Employment Survey) which is reported at the business level and has a greater focus on 'employed posts' so may under count freelance and portfolio workers. Conversely, the DCMS has recently adopted a new measure based on the Annual Population Survey which is recorded at the level of the individual so will record a higher incidence of portfolio and freelance workers.

The DCMS methodology allows for greater interrogation of the demographics of the workforce which are currently only presented at the UK level. These indicate that 40% of the workforce is female, 88% were from a 'more advantaged socio-economic classification' and 8% were black or minority ethnic.

A more detailed census of the Sector was undertaken by [Creative Skillset in 2015](#) which estimated the UK-wide workforce (TV, Film, Facilities, Animation and VFX) at around 123,200 of which approximately 11% is in Scotland (approx. 13,552).

The Creative Skillset Capital survey highlights an under-representation of women across almost all subsectors of the Screen Sector with the exception of terrestrial broadcast television which estimated a 50% female workforce. Similarly minority ethnic people

were also under-represented with an all sector average of only 7%. This is especially marked when taking into account that it is a UK wide survey reflecting the high concentration of the Sector within London – the area which also has the highest minority ethnic population.

The survey also shows the percentage of females within Senior Executive roles is even lower than in the Sector as a whole, with the exception of only a few subsectors: post-production and games. Similar under-representation at senior level was also reported for minority ethnic groups.

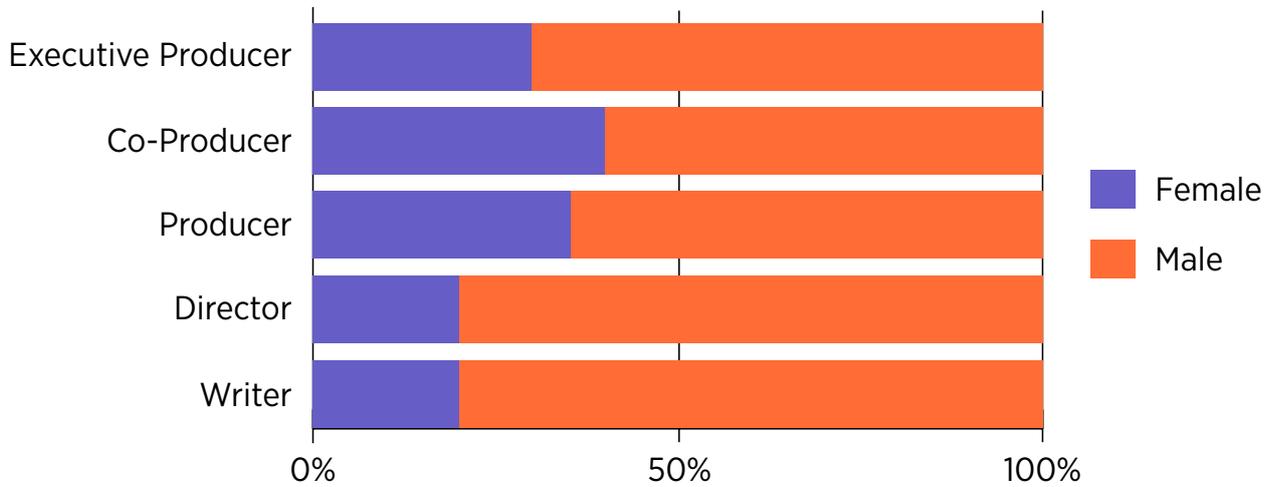
3.2 Writers, Directors, Producers

A particular area of concern is the under-representation of females and minority groups at senior levels within the Sector. In order to gain a better understanding of the gender diversity of the productions funded by Creative Scotland to date, a review has been conducted to identify the gender of key roles (writer, director and producers) involved in projects that received production funding awards over the last 5 years. At this stage, the focus of this research has been on gender, as the methodology to consider the representation of minority groups retrospectively, without self-selection and based on names and officer knowledge, was felt to be under-developed.

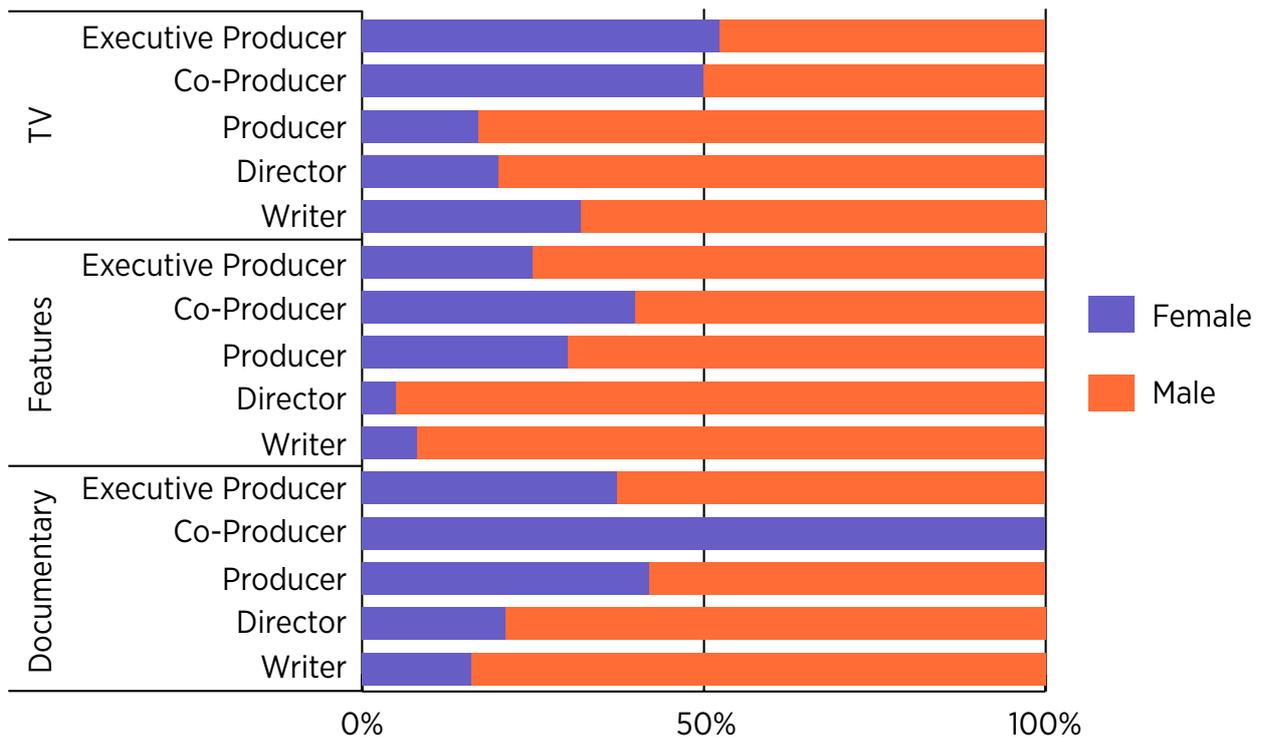
The following information was not requested at point of application therefore a methodology was established which used Creative Scotland Screen Officer knowledge reviewed against IMDB listings. While such a methodology has a margin of error and does not adequately account for the transgender and non-binary communities, the research nonetheless provides a useful overview. These figures focus on lead writer, director, producer, co-producer and executive producer credits for films that had been completed by date of Review publication (January 2017). These figures are available as percentage totals, or by type of work whether that be feature film (28), TV (10), or documentary (22).

¹² DCMS, (2016) [Creative Industries Statistics, Focus on: Employment](#)

Figure 9:
Gender breakdown of key creative roles in Creative Scotland funded screen projects 2010-16



Gender breakdown of key creative roles in Creative Scotland funded screen projects 2010-16 (broken down by type of work)



These statistics indicate the under-representation of women in key creative and leadership roles in the productions that Creative Scotland has funded over the last five years, and are also reflective of UK-wide statistics on the under-representation of female writing, directing and producing talent, evidenced in recent research (outlined further in the annexes): [Calling the Shots: women and contemporary film culture in the UK, 2000-2015](#) and 2016's [Directors UK Report – Cut Out](#)

[of the Picture: A study of gender inequality among directors with the UK film industry.](#)

It is also representative of a wider European context as outlined in European Women's Audio-visual Network pan [European report, Where are the female directors in European Films?](#)

As a National Lottery Distributor Creative Scotland is always a co-funder: it does not fully fund productions. Creative Scotland

works as a co-funder with other Screen Agencies (e.g. BFI, Creative England, Northern Ireland Screen, Irish Film Board, Film Cymru Wales etc); broadcasters (e.g. BBC and Film 4) and commercial funders (e.g. gap funders, sales agents, distributors, post-production houses, banks SEIS / EIS schemes). Creative Scotland recognises the opportunities of a true partnership approach to EDI at policy level between the BFI, UK Screen Agencies and broadcasters recognising the diversity and distinct characteristics of each Nation and Region.

A key commitment emerging from this Screen EDI Review is to update Creative Scotland's equalities monitoring processes in order to track and consistently report on the equalities characteristics of applicants against awards made. This is in line with a broader organisational refresh across funding routes.

British Film Institute (BFI) – Diversity Standards

As the lead organisation for film in the UK, National Lottery distributor and public funder, the BFI commits to reflect the public – in the programmes it supports, the films it funds, the audiences who watch them and the filmmakers, actors and crews who make them. In September 2014 the BFI launched its Diversity Standards – as a means to both guide its own processes and the projects it funds. The Standards focus on disability, gender, race, age and sexual orientation (as defined protected characteristics in the Equality Act 2010) and also seek to ensure that people from lower socio-economic groups are better represented.

At the Cannes Film Festival 2016, the BFI committed to work towards the target of gender parity by 2020 in the work that it funds. Ben Roberts, Director of the BFI Film fund stated *“Directors UK have proposed recommendations to address gender imbalance, including a target of 50/50 public funding for women directors by 2020. As the UK's largest public film funder, this request lands at our feet, and we've been under pressure to respond. We have mixed feelings about setting quotas, as do film-makers themselves – but we agree with the target, of course. But if those women are all*

white, middle class and based in London or the southeast, it won't be enough.” (Guardian, 2016)

A central commitment to diversity is reflected in the BFI's new five-year strategy¹³, published in December 2016. Screen Agencies across the UK have also shown commitment to follow the BFI's lead to employ similar EDI measures, suggesting that this is the start of a cultural shift toward attitudes and methods to tackle under-representation in the Sector.

Beyond the renewed commitment to the Diversity Standards and working with producers to meet its criteria, this strategy outlines a key focus on talent and skills in relation to diversity and along with Creative Skillset, BFI will launch a new 10-year skills framework with *“recommendations that tackle the double imperative of diversity and future skills needs”*¹⁴

3.3 Barriers to participation and progression

As stated, in Spring 2016 Creative Scotland carried out the Screen EDI Practitioner Survey to inform our knowledge of the experiences and barriers faced by practitioners.

Over 500 individuals working across film and TV in Scotland responded to the Survey and in their responses, practitioners within the Sector identified economic limitations and gender as key perceived barriers to participation and progression.

The findings were weighted by a higher number of female respondents (59%) and those from the development and production (70%) sector. Key findings that emerged from the survey are as follows:

- Economic limitations were the most commonly cited barrier overall (55% of respondents) with the costs of professional training and a culture of unpaid internships being key issues.
- Gender was cited as a barrier for 39% of women compared to only 7% of men. A key issue for women was balancing parental responsibilities with a Screen Sector career – women with children were 75% more likely to cite parental responsibilities as a barrier than their male counterparts.

¹³ Further details outlined in Annex

¹⁴ BFI 2022: Supporting UK Film

- 24% of respondents stated they had a disability or long-term health condition. This compares to 20% of the national working age population. 15% stated that they saw their disability as a barrier.
- 10% of respondents were from minority ethnic or mixed groups. This compares with 4% of the Scottish population (Census 2011). 40% of minority ethnic respondents saw ethnicity as a barrier to career progression.

The full [Survey Findings Report](#) is available to download from the Creative Scotland website.

The Survey findings were shared with the Sector and used as the basis for discussion and debate at two events in June 2016 which were part of Edinburgh International Film Festival (EIFF), giving practitioners and policy-makers the opportunity to share insight and to determine next steps in generating Sector-wide recommendations.

Within EIFF's industry sessions, Creative Scotland hosted a breakout session with an invited group made up from approximately 50 individuals and organisations from across the Sector to discuss EDI questions and to share insight and recommendations. This session posed two questions to participants who broke up into groups and reported back in the round, and were then invited to submit a written response following the event. This feedback was framed within the following structure:

- Reflections on the Survey findings: Key issues for your sector; do the survey findings ring true / is there anything not represented here that you would like to raise?
- Practical measures and recommendations: What can be done collectively in the short, medium, long term?

Both verbal and written responses were wide-ranging, capturing the varied perspectives of participants and encompassing insight from film education, talent development, production and exhibition.

Representatives from **Independent Producers Scotland (IPS)**, Grant Keir and Annie Griffin commented, *"We feel that, despite the difficulties of working in an under developed Screen Sector, when public money is invested in film and TV in Scotland, it should require companies receiving that support to implement policies aimed at tackling inequalities. While training and consciousness-raising exercises are welcome, they will not, on their own, be sufficient to make change happen. Public and Governmental Bodies and policy makers need to look at how to use public investment to leverage real change."*

Kate Kinninmont of **Women in Film and TV (WFTV) UK** commented *"Sadly, it seems that the situation of women is no better in Scotland than elsewhere in the UK, and I was particularly struck by the hugely disproportionate impact of childcare on women as opposed to men. There's nothing new in that, but depressingly little seems to be changing. It's useful, also, to see some attempt at analysis of socio-economic background factors in our industry. It's fairly easy to see how many women are employed and (with a bit more difficulty) how well or badly they are paid. Increasingly, too, we are focusing on the statistics for black and minority ethnic participants. But it remains difficult to assess class bias which I believe is still a huge problem."*

Glasgow Media Access Centre and FIND's Beth Armstrong urged that *"socio-economic exclusion should be considered as a target group in Scotland due to the under-representation of this group in the workforce... We need to have our own definition of diversity and under-representation which should include socio-economic and rural or geographic exclusion to reflect the real barriers faced and the concentration of the screen industries in the central belt."*



4. Audiences

Alongside the ethical and cultural incentive for representation both on and off-screen, there is also a clear commercial value of engaging diverse audiences.

The [BFI Statistical Yearbook](#) published in April 2016 details the UK Box Office for 2015. UK Box Office revenues for 2015 exceeded £1.2bn, the highest total ever recorded, while annual admissions reached 171.9 million, the third highest total of the past decade. This research also shows how the 2015 admissions break down by the television advertising regions used by the Incorporated Society of British Advertisers (ISBA), with Northern Scotland accounting for 3.7 million (2.2%), Central Scotland 11.2 million (6.5%) and the Borders 1.3 million (0.8%).

[Creative Scotland and Drew Wylie's Mapping Film Exhibition Report](#) 2016 includes a wide range of screen types¹⁵ and estimates that Scotland has 10.8 exhibitor screens per 100,000 people (based on 5,347,600 population in 2014 and 494 exhibitor screens recorded in the survey, including multiple locations for mobile and touring cinema but excluding festivals).

Cinema is cited as the most popular activity in Scotland, with the 2015 Scottish Household Survey confirming that 57% of the population attended the cinema in the last 12 months, with 25% of those attending at least once a month. However there is a clear drop in attendance with age, lower levels of qualification and respondents in more deprived areas. Time series data from the survey since 2012 show very little variation in attendance rates, but does show that women are marginally more likely to attend than men ([Scottish Government, 2016](#)).

The BFI audience research (published in the Statistical Yearbook) states *"The overall audience for the top 20 and top UK films in 2015 had a very slight bias towards males who made up 51% of total cinema-goers for these films. On an individual basis, some films attracted substantially more of one gender than the other"*.

In addition the BFI research shows variation in the types of films watched by people in different social classes with UK qualifying titles having a greater appeal for the AB groups. *'All of the films that attracted*

significant above-average audiences from the AB social group were UK qualifying titles, with Far from the Madding Crowd, Suffragette and The Second Best Exotic Marigold Hotel having the strongest appeal.' This indicates that female-led and diverse stories can have significant box office impact. Whereas for the DE group only two films were UK qualifying titles – Terminator Genesis and Cinderella.

4.1 On-Screen Portrayal

While cinema is one of the most popular and accessible art forms there are distinct variations in audience preference by gender and socio-economic background. And many have voiced concern around how representative and reflective on screen portrayal is.

[Geena Davis Institute Research on Gender Bias in the Media 2014: An Investigation of Female Characters in Popular Films Across 11 Countries](#) explores the representation and portrayal of women in international films released theatrically from 2010-13. The report found that a total of 30.9% of all speaking characters as female and 37.9% in UK film. The report also comments that *"sexualisation is the standard for female characters globally: girls and women are twice as likely as boys and men to be shown in sexually revealing clothing, partially or fully naked, thin, and five times more likely to be referenced as attractive."*

At its inaugural D.I.V.E.R.S.E Festival in January 2016, Channel 4 shared [Treating Men and Women Equally on TV. Are we nearly there yet?](#) research on gender representation on TV. The results were fairly conclusive: after examining 500 hours of prime time TV across the broadcasters (BBC, ITV, C4, C5 and Sky 1) over three months in 2015, the researchers found that:

- Men are twice as likely as women to appear on TV, although these ratios change significantly by genre, with sport having the lowest number of women on screen.
- Women over the age of 50 are still very under-represented.
- Women are better represented in major roles than minor, incidental ones.

¹⁵ Multiplexes, independent cinemas, community cinemas, multi-arts venues and community groups.

- The most serious forms of sexism have been eradicated from British TV, however low-level sexism continues to thrive on screen.
- There are five sexist incidents per hour, at peak time, on each channel.
- 72% of these incidents are directed at women and 28% at men.
- Women are five times more likely to be the object of sexist remarks than men.
- Sexual / physical objectification is the most frequent incident.
- Comedy has the highest number of incidents, proportionately.

[USC Annenberg's Media, Diversity and Social Change Initiative](#) produces an annual report examining gender, race / ethnicity, LGBT and disability on screen and behind the camera across the 100 top-grossing fictional films in the US. A total of 800 films and 35,205 characters have been analysed from 2007-15 (excluding 2011).

“Gender: Out of 4,370 speaking or named characters evaluated, 68.6% were male and 31.4% were female across the 100 top-grossing films of 2015. This calculates into a gender ratio of 2.2 male characters to every one female character. There has been no meaningful change in the percentage of girls and women on screen between 2007 and 2015”. This research concludes that females were still less than one-third of all speaking characters in film, despite being roughly half the population and half of movie ticket buyers.¹⁶

“Race / Ethnicity: In 2015, 73.7% of characters were White, 12.2% Black, 5.3% Latino, 3.9% Asian, <1% Middle Eastern, <1% American Indian / Alaskan Native, <1% Native Hawaiian / Pacific Islander, and 3.6% Other or “mixed race.” Together, a total of 26.3% of all speaking characters were from an underrepresented

racial / ethnic group. There was no change in the percentage of White, Black, Hispanic / Latino, Asian or Other races/ethnicities from 2007 to 2015.” This research concludes that whilst just 26.3% of all characters were from an under-represented minority ethnic group, this is 12.1% less than in the U.S. population. With half of children under age five in the U.S. from an under-represented minority ethnic group.¹⁷

“LGBT: Only 32 speaking or named characters were lesbian, gay, bisexual or transgender across the sample of 100 top films of 2015. This is an increase of 13 portrayals from our 2014 report. Just one transgender character appeared sample-wide, as well as 19 gay men, 7 lesbians, and 5 bisexuals (3 males, 2 females).” The fictional LGBT community (<1%) is under proportionate to the U.S. population (3.5%)¹⁸.

“Characters with Disabilities: Only 2.4% of all speaking or named characters were shown with a disability. A full 45 of the movies failed to depict one speaking character with a disability. Most of the portrayals appeared in action adventure films (33.3%). Only 2% of all characters with disabilities were shown in animated movies.” Although nearly 20% of the U.S. population reports¹⁹ living with a disability, film portrayals fell far below that at just 2.4%. These characters were overwhelmingly white males, and not one was LGBT.

Whilst there is yet to be an equivalent comprehensive study published of UK cinema releases the BFI have initiated some research that explores the gender and ethnicity of on-screen representation of UK films. Whilst this research²⁰ is still incomplete they have been able to state that from 1911-2016, of the 90,000 credited cast: 60% were credited as men, 34% women, 6% uncatalogued. Research was recently presented at the BFI's Black Star Symposium: Black Actors in

¹⁶ Motion Picture Association of America. (2015). Theatrical Market Statistics. Available: http://www.mpa.org/wp-content/uploads/2016/04/MPAA-Theatrical-Market-Statistics-2015_Final.pdf

¹⁷ [United States Census Bureau. \(2015, June 25\). Millennials Outnumber Baby Boomers and Are Far More Diverse, Census Bureau Reports.](#)

¹⁸ Williams Institute (2011)

¹⁹ Brault, M.W. (2012)

²⁰ BFI - The Joy of Data: UK Filmography LFF diversity event

UK Films 2006–16. From a sample of 1172 UK films in this period, 13% of UK films feature at least one black actor in a leading role. 59% of UK films do not feature a single black actor in any named character role. Only 10 male black actors and five female black actors have played two or more leading roles in UK films since 2006. Half of all leading performances are clustered in 47 films.

Stonewall's 2011 report [Unseen on Screen: Gay people on TV](#) comments on the representation of LGBT people across UK channels with half (49%) of all portrayal deemed stereotypical, with more than three quarters (77%) of portrayal of gay people depicting gay men.

An ongoing lack of meaningful representations and recognition on screen maintains a system whereby the 'norm' represents a homogenous cultural group, when it is clear that our societal make-up is far more layered and diverse.

Through its [Diversity Standards](#) the BFI seeks to consider on-screen representation and recognition through the following categories at script development stage:

- meaningful representations of diversity in protagonists or antagonists
- meaningful representations of diversity in themes and narratives
- meaningful representations of place (nations, regions or communities that are under-represented on screen)
- meaningful representations of diversity in background and sundry characters who are pertinent to narrative and themes
- non-specific representation (e.g. casting not intrinsically based on or related to specific under-represented groups).

A framework which challenges unconscious bias whilst not impacting creativity - such as the Diversity Standards - will ensure that on-screen representation is considered from story inception and will ensure a truer and more reflective representation on screen.

4.2 Exhibitors

There are a range of screen exhibitor types²¹ in Scotland including:

- 36 x Multiplexes
- 26 x Independent cinemas
- 48 x Multi-arts venues
- 45 x Community cinemas
- 60 x Film societies or clubs
- 69 x Festivals
- 62 x Mobile and touring

The following Google map shows the geographic spread of these exhibitors: <https://www.google.com/maps/d/viewer?mid=1o2jpmmpUGnbDhDYsdlhBhC9xslu8>

There has been significant growth in some subsectors, for example 60 film societies / clubs were recorded in 2016, compared to 35 in a 2005 study, and 69 festivals showing film were recorded through this research, compared to just 11 in the 2005 report. Provision varies significantly across Scotland's geography. The Highlands, for example, have a large proportion of mobile exhibitor locations, while Aberdeen and Dundee are dominated by multiplexes. In Angus, community cinemas are prevalent. As well as geographic gaps, where there is limited or infrequent access to cinema, the dominance of particular exhibitor types in an area will influence the type of programme that are available to audiences.

Going to the cinema has the potential to raise awareness and engagement with different communities and perspectives. [Research](#) conducted by The Social Value Lab and Regional Screen Scotland showed that:

- 67% of respondents said that cinema offered "new insights into other culture or types of people"
- 67% of respondents said that cinema exposed them to a "new issue, idea, or point of view."

The Scottish Government's report [Healthy Attendance](#) in 2013 found significant associations between health and attendance at cinema, art exhibitions, craft exhibitions, street art and theatre. Respondents who visited the cinema were 44% more likely (odds ratio 1.435) to report high life satisfaction than those who did not visit.

²¹ Mapping Film Exhibition in Scotland, June 2016

Creative Scotland supports a number of film and multi-art form Regularly Funded Organisations that exhibit film in Scotland. As a condition of their funding these organisations are required to create and deliver EDI Action Plans. In exhibition in particular, access can also be limited by geography, increasing gaps across socio-economic groups. These Regularly Funded Organisations are:

Glasgow Film

Glasgow Film is the umbrella organisation of Glasgow Film Theatre and Festivals and aims to take a leadership role in the discovery of film and the moving image in Glasgow. Glasgow Film was a member of Creative Scotland's [Promoting Equalities Programme](#)²² and has instigated best practice initiatives across EDI.

Glasgow Film's EDI aims include:

Artistic Programme:

- To create a rich programme that is exciting because it reflects a range of artists, interests, cultures and creative practice from our community and the wider world we inhabit.

Audiences and Participation:

- To create an audience that reflects the exciting and invigorating diversity of Glasgow.
- To increase engagement with the work of Glasgow Film from targeted groups from within Glasgow's community.

Staff, Management, Board and volunteers:

- To ensure Glasgow Film actively and meaningfully engages with Equality, Diversity and Inclusion practice through Board monitoring of the Business Plan, setting and achieving targets.
- To exceed the legal obligations for Equality, Diversity and Inclusion and fully comply with UK and European law.
- To reflect the diversity of their community in Glasgow Film's workforce, Board and volunteers and create a safe and welcoming organisation.

Buildings and Spaces:

- To ensure that Glasgow Film Theatre (GFT) is a safe, welcoming and accessible building for all.

Centre for the Moving Image (CMI)

Centre for the Moving Image is the umbrella organisation of Edinburgh Filmhouse, Belmont Filmhouse (Aberdeen), Edinburgh International Film Festival and co-management of the Scottish Film Talent Network (SFTN). Whilst EDI principles have long underpinned the organisation's work, it is now actively implementing targeted plans to chart this across programme provision, audience data analysis, concessionary and free tickets and a renewed recruitment strategy.

The CMI's EDI aims include:

The staff and board of the CMI have a shared understanding of the organisation's ethical and inclusive values and how it sits at the centre of their working practice.

The CMI as a supportive and inclusive working environment: Ensure Equalities Monitoring and Recruitment procedures are consistent across the company and conform to best practice

All audiences, customers and users are able to access the range of the CMI's activities: increase access to, and quality of, screenings for audiences with visual impairments and audiences with hearing impairments; improve access to Filmhouse and Belmont Filmhouse for audiences on the autism spectrum or anyone who would benefit from a relaxed cinema environment; improve ease of access within Belmont Filmhouse and Filmhouse; and expand opportunities for older audiences to participate more in the life of Filmhouse and Belmont Filmhouse.

The CMI places its commitment to Equalities, Diversity and Inclusion at the heart of its communications to all stakeholders, including staff, board, audiences, funders and sponsors: ensure that the CMI's commitment to equalities, diversity and inclusion is visible and known to internal and external audiences; ensure that there is a shared understanding of

²² The Promoting Equalities Programme (PEP) 2012-2015 was an organisational change programme focused on EDI. Seven funded arts organisations were involved in an experimental programme investigating delivery of EDI, building a cohort of sectoral ambassadors and leaving a legacy of sustainable equality and diversity change in the arts and culture sectors.

the CMI's work in EDI across the whole staff team; ensure that the CMI is able to quantify its EDI work and reports on it; and ensure that the CMI's commitment to EDI in its curated programmes is understood and promoted.

Equalities, Diversity and Inclusion is at the heart of any future capital development ambitions: ensure that the CMI's venues are physically and emotionally accessible to all audiences.

Film Hub Scotland (FHS)

As part of the BFI's Film Audience Network, Film Hub Scotland is one of nine 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 positions a commitment to equalities, diversity and inclusion as a core principle that runs throughout their work and which is embedded within their aims and ambitions. Film Hub Scotland strives to increase the diversity of on-screen representations, ensure films are accessible and representative, increase the diversity of audiences and diversify the film exhibition workforce to reflect the diversity of Scotland. Film Hub Scotland supports film exhibitors to develop their skills and confidence to deliver against these aims.

Film Hub Scotland works across three areas:

Network: FHS support a network of 130 members across the full range of film exhibition. The network is supported through advocacy, sharing sector intelligence, providing toolkits and producing case studies, hosting spaces both on and off line for members to meet, share and collaborate.

Capability: FHS develop the skills, knowledge, connections and confidence of the exhibition sector by providing and supporting training programmes, supporting a cohort of advisors, providing a mentoring scheme to develop key professionals and offering bursaries for self-directed professional development opportunities.

Audiences: FHS supports a range of audience-facing activity through funding opportunities, both Open and Strategic, with reserved funds used to focus activity in key priority areas including Archive, Young People and Diversity.

EDI Priority areas for 2016/17: FHS

have identified three areas of focus and opportunity in 2016/17 due to significant activities taking place in Scotland and UK-wide on EDI. These include:

Sexual Orientation: As part of the Film Audience Network FHS support the Queer Film Network, an emerging professional organisation of four Queer film programmers focused on bringing together other Queer film programmers working within film festivals, clubs and societies. SQIFF (Scottish Queer International Film Festival) represents Scotland in the Network.

Ethnicity: In 2016 the BFI is leading on a project entitled Black Stars, a major celebration of black film stardom through a wide-ranging series of screenings and events countrywide. As part of this project FHS plan to work within the Scottish context to discuss and celebrate diversity on screen, but also use the project to as an opportunity to diversify the audience and the film exhibition workforce.

Disability: Visible Cinema, is a pilot Film Club for deaf and hard of hearing audiences which was first piloted at Glasgow Film Theatre. Visible Cinema has run for a year and includes captioned, subtitled and British Sign Language (BSL) interpreted screenings, followed by a post-film discussion. FHS are now working with Glasgow Film to roll out a second phase of the scheme to more venues throughout. In addition to this the Film Audience Network are working with the UKCA on cinema access and have identified Dementia Friendly Screenings as a possible pilot project on which to collaborate. These projects give us the opportunity to develop the tools and intelligence to increase access for disabled audiences to cinema.

Regional Screen Scotland

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 aid fund for Local Film Festivals across Scotland and advocating for the social and economic benefits of cinema for local communities. Regional Screen Scotland works particularly with communities across Scotland, which have no access – or only very limited access – to the full range of screening possibilities.

Regional Screen Scotland, in partnership with the Social Value Lab, recently published a report examining the role and contribution of local and independent cinemas to the communities in which they are based. Main conclusions from this research demonstrate the role and contribution of film exhibition and explore a potentially more holistic and useful way of understanding its impact.

Regional Screen Scotland's EDI Action Plan has the following Aims and Objectives:

Overall Aim: facilitating stronger and more productive links between communities and screen provision

This aim lies at the heart of Regional Screen Scotland's mission to enable more people to enjoy more quality shared screen experiences. Whether by focusing on areas of socio-economic need, or by engendering a better awareness of those who identify with one of the 'protected characteristics', or by seeking to promote more inclusive access to Scotland's top cultural products, we will work through the means of enabling more opportunities for more, and richer, screen experiences.

Objectives

- 1 *Addressing the geo-demographics of screen provision*
- 2 *Enhancing the Screen Machine programme's ability to address social issues*
- 3 *Increasing access to Scotland's cultural organisations*

A number of other Regularly Funded Organisations are also vital to the delivery of film exhibition in Scotland, including Dundee Contemporary Arts (DCA), North East Arts Touring (NEATS), An Lanntair, Shetland Arts, MacRobert Art Centre, and Eden Court.

4.3 Access

From Scotland's 2011 Census, the proportion of people in Scotland with a long-term activity-limiting health problem or disability was 20% (1,040,000 people), the same proportion as reported in 2001 (1,027,872 people). The Equality Act 2010 makes it unlawful for service providers such as cinemas to discriminate against disabled people. Service providers are required to make 'reasonable adjustments' to the physical features of their premises to overcome physical barriers to access. The Equality

Act 2010 similarly lays out legal obligations for organisations to treat all customers and staff equally regardless of their protected characteristics. In 2017, the BSL (Scotland) Act and will promote the use of British Sign Language in Scotland as such there is expected to be an increased commitment to BSL across all areas of Scottish public life.

The advent of digital cinema equipment has made it technically easier, cheaper and more time-effective to produce films with Audio Description (AD) and Caption Subtitling (CS). It is a requirement of National Lottery funding via Creative Scotland's Production Funding route that on all funded projects these Disability Access Materials are created and made available to the UK Distributor as part of the contractual Delivery Materials. However, Creative Scotland is not in a position to ensure that distributors make these tracks readily available to exhibitors or that exhibitors make accessible screenings available to audiences.

Creative Scotland's Mapping Film Exhibition Report, 2016 recommends "*A need for funding for offering audio description and captioning facilities*". The Independent Cinema Office states in its overview of these materials that "*the costs of producing the recorded audio description and transcribing the audio for subtitles remains high, which means only about 15-20% of new releases include AD and /or CS. The majority of films that are released with AD and CS are from larger Studio distributors, and generally on more high profile film titles.*"

Ticket pricing also plays an important part in ensuring inclusion and despite recent attention on rising cinema prices evidence from the Mapping Film Exhibition Report, 2016 suggests that Scotland's ticket prices remain relatively affordable.

Wheelchair and guide dog access

In the Mapping Film Exhibition Report, wheelchair and guide dog access are cited as the most readily available provision in Scotland, with 88% wheelchair access to exhibition space and 78% guide dog across exhibitor types. The Review finds that public and National Lottery funding has allowed arts and community facilities to keep pace with the access standards for multiplex cinema, with purpose-built cinemas, and particularly multiplexes, more accessible and that older buildings are in need of adaptation.

Caption Subtitling (CS)

Caption Subtitling is a transcription of the audio from a film, displayed at the bottom of the cinema screen. Along with the dialogue from the film, the subtitles include non-dialogue audio. Over the last decade, subtitled screenings for deaf and hearing-impaired customers – often called ‘open caption’ screenings – have grown significantly. However BSL users read English as a second language, and so there will always be the need for BSL interpretation where possible, particularly in view of the BSL Act 2017. It's estimated that in 2016 there'll be 500,000+ admissions to 70,000+ English-language subtitled / captioned shows (around £3.5m worth of tickets).²³ UK cinemas outlined in the listings service for English-language subtitles for people with hearing loss are available via <http://www.yourlocalcinema.com/>. New approaches to ‘closed captioning’ are being explored to increase provision to all screenings by making “*subtitles – or ‘closed captions’ – available to the viewer through specially-provided glasses or on individual screens. The hope is that this would serve to address the current economic barriers to the wider delivery of subtitles and potentially open up all screenings to deaf and hearing-impaired customers.*”²⁴

In March 2015, Glasgow Film Theatre launched Visible Cinema, a monthly Film Club for deaf and hard of hearing audiences. Developed in partnership with Film Hub Scotland and Solar Bear (a theatre company specialising in working with deaf people), and with funding from Creative Scotland, this is the first initiative of its kind in Scotland. Across Scotland's exhibitor types, on-screen captioning is not common, with only 18% provision, the highest number of screenings found in the multiplex at 42%, followed by 38% in independent cinemas and multi-art form venues.²⁵

Audio Description (AD)

Audio Description is a separate soundtrack which is broadcast through wireless

headphones, describing the on-screen action of a film, which only the wearer can hear.

24% of exhibitor types in Scotland provide this service, with provision from 100% of multiplex followed by 38% of independent cinemas.²⁶

Disability Access Materials

A condition of Creative Scotland's National Lottery Production Funding is the creation of Disability Access Materials, that on all funded projects these Disability Access Materials are created and delivered to Creative Scotland as part of the contractual Delivery Materials ensuring that the Film is accessible to potential audiences who are either visually or hearing impaired. The production company has to agree to procure that the UK distribution of the production includes screenings in UK cinemas for the benefit of audiences with hearing and visual impairments during initial theatrical release and inclusion of a subtitled track for the hearing impaired and an audio-described track on any DVD release of the production in the UK. This is done by including these provisions in the relevant UK distribution agreement. The production company also has to agree to procure that the UK distributor enters into a contract directly with Creative Scotland in which the distributor undertakes to make arrangements for the use of the Disability Access Materials as set out above.

Evidence also emerged from the Mapping Film Exhibition Report, 2016 that some venues lack the resource to fully utilise these materials, and separately, it appears that more work needs to be done to review the process of making these formats available to exhibitors by distributors.

As Glasgow Film states “*it needs the venue to have resource to communicate with distributors and have a staff member focussed on checking, as without this errors with access formats can be missed... Films we were told had no access (via distributor or film database) arrive in the key with access formats and so I can make a note of this for future screening potential.*”

²³ <http://www.yourlocalcinema.com/>

²⁴ UK Cinema Association Annual Review 2015

²⁵ Creative Scotland and Drew Wylie Mapping Film Exhibition Report 2016

²⁶ It should be noted that the Mapping Film Exhibition Report does not indicate the frequency of these types of screenings.

Autism and Dementia Friendly Screenings

One of the key developments in accessible cinema in the last few years has been the growth in provision of Autism Friendly Screenings (AFS). These are screenings where sound volumes are slightly reduced, lighting is kept at a low level, there is an allowance for increased levels of movement / noise and there are no trailers or adverts. AFS have become increasingly popular for people on the autism spectrum and their families. In Scotland, 38% of exhibitor types provide this service, ranging from 68% of multiplex and 46% of independent exhibitors.²⁷

Relaxed performances for those with autism can also be relevant to people with dementia. Glasgow Film are researching and piloting 'dementia friendly' screenings and events through work with Alzheimer Scotland.

Training

A number of organisations have provided feedback that they would benefit from further training across issues related to disability and access, particularly in ensuring that managers and senior staff are equipped with the skills to deal with challenging situations.

Film Hub Scotland is in process of delivering a [Bespoke Disability Advice Service](#) which will provide support and guidance in all aspects of their work in relation to disability and disabled people both as customers and employees.

Ticket prices

Pricing also plays an important part in delivering an inclusion programme and despite recent attention on rising cinema prices, cinema still appears to be a relatively affordable area of leisure activity (Mapping Film Exhibition Report, 2016). Almost 50% of Scotland's exhibitor types offer free tickets. Concessionary prices apply to: Children under 15; School pupils (15-18 years); Students (with valid matriculation card); Young Scot card holders; Senior Citizens; Disability (with carers going free) and Benefit Claimants Jobseekers Allowance, Disability Living Allowance, Housing Benefit); and [CEA Card](#), holders (developed by UK Cinema Association to allow carers free access to accompany a disabled person to the cinema).

4.4 Programme Diversity

Film has the potential to be the most representative and diverse art form of our time - it not only reflects changing attitudes, people and places, it allows us to revisit the past, anticipate the future and engage with cultures beyond our own communities.

However, current portrayal of under-represented groups on screen can be inauthentic. The BFI's Diversity Policy states that *"40% of the general public said that characters from ethnic minorities are too often represented in films in a tokenistic way. This rose to 60% in the LGB community, 69% in the Asian community and 76% in the Black African and Caribbean community. And there was a strong feeling that not enough people with disabilities were represented on screen."*

It is clear that for film to continue to flourish in the UK there must be an ongoing commitment to a diversity of programme content, that provides a rich, complex and culturally representative reflection of society, and in doing so engages a diverse audience hungry to see identifiable stories on screen.

Film Festivals

There are 69 festivals that include film in Scotland, from the internationally significant Edinburgh International Film Festival and Glasgow Film Festival, to those with a particular thematic or geographic focus. For this latter group, audiences range from 10,500 (Take One Action, Scotland wide, 2015) to 228 (Fling! Tain, 2015).

Through Open Project Funding, Creative Scotland has supported a range of film exhibition that offers alternate and diverse programme provision, not commonly offered by commercial or even independent operators. Festivals funded through the Open Project Fund include Africa in Motion, Document, Take One Action, Scottish Mental Health Arts and Film Festival and Scottish Queer International Film Festival (SQIFF) which celebrate work or communities hitherto under-represented in mainstream cinema programming. This commitment to programme diversity, and dedicated community engagement, has routinely attracted diverse audiences. This group of

²⁷ Creative Scotland and Drew Wylie Mapping Film Exhibition Report, 2016

film festivals have recently come together to form the SAFE network – Social Action Film Exhibition – in recognition of the social impact and social value of film exhibition.

SQIFF is a recent addition to Scotland's film festival circuit and can already be held up as an exemplar in its approach to equalities and accessibility – the festival goes to great lengths to ensure that its programme is inclusive and intersectional. By doing so they *“hope that through focusing on representing marginalised groups as best we can and by trying to make our festival itself accessible to them we can contribute towards improving the intersectional nature of queer arts in Scotland and encouraging a wider range of LGBTQ individuals to have a go at making films themselves”*.

2015 marked the 10th edition of the Africa in Motion (AiM) Film Festival, a festival that covers a diverse array of film screenings, complementary events, family and children's days, music performances, art exhibitions, masterclasses *“to explore the interrelatedness of the myriad aspects of African experiences - from political connections, artistic collaborations, generational ties, lost and restored cultural links and pan-Africanism”* – under the theme of Connections. Over the past 10 years, AiM has screened around 500 African films to over 30,000 Scottish audiences. Key to AiM's ethos is a dedicated outreach and engagement plan, encompassing initiatives including community group and BAME engagement, and the AiM Nomad Cinema - pop-up screenings in non-conventional spaces, the majority of these screenings are free of charge, thus increasing accessibility. Feedback also showed the overall demographics for AiM 2015 audiences as equal gender male (49%) and female (51%); more likely aged 25-34 (60%), and predominantly white (73%). Around 26% of AiM audiences were from a minority ethnic background, which is higher than the national average of 16% of minority ethnic communities who attend arts events in Scotland (Scottish Arts Council, 2010) and an increase from the festival's 2014 figure, which was 21%.

Alongside this activity, the [Film Hub New Release Strategy](#) is a new initiative supported by the nine regional UK Film Hubs, which aims to expand the reach of titles that may be perceived as 'challenging', including foreign language films, ensuring they are seen by more people in more cinemas.

The Mapping Film Exhibition Report, 2016 included four types of programming that can be considered of particular importance for the diversity of Scottish film exhibition: LGBT films; Gaelic films; Scottish films; and South Asian films. South Asian film is a mainstream element of the UK's film culture yet has a relatively low presence in Scottish film exhibition. Just under half (38 respondents) indicated they include South Asian films in their programming, however it is possible South Asian films are more prominent in some of the larger chains that did not respond to the survey. The BFI Statistical Yearbook indicates that almost all South Asian screenings are in city centre and suburban areas.

Local Film Festivals Fund

The Local Film Festivals Open Access Fund run by Regional Screen Scotland is available for film festivals in rural areas of Scotland. Festivals and organisations offering community cinema provision may apply for up to £3000 to support a film festival event taking place any time before January 31st 2017.

The aim of the local film festivals fund is to acknowledge and support the role that festivals play in the rural areas of Scotland in enhancing the cinema-going experience for audiences where there are varying levels of provision, both in terms of the films people can see and the places they can see them in. Film festivals also attract and appeal to a wide-ranging audience and encourage a year-round activity of cinema going.

Regional Screen Scotland also manages a development programme fund for local film festivals in Scotland – supporting five festivals for three years. The programme is in its third and final year of delivery.

The festivals currently on the programme developing audiences in their community and their area are:

- Cromarty (December)
- Dunoon (September)
- Hebrides (October)
- Screenplay, Shetland (September)
- South West Picture Show, Dumfries and Galloway (October).

Diversity of film provision is also limited in a number of urban and semi-urban areas, which only have access to multiplexes and associated programming.

Film Distribution

Creative Scotland's Screen Funding Distribution and Exhibition route aims to broaden cinema access and programming in Scotland for as wide and diverse an audience as possible and encourage and deepen audience engagement with Scottish films, providing funding to distributors or film production companies to extend and support the theatrical release of Scottish films across Scotland. Through this route Creative Scotland welcomes applications that seek to reach new audiences through alternative distribution and marketing strategies. Recent examples of work that sought to engage diverse audiences include the Grierson-nominated *The Colours of The Alphabet* which toured to culturally under-served communities to engage a range of diaspora and indigenous language communities in its exploration of themes of 'mother-tongue' language; the self-made documentary *Marty Goes to Hollywood* which coupled with a workshop on DIY filmmaking to community groups across Scotland; *Seven Songs for a Long Life* screening in Hospices and *The Closer We Get* screenings and workshops with Chest, Heart, Stroke Scotland (CHSS) at Fife Carers Centre and the Western General Hospital in Edinburgh.

4.5 Geographic Provision

The 2014 Scottish Household Survey confirmed that cinema-going is the most popular form of cultural attendance in Scotland, with over half of the respondents viewing a film over a 12 month period. However, Creative Scotland's Mapping Film Exhibition Report, 2016 indicated that there

are clear areas of low activity, with six areas having three or less exhibitors:

- Clackmannanshire (one exhibitor serving a population of 51,190)
- East Renfrewshire (one exhibitor serving a population of 92,380)
- East Dunbartonshire (two exhibitors serving a population of 106,730)
- North Lanarkshire (two exhibitors serving a population of 337,950)
- Inverclyde (three exhibitors serving a population of 79,860)
- West Dunbartonshire (three exhibitors serving a population of 89,730)

It is notable that many of these are suburban and peri-urban²⁸ areas in the central belt.

Film Hub Scotland have also undertaken research which identifies nine Local Authority areas with no full time cinema:

- Aberdeenshire
- Angus
- Clackmannanshire
- East Dunbartonshire
- East Lothian
- East Renfrewshire
- Na h-Eileanan Siar
- Midlothian
- North Ayrshire

Clearly these geo-demographic gaps of film exhibition provision in Scotland have an impact on accessibility, translating into a situation where certain communities do not all have full access to the cinema experience, excluding some audiences as a result of their geography. There are currently a number of initiatives to address this imbalance but clearly further work could be done.

Screen Machine

Screen Machine is an 80-seat, air-conditioned mobile cinema which brings the latest films to remote and rural areas of Scotland. Screen Machine tours more than 40 communities in the Highlands and Islands and each tour lasts approximately 10 weeks. Screen Machine also appears at selected film festivals. Screen Machine is wheelchair-accessible and has a personal inductive neckloop facility for people with hearing aids equipped with a T-switch.

²⁸ Peri-urban - an area immediately adjoining an urban area; between the suburbs and the countryside

Filmmobile Scotland

The commercial sector also has an important role to play in providing access across Scotland's geography. Filmmobile Scotland, for example, provides support and delivers cinema screenings in partnership with community groups and community venues across Scotland including rural and remote areas.

Grow Your Own Cinema

Grow Your Own Cinema is a project run in partnership with Cinema For All and Voluntary Arts Scotland and supported by Creative Scotland's Screen Skills Fund. It aims to increase access to community cinema provision by building the skills and confidence of voluntary arts groups to initiate and develop strong and sustainable film screenings in their local community. After scoping out existing cinema provision and conducting a wide call for expressions of interest, four different geographic areas

across the country, representing 25 different voluntary arts groups, were selected to take part in this one year pilot: Ardnamurchan, Dumfries and Galloway, Fife and Invernesshire with the following participants:

- 88% of respondents identified as White British
- 47% were in the 45-65 age bracket, 23% were 65+
- 81% identified as heterosexual, the rest chose other or preferred not to say
- 5% considered themselves to have a disability
- 30% were in employment, 30% self-employed and 26% retired

As with programme diversity, access to film exhibition of any kind varies dramatically across areas of Scotland, not only in remote and rural communities but also in large suburban areas, which are also often some of the most deprived areas in the country.



5. Conclusions and Recommendations

From this varied research a comprehensive picture emerges of common trends that maintain under-representation across the Screen Sector at a national and international level. Whilst it is clear that there are commonalities of interconnected experience faced by practitioners, it is important that there are distinct and well-considered approaches to tackling under-representation that acknowledge the difference of individual experience. Overall, it is clear that there is urgent, comprehensive work to be done to ensure that we, as a Sector, are moving forward progressively and representatively. Alongside this screen-focused work, the backdrop of a broader societal context provides a frame for this conversation, and Creative Scotland seeks to take on board the recommendations and insight of researchers and organisations - such as Engender, CRER, Stonewall - who have expertise of societal inequalities faced by communities in Scotland.

Creative Scotland also recognises the need to share insight and make recommendations in collaboration with the Sector. It is only with a shared commitment to change that we, as a Sector, will be able to make and sustain change for the long term and ensure that all people have access to opportunities to develop and sustain careers in Scotland's Screen Sectors.

5.1 – Creative Scotland's Screen EDI Commitment

In recognition of an ethical commitment, the creative and business value, and public sector obligation to mainstreaming as outlined in the Equality Act 2010, there is need for an ongoing commitment to the monitoring of on and off-screen representation through the work that Creative Scotland funds.

With consistency and transparency in the data monitoring of both applicants and awardees Creative Scotland can chart the progress of this EDI agenda, and develop policy to address ongoing inequalities strategically.

In a climate in which UK partner Screen Agencies and broadcasters are developing strategies to meet their own EDI targets, there is scope for data monitoring to provide the evidence and strength to Creative Scotland's own Screen EDI Framework and corresponding EDI targets. However, to ensure that any funding targets are achievable, sustainable and holistic, supporting the creative potential of all, there must be a suite of initiatives across the whole Screen Sector which do the ground work in addressing inequalities of opportunity and barriers to participation. These should ensure that practitioners are able to access opportunities, develop skills and build sustainable careers which in turn creates a wide and diverse talent pool that is truly representative of Scotland's population.

Recommendations

a **Cross-sectoral Screen EDI Working Group:**

Creative Scotland will establish a cross-sectoral Screen EDI Working Group that will be tasked to consider the recommendations in this Review and determine their implementation, with the broader aim to determine practical measures to change the landscape of both on and off-screen representation. Attitudinal and affinity bias at senior levels within the Sector perpetuates the cycle of under-representation. Unconscious bias and EDI training must be integral to training and development roles in organisational planning, whilst commissioners and those in development must also be committed to breaking this cycle. One of the roles of the Working Group will be to consider ways to address this attitudinal and affinity bias in the sector.

The Working Group should be self-elected and made up of representatives from across the sector as well as experts in EDI.

b Creative Scotland Screen EDI Framework:

In partnership with the Screen EDI Working Group, Creative Scotland will develop a Screen EDI Framework enabling us to monitor representation on and off-screen and setting EDI targets. This Framework will be informed by and complimentary in approach to the work of the BFI, the Screen Agencies in the other nations and regions of the UK and broadcaster commitments. It will be shaped by the Equality Act 2010, Scotland's specific demographic and will include those from lower socio-economic groups and geographically under-served communities.

c Creative Scotland Screen EDI Framework – Targets:

Creative Scotland will develop and set targets across:

i) Pathways:

EDI targets for entry-level, informal education and talent development opportunities and programmes in receipt of Creative Scotland Screen Funding.

ii) Practitioners:

EDI targets to achieve a more representative workforce in key creative roles and key craft and technical roles for productions in receipt of Creative Scotland Screen Funding.

iii) Audiences:

Creative Scotland will encourage writers, directors, producers, and casting directors to ensure that the representation of subsidiary characters reflects Scotland's demographic in order to achieve more representative on-screen portrayal in projects developed with Creative Scotland Screen funding.

EDI targets to improve programme diversity in exhibition for organisations funded by Creative Scotland.

d EDI Plans for all Screen Funding Awards:

All organisations in receipt of Creative Scotland's Screen Funding will be required to submit an EDI plan as a contractual condition of funding and EDI monitoring and evaluation forms on completion of projects.

e Further research:

There is limited research relating to the experiences of those from the LGBT communities and people from lower socio-economic groups in accessing, progressing or participating in the Scottish Screen Sector. Creative Scotland recommends that the Screen EDI Working Group undertakes further research in these areas to ensure that its work takes into account the experiences of all protected characteristics.

5.2 - Pathways

Education

Whilst Scotland's Curriculum for Excellence recognises film in the context of literacy, without designated qualifications in Moving Image Arts at National and Higher grades, progression opportunities are limited and few Scottish students develop specialist knowledge of film in school. In contrast, early evidence from Scottish Film Education's support for Moving Image Arts AS Level (delivered by Screen Education Edinburgh) has reported successful qualification results and transition to tertiary education for its participants.

Scottish Film Education works to support teachers to develop the skills and confidence required to develop and deliver film education appropriate to their curricular needs. Scottish Film Education is developing the diversity of its pool of Film Educators who deliver training.

The Screen EDI Working Group will provide the opportunity for organisations, agencies and funders leading on film education to work in partnership to consider the following:

Recommendations

- a** Continued development of schools' capabilities to develop and provide film and moving image education.
- b** Explore options for film-specific qualification at levels [SCQF levels 5-7](#) which would be attractive in schools.
- c** Strengthen film education capability and co-ordination of specialised film venues and Film Access Network Scotland (FANS) organisations.
- d** Strengthen co-ordination among colleges and universities, and between tertiary education and skills development.
- e** Careers advice: appropriate providers to devise a mechanism to raise profile and awareness of the spectrum of roles within the Screen Sector at school age.

Recruitment and outreach

In order to ensure that there is a larger pool of more diverse practitioners accessing opportunities, developing skills and establishing careers in the Screen Sector, targeted recruitment and outreach needs to be designed to reach a wider range of people and clearer pathways developed to ensure that opportunities are accessible to all. By identifying key barriers at pre-entry and entry levels there is an opportunity to tailor future training provision. Without intervention at this early, formative stage of talent and skills development there will continue to be lack of representation further down the career chain of the screen workforce.

Informal education and training is a valuable method of increasing the participation of those disengaged by formal education and the access centres operating under the FANS umbrella across Scotland have developed expertise and experience to deliver training provision to these communities. However they lack the strategic funding to revolutionise change in the long term.

Anecdotally, it appears a culture of free labour still seems to prevail across entry level roles within the Sector via unstructured 'internships' and 'traineeships' and this creates barriers for those who are not able to afford to self-finance.

Networks and word-of-mouth are cited as the most common methods of recruitment and are reliant on pre-existing networks, such processes perpetuate nepotistic systems of recruitment and cronyism that excludes those who are not 'connected in'.

Each subsector and every department has its own unique situation regarding gender-specific role models, for example, in production whilst there seem to be a good range of female producers, there are fewer female feature writers, directors, cinematographers and editors. Across the board there are far fewer minority ethnic or disabled people in any leadership role, meaning that there are few role models for a diverse entry level workforce, which in turn risks perpetuating the cycle through a culture of unconscious or affinity bias in recruitment.

Recommendations

- a** Creative Scotland to continue to offer support for access costs in talent and professional development opportunities where an individual's protected characteristics, socio-economic background, geographic location or childcare / carer costs are a barrier to participation. These access costs should be allowable to both individuals and as budget lines within talent and professional development plans from organisations.
- b** Remove age caps: Training providers to consider removing the age cap on opportunities to allow re-entry or late entry into the Sector (e.g. parent practitioners).
- c** The Screen EDI Working Group to develop a code of good practice to be implemented across the Sector for work placements, internships and traineeships.

- d** Recruitment methods: Training providers to explore ways to centralise and profile new and entry-level practitioners so that productions and organisations are able to access new and emerging crew and practitioners more easily.
- e** Governance: Screen organisations should commit to monitoring and improving the diversity of the Boards, governance structures and staffing. All those in receipt of Creative Scotland Screen Funding will be required to do this as part of their EDI plan.
- f** Scotland's Film Access Network organisations, Creative Scotland and other partners to work together to develop strategic plans across access and entry level talent and skills development. This network is encouraged to grow to cover the whole country and maintain focus on community engagement and outreach to previously under-represented groups.
- g** Training providers to explore funding routes and partnerships that increase targeted initiatives to support the talent and skills development of under-represented groups particularly women, minority ethnic and disabled people.

5.3 - Practitioners

Working conditions

The production sector expects much of its workforce; an environment of erratic working practices in which periods of intense activity, often away from home, are contrasted by the winter months when the sector is traditionally quieter. A budget-driven demand for 'rigour' and 'endurance' ensures that the balance between work and life tips heavily towards those who are able to function within these exacting parameters and excludes those who aren't.

For those who have parental or carer responsibilities, there is ongoing systemic inflexibility, meaning that many are forced to step out of the industry. There is also

evidence of inconsistency amongst pay grades whereby the Head of Department pay level for traditionally female-dominated roles such as costume and make-up is consistently reported as less than technical roles.

Our research indicates that indirect and direct discrimination is still a problem for many practitioners. Discrimination is illegal and clearly has a negative and debilitating impact on individuals, creating further exclusion. Given the small scale of the Sector in Scotland and reliance of informal recruitment methods, it can be challenging for an individual to call out discrimination due to fears of reputational repercussions.

Recommendations

- a** Training providers to develop and promote mentoring opportunities for under-represented groups.
- b** Film festivals and industry networks to develop networking / industry events that provide provision for childcare.
- c** EDI and unconscious bias training to be made available by Screen organisations for employers, producers and those in leadership roles.
- d** Creative Scotland, the BFI, partner screen agencies and broadcasters to consider development and production initiatives that can meet Scotland-specific EDI targets.
- e** In partnership with the Screen EDI Working Group, Creative Scotland to introduce the EDI Framework that will be a contractual condition of funding.
- f** Creative Scotland to ensure that productions and organisations in receipt of Screen Funding promote a non-discriminatory working environment and develop mechanisms for the workforce to safely call-out discrimination.

5.4 – Audiences

Access

Whilst there have been some improvements in physical accessibility across exhibitor types there is still an opportunity to address provision in non-purpose built exhibitor types.

Caption Subtitling (CS) and Audio Description (AD) tracks are often restricted to studio releases. It is a requirement of National Lottery funding via Creative Scotland's Production Funding route that on all funded projects these Disability Access Materials are created and made available to the UK Distributor as part of the contractual Delivery Materials. However, Creative Scotland is not in a position to ensure that distributors make these tracks readily available to exhibitors or

that exhibitors make accessible screenings available to audiences.

The costs of producing the recorded audio description and transcribing the audio for subtitles remains high, which means only about 15-20% of new releases include AD and / or CS, and there is no central resource to find out whether a film is being released with AD or CS.

Some exhibitors also report a need for equipment to screen BSL or audio description, or a lack of resource to ensure that staff training is up-to-date to deliver autism-friendly and dementia-friendly screenings. These don't necessarily require additional equipment but do require more staff time and training.

Recommendations

- a** Exhibitors to consider the development of a model that makes BSL interpretation, captioning and / or audio described screenings more readily available. For example, through the sharing of equipment, training, transport, and insurance.
- b** Creative Scotland to expand the remit of the Screen Fund Distribution and Exhibition route to include the creation of Disability Access Materials for productions which have not received Production Funding from Creative Scotland.
- c** Exhibitors to maintain a commitment to training, support and access for staff. Accessibility accreditation for 'good practice' venues (e.g. ['Disability Confident' employers](#)).
- d** With purpose-built cinemas and multiplexes being more accessible than older buildings, any new venue should go beyond DDA compliance to create accessible spaces for all.
- e** Film festivals, community screenings and libraries to tackle geographic and socio-economic provision by increasing cinema provision in under-provided communities across Scotland.
- f** Distributors to make Disability Access Materials more readily available and clearly signposted as part of the screening materials provided to exhibitors.
- g** Creative Scotland to work with development and delivery partners to grow audiences for diverse films.
- h** Distributors to consider creating a central resource to identify CS and / or AD releases.
- i** Creative Scotland to look at ways of capturing accessible cinema venue listings for example through [Euan's Guide](#).
- j** Exhibitors to explore opportunities for the Visible Cinema initiative to be available across Scotland.

Programme diversity

Programme diversity for all audiences should be an aim of those developing Scotland's film culture. Devising incentives and mechanisms to support more diverse programming in Scotland can be informed from examples in other countries and an evaluation of what has worked best in Scotland to date. (Mapping Film Exhibition Report, 2016).

Alongside capital investment to maintain and expand cinema provision in Scotland, audience development and programme development training should be provided.

Increased networking opportunities for exhibitors, to allow support and mentoring for new and emerging producers.

Recommendations	
a	Scottish cinemas / exhibitors to explore the models of Film Hub's 'new release strategy' and BFI's Blockbuster brand (e.g. 2016's Black Star) to encourage programme diversity.
b	Through Creative Scotland's Screen Funding Distribution and Exhibition route, encourage support for films that have greater diversity in on-screen representation.
c	Building on the success of festivals in reaching more diverse audiences, Creative Scotland and partner agencies to continue the support of festival programmes to tour across Scotland.

Geographic Provision

The research carried out through the Mapping Film Exhibition project, shows that although there are hundreds of film exhibition locations across Scotland, they are not evenly dispersed. While the central areas of the largest cities have a range of exhibitor types, beyond this provision is limited.

There are two key factors that reduce audience access to films. The first of these is frequency of screenings, which is more common in rural and remote areas that are served by touring cinema operators. The second is diversity of programme, which may face audiences in large peri-urban areas that have access to multiplexes that screen new mainstream releases but are not programmed locally, or do not screen a broad range of films.

For example, the Mapping Film Exhibition report showed that at the perimeter of, and beyond, the boundary of Glasgow City, provision dropped significantly, so that multiplexes were the sole cinemas serving large swathes of the population.

In addition, this research did not factor in drive time or socio-economic factors that may further distance audiences from existing provision.

Research on the Screen Machine showed that 39% of the audience did not attend any other cinemas in the last 12 months. The same survey ([Your Cinema, Your Community](#)) reveals the challenges in accessing cinema provision elsewhere. 79% of Screen Machine subscribers reported barriers to attending another cinema venue. The most frequently cited barriers revealed were 'accessibility by transport' (58% of respondents) and the linked issue of 'cost' (40% of respondents).

The Mapping Film Exhibition research shows that there is a substantial infrastructure, of venues, festivals, touring operators, and spaces that can be developed to increase access to film and to broaden the range of films on offer. Existing venues can be supported to screen films more regularly or to diversify their film programmes.

Recommendations	
a	Creative Scotland to consolidate existing data around geographic and socio-economic barriers to cinema-going.
b	Existing venues / operators to pursue opportunities to increase capacity to screen films more regularly and to broaden programme.
c	Creative Scotland and partner agencies to continue to support opportunities for providers to develop audience development initiatives in underserved areas.
d	Creative Scotland to set targets for geographic provision in film exhibition.



6. Annexes to the Main Review

Annexe 1 - Research

Gender

Under representation of women within the Screen Sector is an issue which has been widely researched and debated. Women faced significant barriers, as evidenced in the Screen EDI Practitioner Survey and is further contextualised by a flurry of recent UK and international studies published over 2016.

At the 2016 EIFF's Scotland's Screen Summit, a panel came together to discuss *Gender and Scotland's Screen Sector: Why Do We Need Diversity?* Chaired by Film Critic and former EIFF Artistic Director Hannah McGill, the speakers were Natalie Usher - Director of Screen Creative Scotland, Lizzie Francke - Senior Development and Production Executive BFI, Margaret Mary Murray - Head of the new Gaelic Digital Service for Scotland BBC Alba, Hope Dickson Leach - writer / director and founder of Raising Films, Cloudberry Maclean - Glitch / Digital Desperados, and Dr David Archibald - Film Academic, Glasgow University. Cloudberry Maclean and Nosheen Khwata's statement is available here <http://www.creativescotland.com/explore/read/blogs/equalities/guest-blog-why-do-we-need-diversity>.

Earlier in 2016 a report was produced through the Arts and Humanities Research Council-funded research project *Calling the Shots: Women and Contemporary Film Culture in the UK, 2000-2015* based at Southampton University. The report, **Calling the Shots: Women working in key roles on UK films in production during 2015**, was produced using source data from the BFI's Research and Statistics Unit which generated a list of 203 UK-qualifying films in production during 2015. This report identifies key roles such as writers, directors, producers, exec-producers, cinematographers and editors and found women constituted just 20% of these roles in 2015, and highlighted that of these women only 7% were of minority ethnic identity.

Also in 2016, a *Directors UK Report, Cut Out of the Picture: A study of gender inequality among directors with the UK film industry*, looked at 2,591 UK films released over 10 years (2005-14), capturing the under-representation of women directors who make up 13.6% of working film directors over this period. This report finds that female directors

are disadvantaged in their career progression with fewer female filmmakers developing and sustaining a career as a director compared to their male counterparts. The report states that with the gender make-up of UK film students being broadly 50/50 male to female and entrants to the film industry being 49% female, there is a clear point of drop off in the next stages of career development if women represent only 27.2% of British short film directors and 14% of drama TV directors. Directors UK finds four principal systemic issues that cause and maintain this disparity: *"i) no effective regulatory system to police or enforce gender equality; ii) the pervasive nature of uncertainty in the UK film industry; iii) the permanent short-termism in the film industry; iv) inequality is symbiotic, the various layers of inequality in the UK film industry create a vicious cycle."* Solutions proposed include: *"50/50 target in gender parity within public funding by 2020; amending the film tax relief to require all UK films to account for diversity; industry wide campaign to rebalance gender inequality within UK film."*

Looking across the film industry more generally **Stephen Follows** published a study of *Gender Inequality in the UK film industry* which highlights that not only are females heavily under-represented as directors but that females are under-represented across the industry with only costume design and casting director roles being majority female across all the key roles in the Sector. The report concludes *"The general trend is for the percentage of women in a given role to broadly be dependent on the seniority of that role. In other words, the more senior a role, the less chance it is held by a woman, and, by extension, the less chance a woman has of being hired for it."*

In exploring specific barriers for females within the Screen Sector, parental responsibility came through as a significant barrier. *Making it Possible: Voices of Parents and Carers in the UK Film & TV Industry In 2016* by **Raising Films** and Stirling University's Centre for Gender and Feminist Studies with financial support from Creative Scotland, specifically explores these issues.

With responses from 640 professionals working across film and TV in the UK it presents the barriers for parents and carers, the disproportionate impact on

female practitioners and identifies possible solutions. Raising Films also generated an additional data set focusing on the Scottish respondents. The most significant tangible solution by Scottish respondents was a better understanding by employers and financiers of the impact of caring for parents and carers in the Film and TV industry. This compared with the overall survey as most popular solution of personal tax relief. Further distinctions by Scotland-based respondents were the higher percentage of respondents identifying *five day working week maximum* as a solution, alongside *a lack of local / regional opportunity* as a much more important challenge compared to the survey overall. Raising Films made four formal recommendations to address these issues: *“i) enable financial assistance for child and elder care; ii) encourage industry-wide adoption of flexible working and access to child / elder care; iii) formalise a way to combat discrimination; iv) normalise conversations around caring commitments with employers and financiers.”*

Research into under-representation isn't restricted to the UK, earlier this year the **European Women's Audio-visual Network** published a pan European report, *[Where are the female directors in European Films?](#)*, charting the representation of female directors in seven European countries – Austria, Croatia, France, Germany, Italy, Sweden and the UK. Much of this report echoes Director UK's findings, identifying barriers such as: *“the prevalence of gender bias in the industry; the struggle for funding – both economically, given women's unequal status in the marketplace, and creatively, in terms of the range of stories; risk aversion on behalf of investors; perceived cultural distrust of female directors in delivering films of higher budget levels; low representation of women on commissioning or funding panels; absence of statistics; pay differentials between men and women; failure to support directors who are parents; low support for distribution”*. With recommendations focusing on initiatives to *“raise awareness and promote debate; year targets for all funding schemes to achieve and an equal share of funding for female directors; programmes for first time directors and equal share of funding for first time directors; recommendations for adding childcare as a budget line; distribution strategy support; programmes to incentivise gender parity in cinema exhibition.”*

Alongside this screen-focused research, it is important to consider the broader societal context facing women in Scotland as outlined by feminist organisation [Engender](#):

“Women live with gender inequality daily, in ways that range from explicit discrimination and breaches of our human rights, to the relentless undermining portrayals of women in the media and public domain. Social expectations and assumptions rooted in historical gender relations influence all walks of life, for women and for men, and compromise the equality that has been achieved on paper. This legacy of women's second class citizenship has not been overcome and continues to define women's life chances in the 21st century.”

Engender go on to outline specifics:

- Care gap: 62% of unpaid carers are women (Census 2011). Twice as many female carers rely on benefits than male carers, at a rate of £1.55 per hour (Carers Scotland).
- Freedom gap: Every 13 minutes a woman in Scotland experiences violence (SWA).
- Income gap: Twice as many women rely on benefits and tax credits as men. Women are 95% of lone parents dependent on income support (HoC library).
- Pay gap: Women earn 13% less than men as full time workers and 32% less than men part-time (CtG).
- Power gap: Only 15% of senior police, 15% High of Court judges, 10% of newspaper editors and 8% of Directors of FTSE 250 firms are women (EHRC [2011] Sex and Power in Scotland).
- Representation gap: Only 35% of MSPs, 17% of MEPs, 23% of councillors, 10% of council leaders, and 26% of Trade Union leaders are women (ibid).

Central to Engender's *Gender Matters* campaign is a focus on 'Media and Culture' through which they propose to create a Scottish 'Women in Media' body, resourced to monitor and challenge under-representation, gender stereotyping and sexualisation of women and girls in print, broadcast and social media. Alongside this they are working with Scotland's creative and media sectors to

improve women's professional and artistic representation across the arts.

At point of writing whilst there has been great attention in recent research to issues surrounding gender inequality in the Screen Sector there is less source material available that captures the barriers specifically faced in relation to ethnicity, people with disability, sexual orientation and socio-economic background.

Ethnicity

In Scotland we have a proportionately small but growing minority ethnic population which has doubled in the last 10 years. The size of the minority ethnic population in 2011's Census was just over 200,000 or 4% of the total population of Scotland. In Glasgow City, 12% of the population were from a minority ethnic group, in City of Edinburgh and Aberdeen City it was 8% and Dundee City it was 6%. The Asian population was the largest minority ethnic group (3% of the total population or 141,000 people).²⁹

As of August 2016, **Stephen Follows** has undergone some preliminary research on the subject of race in the UK Film Industry using a new model for measuring ethnic origin, [The Webber-Phillips](#) model "a name data system to classify people according to the part of the world that their forebears are most likely to have originated from." With this research Follows has been able to generate a database of 3400 films made in the UK since 2003, and includes over 497,043 crew credits and 101,219 cast credits. With this info Follows states that the Webber-Phillips model can "reliably ascertain the origin of over 95% of people who have worked on a British film in the past 13 years". Further research is anticipated but yet to be undertaken at point of publication.

In 2015 **Directors UK** published [UK Television: Adjusting the Colour Balance](#) research that explored how many minority ethnic directors were working in UK television production and aimed to ascertain the accessibility of opportunities and track employment progression. This UK wide report identifies that UK TV is a predominately white middle-class, male-dominated industry, and as such

perpetuates a perception that the industry is "inaccessible and unsustainable to potential directors from BAME backgrounds." The report identifies specific areas of focus that contribute to this phenomenon: "from the impact that accessibility of training and skills development has on career development and progression, to recruitment and hiring practices that are reliant on pre-existing networks which in turn maintain the "affinity bias" status." The potential of targeted initiatives and schemes to address such issues are deemed to be beneficial by respondents, despite some reticence about the stigma of such tailored support. Long-term commitment to such initiatives was hailed as a requirement to ensuring the ongoing development of careers. Other areas of concern were raised around employers / commissioners aversion to risk, and the prevailing context of unconscious bias and stereotyping.

In Creative Scotland's own Screen EDI Practitioner Survey findings 10% of respondents were from minority ethnic or mixed groups, which compares with 4% of the Scottish population (Census 2011) although it should be noted that minority ethnic groups make up a far higher share of the populations of Edinburgh (8%) and Glasgow (12%) where the majority of our respondents are located. 40% of minority ethnic respondents saw ethnicity as a barrier to career progression. Barriers cited included the lack of role models or mentors as a barrier in a Sector that is so reliant on pre-existing networks. There was the perception that minority ethnic groups were "regularly misunderstood and devalued" and that "white people often do not understand or resent the need for spaces that are orientated exclusively around people of specific racial identities."

The Scottish Government has recently launched its **Race Equality Framework for Scotland 2016-2030**³⁰ through which it seeks to achieve the following vision:

"Our Vision for a fairer Scotland is that by 2030 Scotland is a place where people are healthier, happier and treated with respect, and where opportunities, wealth and power are spread more equally. The Race Equality

²⁹ 2011 Census

³⁰ <http://www.gov.scot/Publications/2016/03/4084>

Framework aims to ensure that this vision is achieved equally for people from all ethnicities, helping to build a Scotland where we all share a common sense of purpose and belonging."

[The Coalition for Racial Equality and Rights \(CRER\)](#) is a Scottish anti-racist organisation which focusses on helping to eliminate racial discrimination and harassment and promote racial justice. In their paper [Changing the Race Paradigm](#) they state that *"the lens through which race equality is viewed today is fundamentally flawed, and progress is stalling as a result. It's time to develop a new approach. The first of our key concepts to change the paradigm on race equality focuses on better understanding what racism is and how it operates."* These are gathered into five sections setting out the change that CRER calls for:

- *"Change what we mean by 'racism'*
- *Create a better evidence base*
- *Understand the impact of 'difference'*
- *Change organisational culture*
- *Learn from the past, work for the future"*

Disabled People

The [Creative Skillset Media Workforce Survey 2014 Report](#) interrogates all stages of respondents' careers in the creative industries in the UK, from education and work experience prior to entering the industry to the training and skills needs they currently have. Key findings relating to diversity include disabled people making up 5% of the workforce, a figure that has remained constant since 2003 and is significantly lower than the 11% across the wider UK working population. This research contrasts with Creative Scotland's Screen EDI survey findings through which 24% of respondents stated they had a disability or long term health condition. This compares to 20% of Scotland's national working age population. 15% stated that they saw their disability as a barrier. The most commonly cited was mental health condition followed by 'other' / chronic long term health condition. It should be noted that there is the potential for bias in these findings as larger numbers of people with protected characteristics than wider population may have responded to the survey due to it's focus on EDI.

Sexual Orientation

Further detail in the [Creative Skillset Media Workforce Survey 2014](#) indicates that 7% of the UK workforce identified themselves as lesbian, gay or bisexual (LGB), slightly higher than the total UK population (6%). 1% of the creative media workforce reported having a gender identity different from that they were assigned with at birth. In the Creative Scotland Screen EDI Survey, 6% identified as LG and 10% as bisexual. 15% of respondents from this group stated that they saw sexual orientation as a barrier to career progression. Other perceived barriers to career progression by this group were largely in line with the overall response with economic limitations being the highest followed by cost of professional training, staff structures at work and geographic limitations.

Socio-economic background

Respondents to [Creative Skillset's Media Workforce Survey 2014](#) were also asked about the type of school they attended and their parents' education. This was used as a method to indicate the socio-economic background of respondents and was also used as an approach in Creative Scotland's own Screen EDI Practitioner Survey. Across the UK creative media industries, 44% of respondents had a parent who was educated to degree level, with a high proportion of people working in senior management roles (24%) and as directors / producers (17%) attended an independent or fee-paying school, compared to proportion of the UK population (7%).

In the context of Creative Scotland's own Screen EDI findings, economic barriers and social mobility featured highly, with economic limitations cited as the most significant barrier to progression by 55% of respondents. 19% of respondents went to private school, compared to a national average of 4% (SCIS 2016). 45.7% of respondents who attended university were the first generation in their family to do so.

This research indicates that socio-economic background and economic limitations continue to be cited as barriers to accessing opportunities and progressing within the Screen Sector in Scotland. There appears to be limited research that explores this further in a Scottish Screen Sector context which has

led us to look at wider sociological research to find comparators.

London School of Economics Sociology presented a paper at Channel 4's Diverse TV conference in January 2016 – [Introducing the Class Ceiling: Social Mobility and Britain's Elite Occupations](#) – a large-scale and representative study of social mobility into and within British elite occupations which proposes that *“while many individuals from working-class backgrounds may secure admission into elite occupations, this does not mean they necessarily achieve the same levels of success as those from more privileged backgrounds. In fact, research and theory both suggest that when individuals do experience upward mobility they face challenges due to class bias, disadvantages in social and cultural capitals, or a sense of dislocation.”*

These findings are echoed and further contextualised in recent work by David O'Brien³¹ which analyses data from the Labour Force Survey to explore whether the creative industries are meritocratic. The findings reveal that for those employed within the UK's 'Film, TV, video, radio and photography' sectors were 75.9% male and 93.2% white and finds that statistically-significant gender pay gaps persists in Film, TV and Radio of £288 per week (when controlling for variables such as hours worked and age); this was the highest gender pay gap of the creative industries subsectors examined. When looking at class background, those in Film, TV and Radio were more diverse than the CCI sector as a whole but those from less-privileged background were on average earning around £450 per week (about £23,000/year) less than those from the most privileged backgrounds.

Annexe 2: Policy measures

Alongside this research, there are a number of initiatives and policy measures made by international and national public bodies with an ambition to address inequalities.

[The Swedish Film Institute](#) has been held up as an example by campaigners of a progressive equality policy. In 2013, The Swedish Film Institute published the action plan [Towards a Gender Equal Film Production](#)

where some of the steps and incentives that were to help reach the goals were presented. One of the incentives was [Moviement](#), a leadership and strategy programme that mentors women directors. Another example is the website [Nordic Women in Film](#), ensuring increased visibility for [Nordic female film](#) workers. Alongside these initiatives, gender equality goals were set over a three-year period with the following results:

Female percentages	2006-12	2012-15
Director	29%	44%
Screenwriter	38%	46%
Producer	36%	58%
Total	25%	49%

In 2016 a new strategy was published [Goal 2020: Gender equality in film production, both in front of and behind the camera](#), contains four steps: i) Supporting women in key roles in more and larger productions; ii) Increased visibility via digital platforms; iii) Continued commitment to data gathering and analysis with the publication of an annual gender equality report; iv) Increased knowledge about gender and diversity through an annual film education seminar focusing on gender.

Internationally, [the National Film Board of Canada \(NFBC\)](#) and [Screen Australia](#) have recently introduced measures to ensure that there is long-term gender parity in funding. With the NFBC rolling out a commitment that by 2019 half of its funded productions will be directed by women, and Screen Australia targeting creative teams (writer, producer, director, protagonist) that are at least 50% female by 2018 year end. Both bodies propose a staggered approach over a timeline that allows room for fluctuation in any given year, and includes a suite of initiatives to bolster *“women’s participation and progression long term ensuring there is a holistic, integrated approach to the development of people, projects and business”*³².

The **BFI** and **Creative England** have released statements supporting targets of gender parity in public funding by 2020, with the BFI seeking increased representation across

³¹ PANIC! Whatever happened to social mobility in the arts?

³² Screen Australia

all under-represented groups.³³ The BFI's Diversity Policy commits:

- To put diversity at the heart of decision-making
- To build support for diversity throughout the film industry
- To invest in key areas to help change happen

This central commitment to diversity is renewed in the BFI's new five-year strategy, published in December 2016. In it, the BFI outlines its definition of diversity: *"to recognise and acknowledge the quality and value of difference. We believe that in order to have a healthy, world-class, and resilient film culture and industry we need to showcase, invest in and present the best talent we have in the UK. This means that diversity needs to sit at the heart of our decision-making."*³⁴

BFI 2022: Supporting UK Film recognises that within an increasingly diverse and devolved UK:

*"True diversity means a film culture that stretches across the UK in a meaningful way – and that's far from where we are today. We can be proud of the internationally recognised expertise in our capital city. But when voices from all the regions and Nations of the UK are not properly represented, that is detrimental to UK film as a whole. In this strategy we will do all we can to bring forward the next generation of British talent, to spread opportunity where it might not exist, to make career progression as easy as possible and to make sure doors are opened where they might appear closed. We will be asking all our funded partners to work with us to advocate hard for the BFI Diversity Standards to be adopted and celebrated across the whole industry."*³⁵

Beyond this renewed commitment to the Diversity Standards and working with producers to meet its criteria, the strategy outlines a key focus on talent and skills in

relation to diversity and, with Creative Skillset, the BFI will launch a new 10-year skills framework with *"recommendations that tackle the double imperative of diversity and future skills needs"*³⁶

Creative England supports the introduction of 50-50 gender parity for all public film funding by 2020, as called for by Directors UK.

"Public funding in the cultural and creative industries needs to be representative of the country's most exciting up and coming talent – to give it an opportunity that can't be realised elsewhere," said Caroline Norbury. *"In order for it to encompass and truly represent new and emerging voices in film, we need to mirror the population and give an even footing to both male and female directors who are looking for the next step in this competitive industry."*

*"In reality of course we also need to look much deeper at other diversity targets in public funding too. At Creative England we are actively reviewing our data and putting in place programmes that identify, nurture and support under-represented groups and we support the Directors UK approach of benchmarks being introduced in order to achieve this across the board."*³⁷

The broadcasters are also implementing policy to address instances of under representation and have joined forces with **Diamond (Diversity Analysis Monitoring Data)** a new industry-wide diversity monitoring system created by broadcasters BBC, Channel 4, ITV and Sky, and supported by PACT and Creative Skillset, through the Creative Diversity Network (CDN). Diamond is a ground-breaking project: no other broadcasting industry in the world has developed a cross industry approach where competing broadcasters collect and publish diversity data together. It will provide detailed, consistent and comprehensive monitoring and reporting of diversity to bring *"transparency and accountability*

³³ <https://www.theguardian.com/film/filmblog/2016/may/13/female-film-directors-must-get-equal-funding-but-they-mustnt-all-be-white>

³⁴ BFI 2022: Supporting UK Film

³⁵ BFI 2022: Supporting UK Film

³⁶ BFI 2022: Supporting UK Film

³⁷ <https://www.theguardian.com/film/2016/may/04/give-half-of-uk-film-funding-to-project-led-by-women-directors-say>

to the numbers of people from diverse backgrounds employed in the TV industry to allow diversity benchmarking within and between broadcasters.” Diamond reports will be published regularly from 2017. They will be anonymised and no individuals will be identifiable from them.

The **BBC Diversity and Inclusion 2016-2020 policy**³⁸ was published in July 2016 and outlines the BBC's targets for 2020 including new on-air portrayal targets to ensure content on-screen and on-air reflects BBC audiences - 50% women on-screen, on-air and in lead roles across all genres from Drama to News, 8% disabled people on screen and on-air including some lead roles; 8% LGBT on screen portrayal including some lead roles, 15% minority ethnic individuals on screen, on-air and in lead roles across all genres; new diversity commissioning guidelines; investment in and development of new talent; commitment to diversity monitoring via DIAMOND; workforce targets (Women 50%; minority ethnic 15%; people with disability 8% and LGBT 8%); Diversity employment development programmes; Leadership objective setting; and social inclusion via apprenticeship schemes.

In 2015 Channel 4 launched a **360 Diversity Charter** putting a commitment to diversity at the heart of everything they do and who they are in order to truly reflect the diversity of Britain today defining “diversity that encompasses all underrepresented groups: BAME, LGBT, disability, gender, social mobility, those who live outside London”. Each year Channel 4 plans to focus on a particular under-represented group to target activity. 2016 was identified as the Year of Disability and targets have been identified in casting and a suite of career development initiatives including The Nations and Regions Production Scheme which was piloted from Glasgow in 2016, targeting people with disabilities or people from minority ethnic backgrounds working and living in Scotland.

In December 2016, BAFTA reflected this wider cultural shift and made a commitment to adopt the BFI's Diversity Standards in its award's eligibility criteria by 2019:

“Following a consultation with the BFI and leading British film producers, we will add the [BFI Diversity Standards](#) to the eligibility criteria for the Outstanding British Film and Outstanding Debut by a British Writer, Director or Producer categories from 2019. This significant change demonstrates BAFTA's intention to take a leading role, together with our key partners, in increasing the representation of under-represented groups in front of and behind the camera. Under-represented groups in the film industry include people from minority ethnic backgrounds, disabled people, women and LGBT. It also includes people from lower socio-economic groups. In certain categories productions based or set outside London can also count towards achieving the standards.

In order to meet the standards, productions will need to demonstrate that they have worked to increase the representation of under-represented groups in two of the four following areas:

- *On screen representation, themes and narratives*
- *Project leadership and creative practitioners*
- *Industry access and opportunities*
- *Opportunities for diversity in audience development.”*³⁹

The Equality and Human Rights Commission have developed [Thinking outside the box: Supporting the television broadcasting industry to increase diversity](#). This guide is for people working in the television broadcasting sector who need support to increase the diversity of talent both on- and off-screen.

Divided into three parts, it outlines some basic principles of equality law, particularly in relation to disability, and offers advice on overcoming barriers to diversity in the industry. It also provides clear guidance on some common scenarios faced by employers, such as programme makers, independent production companies and recruiters, when trying to reach and hire a more diverse range of employees. The guide aims to overcome misunderstandings around:

³⁸ <http://downloads.bbc.co.uk/diversity/pdf/diversity-and-inclusion-strategy-2016.pdf>

³⁹ <http://www.bafta.org/about/mission/bafta-and-diversity>

- Positive action
- Tie-break provisions
- Storing information on protected characteristics on databases
- Occupational requirements
- Targets and quotas
- The 'Rooney Rule'⁴⁰
- Procurement

and points to lawful steps forward and best practice.

Creative Scotland seeks a common standard on Screen EDI across public bodies, broadcasters and private companies and will support the pursuit of the diversity agenda as key to the future of UK the film and TV industries. Equalities, Diversity and Inclusion is as an opportunity for cultural development and future sustainability and Creative Scotland welcomes a coordinated approach across the public and private sector to introduce meaningful diversity standards and practices.

Annexe 3 – EDI: the Legal Framework

The Equality Act 2010 brings together and simplifies all legislation relating to discrimination, and protects people from unfair treatment. It is intended to promote a fairer and more equal society. The Equality Act defines nine 'protected characteristics'. It is therefore illegal to discriminate against a person due to:

Age

Gender

Sexual orientation

Gender reassignment

Religion / belief

Ethnicity

Disability

Marriage / civil partnership

Pregnancy / maternity

Creative Scotland has added an additional characteristic to this list: **socio-economic deprivation**, which covers areas like poverty, rural isolation, low economic activity/unemployment, health inequalities and poor educational attainment.

The Public Sector Equality Duty was introduced as part of the Equality Act to ensure that public authorities (including Creative Scotland) consider how they can positively contribute to a more equal society.

This 'general duty' requires public authorities, including Creative Scotland, to pay 'due regard' to the need to:

- Eliminate unlawful discrimination, harassment and victimisation and other conduct that is prohibited by the Equality Act 2010
- Advance equality of opportunity between people who share a relevant protected characteristic and those who do not
- Foster good relations between people who share a protected characteristic and those who do not.

Creative Scotland takes this duty very seriously, believing that the arts can transform and improve lives and positively contribute to the health and wellbeing of individuals and communities. We work across the arts, screen and creative industries to promote fair practices and encourage diversity and inclusion.

We are currently revising our Equality Outcomes (see here for a link to the [Equality Outcomes published in 2013](#)) and will publish them with our Equalities, Diversity and Inclusion Report in April 2017. The publication of this report details what Creative Scotland is doing to mainstream equalities, and it is a statutory requirement of the Equality Act 2010.

To support our duties under the Equality Act, and to encourage funded organisations to fully consider how equality, diversity and inclusion can contribute to a richer, more inclusive and dynamic sector, [we developed a toolkit for EDI Action Plans](#). From 2016, all organisations in receipt of Regular Funding from Creative Scotland have to submit an EDI Action Plan.

Additional legislation can be regarded as relevant to supporting EDI in Scotland. This includes the Gaelic Language Act and the BSL Language (Scotland) Act (to be enacted in 2017 with a national plan for BSL).

⁴⁰ https://en.wikipedia.org/wiki/Rooney_Rule

Annexe 4 EDI: Inclusive terminology

Language changes and evolves constantly. Inclusive language is wording that does not demean or insult, exclude or stereotype people on the basis of their disability, sexual orientation, age, ethnicity, religion or gender.

The Equality and Human Rights Commission have generated a very useful guide as a glossary to their [Is Britain fairer?](#) Report.

Stonewall has an inclusive communications guide.⁴¹ As they say, it is not meant to be scary, and it is not about political correctness. It is about not excluding people and avoiding offence through unintentional discriminatory language.

Below are some examples of acceptable language when working with people with protected characteristics:

Acceptable	Not acceptable
Disabled	Handicapped, cripple, invalid
Disabled people (people with disabilities is acceptable, but the former is preferable in Scotland)	The Disabled
Has... (an impairment)	Suffers from..., victim of...
Non-disabled	Able-bodied, normal, healthy
Has learning difficulties Has additional support needs (primarily used in schools)	Mentally disabled, retarded, backward, special needs
Mixed ability	Different ability
Wheelchair user	Wheelchair bound, confined to a wheelchair
Deaf, deafened, hard of hearing people	The Deaf
Deaf sign language user, BSL user	Deaf and dumb, deaf mute
Blind or partially sighted people, visually impaired person (VIP)	The Blind
Has mental health issues	Mentally ill, insane, mad, crazy,
Has cerebral palsy, CP	Spastic
Restricted growth, short stature	Midget, dwarf
Spinal curvature	Hunchback
Older people	The Elderly, OAPs

Ethnicity and race are often used interchangeably, but Creative Scotland prefers the term ethnicity. Ethnicity is self-defined and self-identification can change over time. Ethnicity is informed by the social group a person belongs to, and is identified by cultural and other factors, including

language, diet, religion, background and physical features traditionally associated with race.

Minority ethnic groups include visibly identifiable minority ethnic groups, such as Asian or Black people. White minority ethnic groups can include, for example, Polish people

⁴¹ https://www.stonewallscotland.org.uk/sites/default/files/lgbt_inclusive_communications.pdf

who represent a significant minority of the Scottish population.

There is no consistent agreement about categories relating to race. It can be argued that classifying people by their physical appearance, including skin colour or other visual clues, is unreliable.

Creative Scotland uses the term 'minority ethnic' and tends not to use either 'BAME' or 'BME' (terms which can be regarded as hierarchical). 'Black' is used for people of Africa and Caribbean origin. Increasingly, the term 'people of colour' is acceptable when referring to non-white people of mixed parentage and ancestry.



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