

CREATIVE SCOTLAND SCREEN STRATEGY UPDATE FOLLOWING THE EET COMMITTEE HEARING ON 10TH FEBRUARY 2016

The Energy, Economy and Tourism Committee of the Scottish Government took evidence into the economic impact of the creative industries following the report produced by the committee in March 2015. The report had a list of recommendations around creative industries, in particular the fields of film, television and computer games.

Janet Archer, Chief Executive, and Natalie Usher, Director of Screen gave evidence on behalf of Creative Scotland.

The following provides a detailed update on the measures taken in the last 12 months to support the screen sector and achieve the aims and ambitions set out in Creative Scotland's Film Strategy 2014-17: *Scotland on Screen*.

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1.0 Context

Since the publication of Creative Scotland's *Film Strategy 2014-17: Scotland on Screen* in October 2014, we have undertaken a series of measures alongside Scottish Government and other partners, to grow and support Scotland's screen sector, including the introduction of almost £5 million of additional funds for Film & TV production and skills development - that's in addition to the funds that we invest annually through our lottery film fund, strategic targeted funding and the other funding for exhibition, distribution and audience development, which is mainly routed through our Regularly Funded Organisations and which amounted to more than £11m for the year 2015/16.

2.0 Screen Sector Leadership Group

The Economy, Energy and Tourism Committee of the Scottish Parliament published a report into the economic impact of the film, TV and video games industries on 31st March 2015.

One of the key recommendations was the formation of a 'film industry' leadership group to facilitate engagement with the 'film industry' and to enable the public bodies to understand better and respond to the industry's needs.

In discussion with Scottish Government it was agreed that the group should be named the 'Screen Sector Leadership Group', to ensure proper representation of the film, television and the wider festival, distribution, exhibition and education sector all of which need focussed support in order to grow Scotland's screen sector.

John McCormick agreed to Chair the SSLG and he met with over sixty sector representatives at a meeting in December 2015. A core group of fourteen representatives (including the Chair) met on 26 January 2016.

At the meeting it was agreed that, as a starting point, it would be important to gather together reliable data about investment in the screen sector in Scotland, and the total financial contribution of the public sector; this would allow comparisons to be made to inform objectives and ambitions.

A number of key priorities were also agreed:

- Develop a clear and ambitious vision
- Identify 3-4 key goals/targets that could make a difference
- Increase funding for the sector
- Focus on talent and skills development, training and co-production

3.0 Creative Scotland Film Strategy 2014-17: Scotland on Screen

Published in October 2014, the Film Strategy set out a series of key priorities including (and each priority is discussed further below in this Briefing Note):

- increasing incentives for film & television production

- focussing funding on the development and production of high-quality feature films, documentaries and animation from Scottish-based talent
- establishment of a sustainable screen studio facility
- developing talent and skills across the entire screen sector value chain
- increasing support for writers, directors and script development
- increasing support for, and investment across, the distribution and exhibition sector with a focus on audience development, and
- greater emphasis on film and moving image education.

We are continuing to work in a constructive and collaborative manner with Scottish Government, partner agencies and the sector to achieve the aims set out in the Film Strategy.

4.0 Increased incentives for Film and Television production

4.1 Background to Creative Scotland Funding for the Screen Sector

Creative Scotland invested £11m in the screen sector in 2014/15. The source of this funding is grant in aid from the Scottish Government and The National Lottery. This compares with £7.5m invested by Scottish Screen in 2009/10 (the organisation's last year of operation). Overall, this shows that we spend less on administration and invest more into the sector. In 2015/16 £5m was added to funding available for screen production and skills.

4.2 Creative Scotland Funding for the Screen Sector post-publication of the Film Strategy 2015/16

Creative Scotland funding routes were simplified for the year 2015/16 and the Screen Budget for 2015/16 was a total of more than £11m, including £4m new funding for the sector (plus £1m Production Growth Fund which is allocated to the financial year 2016/17):

Screen Funding Routes 2015/15 - £8.75m

- £4m Lottery Film Funding through 5 routes:
 - Single Project Development Funding: £395,000 awarded in 2015/16 to date
 - Slate Development Funding to 4 film and TV production companies: £345,000 awarded in 2015/16
 - Production Funding for film and TV drama: so far this year we have awarded £2.5m to 20 features, feature documentaries and TV drama productions
 - Distribution and Exhibition Funding: £75,000 awarded in 2015/16 to date
 - Market and Festival Attendance: we have made 45 awards from Markets and Festivals, totalling over £95,000, supporting a range of writing, directing and producing talent to promote their films screening at festivals and promote upcoming projects at markets, as Cannes, Toronto, Berlin, Cartoon Movie and Sheffield Meet Market
 - Scottish Film Talent Network represents the biggest investment in new and emerging film talent in Scotland in the past 7 years, jointly funded

- by the BFI as part of the UK-wide Net.Work initiative (£250,000 from CS and £200,000 from the BFI)
- £750,000 Production Growth Fund covering year 2015/6 (plus £1m for 2016/7)
- £200,000 Screen Commission Budget, including our £80,000 Recce Fund
- £2m UK Film, High-End TV and Animation Tax Credit Advance Facility
- £1m Screen Skills Fund – see below
- £65,000 to BFI Film Academy
- £800,000 for targeted programmes in 2015/16 tied to strategic priorities in the Film Strategy including £250,000 which has been earmarked for the Shared Services Centre.

Regular Funding to Screen-dedicated organisations: Total £1,977,719

- £1,067,000 to CMI / Filmhouse / EIFF / Belmont Filmhouse
- £632,000 to Glasgow Film / GFT / Glasgow Film Festivals
- £212,779 to Regional Screen Scotland bringing cinema to remote and rural communities with limited access to cinema and the Screen Machine
- £65,940 to Film Hub Scotland extending film choice, increasing and broadening film audiences, and enhancing opportunities for audiences to engage with and learn about film

Regular Funding to Multi-Arts Venues with Screen Programmes and Activities [what is listed is a figure representing 10% of the organisation's total annual Creative Scotland regular funding award which we have allocated to screen activities]: Total: £202,500

- £66,600 to DCA
- £70,000 to Eden Court
- £40,900 to MacRobert Arts Centre
- £25,000 to Mareel / Shetland Arts Development Agency

Total Regular Funding to Screen-related organisations: £2,180,219

Open Funding: to date currently approximately 9% of Open Funding has been made to screen-related organisations. Examples of successful applications are as follows:

- Document 2015 – Scotland's longest-standing human rights film festival
- Africa In Motion – Scotland African Film Festival
- HippFest (2-year support through OPF to allow them to take their highly successful silent film festival, of UK national importance, to the next level)
- Alchemy Film and Moving Image Festival in Hawick
- Scottish Mental Health Arts and Film Festival
- Scottish Queer International Film Festival (SQIFF)
- Take One Action
- Film Mobile: <15,000 OPF has supported the purchase of 2 touring digital cinema kits – one in 2015, one just now (in the current OPF). FM now have 3 machines, and they're all busy (the demand for the new one in the far NE of Scotland, from Cromarty to Caithness, and the projectionist manager to run it are already in place). Demand keeps growing, and in some locations, as the audiences are proved and income is generated and grows, they buy their own

kit, (5 locations in Scotland so far), when Film Mobile can redeploy the travelling kit somewhere else, while retaining a relationship with the 5 locations by providing booking, box office services, returns to distributors etc.

That's a total of more **£11m** we have invested in the sector this year.

4.3 £1.75m Production Growth Fund

The new £1.75 million Production Growth Fund (PGF), £750,000 for 2015/6 and £1m 2016/17 – announced by Scottish Government and delivered by Creative Scotland - which gives Film and Television drama producers a new incentive to base their productions in Scotland, opened for applications on Thursday 29 October, 2015.

The PGF is designed to stimulate growth in Film and TV drama production by providing an additional incentive for major international productions to come to Scotland, as well as increasing funding available for projects from Scottish-based producers.

4.4 £2m Tax Credit Advance Facility

In April 2015 Creative Scotland launched a £2 million Tax Credit Advance Facility offering loans against the proceeds of the UK Film, High-End TV and Animation Tax Credits.

4.5 Identifying Further Funding Channels

Creative Scotland is exploring the possibility of creating a fund to support the production of film, television, animation, video games and other forms of digital content on screen in Scotland and we have commissioned a scoping study designed to analyse the potential for supporting this scheme through money from the European Structural Funds managed by the European Union. Once the report is received, we will discuss its findings with the Scottish Government.

5.0 Focus funding on the development and production of high-quality feature films, documentaries and animation from Scottish-based talent

5.1 Feature Films

So far this year we have awarded £2.5m to 20 features, feature documentaries and TV drama productions. We have also made £345,000 of Slate Development awards and £395,000 of Single Project Development awards. See Appendix 1 for more detail of Creative Scotland investments.

5.2 Documentaries

We said in our Film Strategy that we will prioritise funding for the development and production of high-quality feature films, **documentaries** and animation from Scottish-based talent through our Targeted Funding programmes.

Support for documentary development and production in 15/16 is in the region of £540,000, including the following projects:

Aquarela (production) - £125,000
Hamish (production) - £57,000
Big Gold Dream (production) - £44,225
Brasilia (production) - £62,969
Stockholm My Love (production) - £90,000
A Dangerous game (production) - £18,000
Cascade (development) - £15,000

Creative Scotland has contributed funding towards four films from Scottish directors screening in the Glasgow Film Festival, which opened on 17 February 2016:

- *Where You're Meant to Be*

This feature documentary is Paul Fegan's directorial debut. It is receiving its world premiere at the Barrowland Ballroom. The film was supported by The National Lottery through Creative Scotland's Glasgow 2014 Cultural Programme (£100,000) and Creative Scotland's Screen Fund (£25,000).

- *16 Years til Summer*

This feature documentary directed by Lou McLoughlan is receiving its world premiere at the Festival and is in competition for the Audience Award. The film received £44,000 of support through Creative Scotland's Screen Fund.

- *Hamish*

Director, Robbie Fraser's, highly-anticipated feature documentary pays tribute to the many contrary forces and diverse facets of Hamish Henderson (1919-2002), a colossal figure in Scottish culture and a man of boundless passion and curiosity. *Hamish* receives its world premiere at the Festival. The film received £57,000 of support through Creative Scotland's Screen Fund.

- *The Colours of the Alphabet*

This feature documentary is Alastair Cole's directorial debut and it is also receiving its world premiere at the Festival. The film received £17,371 of support through Creative Scotland's Single Project Development Fund.

Creative Scotland has also contributed funding towards the Amy Hardie documentary *Seven Songs for a Long Life*, which is receiving its North American premiere at SXSW 2016.

5.3 Animation

We said in our Film Strategy that we will prioritise funding for the development and production of high-quality feature films, documentaries and **animation** from Scottish-based talent through our Targeted Funding programmes.

Via our Film Funding and other routes, we have supported animation producers and projects directly. These include:

- KoLik Films **slate development funding** - £75,310. Leading Scottish animation company, Ko Lik, has also been supported to attend a number of markets over the past 2 years, including as part of our Market Leaders programme.
- **Markets & Festivals attendance**, including support for a delegation of 15 animation professionals to attend **CTN Expo** in Burbank, California where they showcased work and met with representatives from leading animation studios including Disney, Dreamworks, Titmouse and Sony.
- Support for individual animation production companies to attend markets such as **Cartoon Movie** and **Kidscreen**.
- Axis Animation received support of £364,420 via the **Tax Credit Advance Facility** for *Monster High*, a feature length animation based on the hit web series, game and toy franchise, which they're co-producing with Mattel.
- Red Kite Animation received a **single project development** award of £15,000 from Creative Scotland to develop *Princess Emmy*, a pre-school animation red Kite is co-developing with Germany and Belgium.

Additionally, in 2015 animation studio **Once Were Farmers** were supported via the Open Fund to attend **Screen Leaders**, the Strategic Company Development Programme for the Screen Industries, receiving support of £3,625.

Scottish Film Talent Network, which receives co-funding from BFI and Creative Skillset and has entered its second year, is a ladder for drama and animation talent, from shorts to first feature development:

- During year 1, two animated shorts were produced through the **New Talent Shorts** programme (*No Place Like Home* and *Dave*).
- Through the **First Feature Development** programme SFTN is developing *Shoegaze* with KoLik Films (Cam Fraser is writing); and Will Anderson & Ainslie Henderson's first feature *Dom*, being produced by Noe Mendelle from SDI. Will and Ainslie's previous short film *Monkey Love Experiments*, supported via the Creative Scotland-funded Scottish Shorts programme in 2013, was nominated for a BAFTA Film Award for Best Short Animation in 2015.

5.4 Animation Review

Creative Scotland has been charged with undertaking a review of the Animation Sector in Scotland as an action arising from the EET Committee Report and its recommendations. A Review will be published in June 2016 and will inform our work with the sector and activities over the next 12 months.

6.0 Towards the establishment of a sustainable studio facility

6.1 Private Sector developer proposal

When we published our Film Strategy in October 2014, we clearly stated the development of a sustainable film studio for Scotland as a priority. We strongly believe a major studio facility is essential to drive growth in the sector. We are working with partners including Scottish Government and Scottish Enterprise, to encourage private sector investment to make this happen..

A public-private proposal with the potential to meet our aspirations remains at a critical stage of consideration, and we remain open to proposals from other potential investors.

We appreciate the sector has been patient about this work, but can assure all that the Film Studio Delivery Group is continuing to work incredibly hard, in complex and challenging territory, to deliver a positive outcome that satisfies EU regulations and the requirements of all relevant public and private stakeholders.

6.2 Alternative large-scale production-build spaces throughout Scotland

Meanwhile, Creative Scotland continues to work energetically pursuing potential operators to provide alternative large-scale production build spaces throughout Scotland, such as Wardpark Studios, the home to the second series of Outlander.

Scotland offers production and build space for all budgets and provides professional facilities as far north as Stornoway and Skye, as well as a portfolio of successful and established companies in Glasgow, Edinburgh and across the central belt.

Creative Scotland's Screen Commission is busy with enquiries from the UK and internationally; they actively promote currently available space in Scotland and are continually bringing new options to the market. Scotland has a total of 118,000 sq ft of converted stage space (48,000 sq ft at Wardpark with 4 stages and 70,000 sq ft at Dumbarton Studios with 3 stages), all of which is currently in use with TV drama production. The Screen Commission is also marketing a total of 338,336 sq ft of build space, of which 173,095 sq ft is currently in use by 4 productions.

7.0 Developing Talent and Skills Across the Entire Film Value Chain

7.1 £1m Screen Skills Fund

In Spring 2015, the Screen Skills Fund was launched to address skills gaps across the entire screen sector including film education, talent and skills, film production, distribution, exhibition and audience development, through specific targeted training and development programmes.

A total of £1m has been awarded to organisations including the Scottish Documentary Institute (SDI)/We Are Tonic and VFX, the Centre for the Moving Image and Cinema For All to support the development of skills for those already working in or considering a career in screen.

A list of all the funded Screen Skills programmes can be found at http://www.creativescotland.com/funding/funding-programmes/funds-delivered-by-partners/sector_skills_fund

7.2 Equalities, Diversity and Inclusion Survey

As part of our work and the activity around the Film Strategy over the last year, we identified the need to review our monitoring and data gathering procedures on Screen EDI with the aim of informing our understanding of issues of under-representation across the screen sector in order to address these issues through positive action going forward.

This is an opportunity for the sector to share experiences and opinions about working in the screen sector in Scotland. The survey was launched on 10th February 2016.

Film Industry Network and Diversity (FIND) is a programme that has been developed with support of £110,000 through Creative Scotland's Screen Skills Fund. **Find** is a national training programme supporting young people (aged between 16-24) from varied backgrounds, creating opportunities for increased access into the film industry, and contributing towards a high quality, more diverse and 'industry ready workforce'.

7.3 Raising Films

Raising Films is focussed on identifying ways to enable filmmakers with families to keep working by addressing issues that prevent many female filmmakers from pursuing their careers. We have supported Raising Films with £15,000.

7.4 Outlander Training Programme

Creative Scotland provided £86,000 from the Screen Skills fund to support the comprehensive trainee placement scheme on the high-end TV production OUTLANDER.

7.5 Bannan Impact

From its inception, *Bannan* has focussed on providing training and development at all levels of development and production. Nearly 20% of the overall production costs were directly attributed to training and development

To date it has developed 3 new Gaelic writers and 2 director trainees.

49% of crew went through training and career development progression. Almost half of the crew were Gaelic speakers of which 63% were trainees.

8.0 Increasing support for writers, directors and script development

8.1 Scottish Film Talent Network

The Scottish Film Talent Network (SFTN) represents the single biggest resource for new and emerging filmmaking talent in Scotland in the past 7 years. SFTN is a consortium made up of the Centre for the Moving Image, DigiCult and Hopscotch Films. SFTN represents Scotland in the UK-wide BFI NET.WORK initiative as it connects the UK's film talent development agencies.

The programme receives a total of £450,000 a year from CS and BFI, and in the past year, has commissioned seven New Talent Shorts Films and is developing another 13, it has commissioned three Emerging Talent shorts and commissioned the development of 21 first features. In addition 25 filmmakers have also received support to attend talent labs at national and international film festivals, training programmes and workshops.

8.2 Increasing access to film funds for writers and directors

In addition to SFTN and existing Single Project and Slate Development Funding for script development (which can be accessed by producers), Creative Scotland has, for the first time, offered writers and directors the opportunity to apply for development funding at the early stages of their projects without a producer attached.

Writer/Director Zam Salim has been supported with an award of £3,500 and writer Ewan Morrison has been awarded £3,000.

8.3 Developing a screenwriters' residency programme

We are also developing a dedicated screenwriters' residency programme to work with emerging and established screenwriters and provide opportunities for writers working in other forms, to develop work for the screen.

9.0 Increasing support for the distribution and exhibition sector

9.1 Creating a dedicated Distribution and Exhibition Funding Route

As well as supporting distribution and exhibition through Creative Scotland's regular funding route, we made some changes to our screen funding routes and funding for distribution and exhibition of Scottish films is now available through a dedicated route as part of the £4m Lottery Film Fund; it is aimed at increasing

the visibility and availability, and supporting the promotion of Scottish films for audiences in Scotland and internationally.

9.2 Broadening Cinema Access and Programming

We said in the Film Strategy that we aim to broaden cinema access and programming in Scotland for as wide and diverse an audience as possible, working with key film festivals and cultural cinemas across Scotland:

- We do this through our Regular Funding support of cultural cinemas: CMI and Filmhouse; Glasgow Film and Glasgow Film Theatre; DCA; Mareel/Shetland Arts Development Agency; Eden Court and the MacRobert Arts Centre
- Two of our Regular Funded Organisations (RFOs) are particularly concerned with widening access and audience development: specifically Film Hub Scotland which supports exhibitors and is part of the BFI Film Audience Network which is made up of nine UK Hubs, set up to extend film choice, increase and broaden film audiences, and enhance opportunities for audiences to engage with and learn about film, and Regional Screen Scotland with its focus on community cinema which manages a fund and development programme for small community and niche film festivals as well as the much-loved Screen Machine;
- Two of our RFOs run Scotland's key film festivals: Edinburgh International Film Festival and the Glasgow Film Festival which opens on 17 February
- We also support a number of smaller and diverse films festivals through our Open Project Fund [see Section 4.2]
- We have also funded a number of remote community venues through the Open Fund to install digital projection equipment, and ensured as part of those funding relationships that audiences have a diverse programme of films to choose from.

9.3 Film Exhibition Sector Mapping Exercise

We have commissioned Drew Wylie Ltd to undertake an initial mapping exercise of the film exhibition sector which aims to map every context in which audiences watch films together and every organisation which delivers such activities across Scotland. As part of this work, on 21 January 2016, Creative Scotland and Drew Wylie invited cinemas, film festivals, film societies, film clubs and arts venues, which screen films, to participate in an online survey as part of this mapping exercise.

Creative Scotland is also collaborating with partners in the sector, including Film Hub Scotland, Regional Screen Scotland and Cinema for All to ensure that the survey is as inclusive as possible and captures the wide variety of film exhibition activities across Scotland.

This research complements other contemporaneous surveys in order to build a detailed understanding of the sector. A full report will be published later in the year.

10.0 Emphasising film and moving image education

10.1 5-19 Film Education Programme and BFI Film Academy Initiative

Creative Scotland provides annual support for the 5-19 Film Education Programme, in partnership with the British Film Institute, Into Film, Education Scotland and Scottish Film (which is the Scottish independent cinema network made up of CMI, RSS, GFT, DCA and Eden Court).

The programme aims to achieve a significant step change in the level of provision, delivering a wide range of activities to encourage watching, making and critical understanding of film for 5-19 year olds.

Practical filmmaking workshops throughout Scotland also receive funding through the BFI Film Academy initiative, which offers a real chance for talented 16-19-year-olds to be part of Scotland's future film industry.

10.2 Film Education in Scotland's Libraries

Key priorities within Creative Scotland's Film Strategy are to position film '*at the heart of creative, artistic, cultural, social and economic development*', to '*develop film learning provision for those outside of the 5-19 years age range*' and to '*work with partners to develop a more comprehensive provision of film and moving image education across Scotland*'. Creative Scotland's wider ambitions include improving health and wellbeing, raising awareness of the value of involvement in artistic and creative activity, and helping communities transform through creativity

We have awarded £190,000 of targeted funding support to Scottish Libraries Information Council (SLIC) to develop, pilot and evaluate film education and creative film learning with a small but varied group of communities within Scotland's libraries, to help guide libraries nationally in pursuing their strategic aims for developing film culture.

In partnership with the Scottish Libraries Information Council (SLIC), Creative Scotland proposes to support the development of a small number of pilot initiatives (c.3-5 examples) to develop creative film learning in libraries in Scotland, in pursuit of Creative Scotland Film Strategy and the national [strategy for public libraries in Scotland](#) (2015-20). Creative Scotland proposes to devolve funds to SLIC to manage the project, which will test key development approaches with a small number of library services among SLIC's members. Additional national partners who have expressed strong interest include the National Library of Scotland Moving Image Archive and the British Film Institute.

Deadlines for proposals from Library Services is the first week of March.

11.0 Collaborative Working

We said in the Film Strategy we want to work in collaborative ways to grow and strengthen Scotland's screen sector and we've been encouraging this kind of approach to working in the screen sector and crossing over into other sectors, and examples of this are:

11.1 Creative Scotland/Scottish Enterprise Memorandum of Understanding (MOU)

The MOU was signed on at the beginning of December 2015. The purpose of the MOU is to formalise the framework in which Creative Scotland and Scottish Enterprise work together to create the conditions for a thriving Creative Industries Sector that supports businesses at all stages of their development from start-up to international trading. It sets out both organisations' roles in delivering success against the four drivers for growth set out in Scotland's Economic Strategy published by the Scottish Government in March 2015.

The MOU will help ensure Creative Scotland and Scottish Enterprise are strongly connected and working with other public sector bodies to represent the sector at home, across the UK and internationally.

It recognises the lead coordination role of Creative Scotland in the Creative Industries and that this enables partners to best provide their specific leadership roles, for example Scottish Enterprise in driving economic growth or Skills Development Scotland for building the skills base for the sector.

It notes the need to coordinate this agreement with other public sector partners represented on the Scottish Creative Industries Partnership and the need to extend further to include other relevant stakeholders such as industry partners, creative sector support organisations and local creative hubs.

11.2 Independent Producers Scotland (IPS)

IPS was set up as a membership organisation representing independent film and TV producers in Scotland in response to the Film Sector Review, to ensure a collective voice around the issues being highlighted by the review and in general to inform the strategy that flowed from the review.

Following an identified need for specialised business development support for screen businesses Creative Scotland, Scottish Enterprise and the board of IPS have worked together on the development of a shared services model that will support these businesses to achieve significant growth.

11.3 Business Development Support for the Production Sector

In response to one of the recommendations in the EET Committee Report, Creative Scotland and Scottish Enterprise have worked with other public bodies and the sector to develop a map of current business support provision for the screen production sector and a web-portal is being developed to allow the sector to navigate through the different funding and support programmes, products and services on offer.

The Report will be published shortly.

11.4 BBC Scotland

We have met with BBC Scotland Senior Management and engage on a regular basis with their Business Development Manager to discuss how we can support the sector, and are in discussion with the Drama Department about how we can collaborate on talent development initiatives, especially around new and emerging writers and directors.

11.5 Other examples of Collaborative Working

- Film Studio Delivery Group
- The Film Summit held at the Edinburgh International Film Festival
- The festival within a festival used approach by Glasgow film, with the Glasgow Short Film Festival and the Youth Film Festivals.
- The work of Scottish Film mentioned before, which manages Film Hub Scotland and the 5-19 film education programme)
- The work of the Scottish Film Talent Network

12.0 Additional Notes

12.1 Record Production Spend

The work and developments listed above are accompanied by the announcement in September 2015 that Film and TV producers spent a record £45.8m shooting on location in Scotland in 2014. This record production spend figure - an increase of almost £12m compared with 2013 - demonstrates a fast growing appetite from major film and high-end TV producers to use Scotland as a location for their productions. A big contributor to that record spend figure is *Outlander* which has had a hugely positive impact for Scotland.

It follows Creative Scotland's work to support large productions to film in Scotland in recent years, including the much anticipated *Sunset Song* and *Macbeth*, *The Legend of Barney Thomson*, *Iona*, *Sunshine on Leith*, *Under the Skin* and *Outlander*, and current productions including *Tommy's Honour* and *Moon Dogs*.

We do not yet have the 2015 production spend figures from all the local authorities, but Edinburgh's figures are in and they are 36% up on 2014; we would hope this would be indicative of production spend nationwide.

12.2 Scotland voted World's Best Cinematic Destination

We now have another tool to attract productions to Scotland in the Production Growth Fund, but the attraction is not just the money – in June last year, Scotland was voted the world's Best Cinematic Destination in USA Today's 10 Best Readers' Choice Awards ahead of Petra in Jordan and New Zealand. Our locations combined with world-class Scottish-based talent and crews, the UK Tax Credits, Creative Scotland's UK Tax Credit Advance Facility, Production Growth Fund, Creative Scotland Film Funding, we can feel more confident that we can deliver a significant offering for Scotland on the UK and international stage.

Creative Scotland Supported Feature Films –

MACBETH

Director: Justin Kurzel

Screenplay: Jacob Koskoff, Michael Lesslie, Todd Louiso

Production Company: See-Saw Films / DMC Films

Cast: Marion Cotillard, Michael Fassbender

From the Academy Award® winning producers of The King’s Speech and acclaimed director Justin Kurzel, comes a visceral and visually breath-taking retelling of the classic tale about an ambitious Scottish lord who seizes the throne with the help of his wife. Starring Academy Award® nominee Michael Fassbender and Academy Award® winner Marion Cotillard, MACBETH is an epic cinematic experience.

Festival / Awards: In-Competition - Cannes Film Festival, BIFA 2015 Nominated for Best British Independent Film; Best Director (Justin Kurzel); Best Actor (Michael Fassbender); Best Actress (Marion Cotillard); Best Supporting Actor (Sean Harris); Best Cinematography (Adam Arkapaw).

Theatrical release: 2nd October 2015, Studio Canal

Trailer: https://www.youtube.com/watch?v=RgH_OnrYICk

SUNSET SONG

Director: Terrance Davies

Screenplay: Terrance Davies

Production Company: Hurricane Fims / Iris Productions / SellOutPictures

Cast: Agyness Deyn, Peter Mullan, Kevin Guthrie

Adapted by Terence Davies from the novel by Lewis Grassic Gibbon, Sunset Song is an intimate epic, the story of a young woman, Chris. It is both a love story and a story of Chris’s love of the land, driven by Terence Davies’ unflinching poetic realism. The film takes place in rural Scotland in the early years of the twentieth century – a time of momentous change and struggle between tradition and change. Chris has an intense passion for life, for the unsettling Ewan and for the unforgiving land. The First World War reaches out from afar bringing the modern world to bear on the community in the harshest possible way, yet in a final moment of grace, Chris endures, now a woman of remarkable strength.

Festivals / Awards: In-Competition London Film Festival and San Sebastian, World Premiere Toronto Film Festival. BIFA 2015 Nominated for Most Promising Newcomer (Agyness Deyn).

Theatrical release: 4th December 2015, Metrodome

Trailer: <http://www.sunset-song-film.com/trailer>

THE LEGEND OF BARNEY THOMSON

Director: Robert Carlyle

Screenplay: Richard Cowan, Colin McLaren

Production Company: Sigma Films / Trinity Works Entertainment

Cast: Robert Carlyle, Emma Thompson, Ray Winstone, Kevin Guthrie

Barney Thomson, awkward, diffident, Glasgow barber, lives a life of desperate mediocrity and his uninteresting life is about to go from 0 to 60 in five seconds, as he enters the grotesque and comically absurd world of the serial killer.

Festivals / Awards – BAFTA Scotland 2015 Winner Best Feature Film & Best Actress (Emma Thompson).

Theatrical release: 17th June 2015, Icon Entertainment

Trailer: <https://www.youtube.com/watch?v=wVQNXXa1gKE>

IONA

Writer/ Director: Scott Graham

Production Company: Bard Entertainments

Cast: Ruth Negga, Douglas Henshall, Ben Gallagher

Scott Graham's follow up to his award-winning first feature sees Iona and her teenage son seek refuge from a violent crime among a religious community on the island where she was born. Iona's return exposes her tormented son to a way of life she rejected when she left the island as a teenager and send a shock wave through the family she left behind.

Festivals / Awards: EIFF World Premiere, San Sebastian

PIKADERO

Director: Ben Sharrock

Screenplay: Ben Sharrock

Production Company: Caravan Cinema

Cast: Bárbara Goenaga, Joseba Usabiaga

A penniless, young couple unable to fly the nest due to the economic crisis that grips Spain, have trouble consummating their fledgling relationship in their parents' homes. As they become increasingly desperate to make love and with no money to afford a hotel, they are forced to look to popular public hotspots commonly used for sex among young people, known by the locals as "pikaderos". However, things are never as easy as they seem, and their relationship is quickly tested as they try to break free from the shackles of a crumbling economy.

Festivals / Awards: San Sebastian (World Premiere), Zurich Film Festival (WINNER: Critic's Choice Award), Kiev Molodist Film Festival (WINNER: Fipresci Award & Best International Film Award), Mumbai Film Festival

Upcoming Festivals: Torino, Rio de Janeiro, Gotheburg

Trailer: <https://vimeo.com/128863249>

SWUNG

Director: Colin Kennedy

Screenplay: Ewan Morrison

Production Company: Sigma Films

Cast: Elena Anaya, Owen McDonnell, Elizabeth McGovern, David Elliot

When a reluctant encounter with the world of swinging has an unexpected upturn for David's (Owen McDonnell) libido, his girlfriend Alice (Elena Anaya) thinks she may have found the answer to all their problems.

Theatrical release: 11th December, Metrodome

Trailer: <https://www.youtube.com/watch?v=TZ31DT1oEvA>

DOCUMENTARIES -

BATTLE MOUNTAIN: GRAEME OBREE'S STORY

Director: David Street

Production Company: Journey Pictures Ltd

A quixotic and charismatic genius: this outcast from the pro cycling peloton finds resurrection and meaning, as he battles bi-polar, brushes with death and his own demons to challenge for the world land speed record.

Festivals: Edinburgh International Film Festival

Theatrical Release: TBC 2016

Trailer: <https://vimeo.com/130621871>

ATOMIC, LIVING IN DEAD AND PROMISE

Director: Mark Cousins

Production Company: Hopscotch / Storyville

Seventy years ago, the bombing of Hiroshima showed the appalling destructive power of the atomic bomb. Mark Cousins's bold documentary looks at death in the atomic age, but life too. Using only archive film and a new musical score by the band Mogwai, the film shows us an impressionistic kaleidoscope of our nuclear times - protest marches, Cold War sabre-rattling, Chernobyl and Fukushima - but also the sublime beauty of the atomic world, and how x-rays and MRI scans have improved human lives. The nuclear age has been a nightmare, but dreamlike too.

Festivals / Release: Cambridge Film Festival; International Documentary Film Festival Amsterdam (IDFA)

Trailer: <https://vimeo.com/135338001>

SEVEN SONGS FOR A LONG LIFE

Director: Amy Hardie

Production Company: Scottish Documentary Institute / Amy Hardie Productions

A film about the largest hospice in Scotland: an intimate story of patients facing their death, whose stories are told through their songs, reflecting their dreams, their passions, and their lives. A terminal diagnosis used to mean death within months but modern medicine allows patients to live on for years. A passionate and touching film about uncertainty, about the future that faces all of us, following five patients who choose to sing their way through life.

Theatrical Release: November / December 2015

Trailer: <https://www.youtube.com/watch?v=ASHb6mE3hZ0>

16 YEARS TILL SUMMER

Director: Lou McLoughlan

Production Company: Loumclou Films Ltd/ Vintage Pictures/ Zik Zak Filmworks

16 Years Till Summer is a painfully seductive portrayal of a person returning to his village after 16 years in exile, to rebuild a normal life. Set in the healing and beautiful landscape of the Scottish Highlands, the film follows the redeeming relationships he builds with the father and the lover who need him; both drawn into the 'new start' Uisdean promises them. The story that develops is full of the highs and lows of real life, as well as being constantly unpredictable. But as Uisdean earns the trust of his father and his lover, not only does the film ask how society forgives those that break its laws, but, far more painfully, when love should pause to question itself?

Festivals / Awards: Visions du Reel – World Premiere; DOK Fest Munich; Sheffield Doc Fest; BAFTA Scotland 2015 Best Feature Nominee; In Competition in Flahertiana International Doc Fest (Russia) and Budapest Doc Fest.

Trailer: <https://vimeo.com/138498420>

FOG OF SREBRENICA

Director: Samir Mehanovic

Production Company: Paradiso Documentaries Ltd

A documentary portraying the long-term impact for survivors of the Srebrenica genocide, which claimed the lives of more than 8,000 Muslim Bosniaks, mainly men and boys, in a single week during the Bosnian war.

Festivals / Awards: Sarajevo Film Festival; International Documentary Film Festival Amsterdam (IDFA) (WINNER: IDFA Special Jury Award for Mid-Length Documentary)

Trailer: <https://vimeo.com/129314925>

TV -

BANNAN

Director: Tony Kearney

Screenwriters: Chrisella Ross, Charlie Martin

Production Company: Young Films

Cast : Debbie Mackay, Donald Ewen MacKinnon, Alasdair Mackay

BANNAN is the story of Màiri MacDonald's return home to the island from which she escaped eight years ago, having left her family and the place, its claustrophobia and its customs. She initially returns for the funeral of a family friend but the emotional ties ('bannan') see her remain on the island longer than anticipated: first out of necessity and then by choice. Màiri's journey reawakens the unresolved conflicts that are rooted in her memory of home: love and hate, past and present, suffocation and freedom. The one person with whom she must renew her 'bannan' is the only person she wants to remain firmly in the past.

TX: BBC Alba

Trailer: <http://www.bbc.co.uk/programmes/p0359dwc>

TEACUP TRAVELS

Director: Simon Hynd

Production Company: Plum Films

Cast: Gemma Jones, Evie Brassington, Roderick Gilkison

Teacup Travels is aimed at 4-6 year olds, mixing live action and green screen in an historical action adventure series. In the initial commission, aired on CBeebies in 2015, Teacup Travels introduces us to an inquisitive sister and brother, Charlotte and Elliot, who are transported into an adventure inspired by an archaeological treasure, every time they drink from one of their Great Aunt Lizzies's teacups. Produced in Scotland, bringing together Scottish based cast and crew with internationally renowned talent on and off screen, including Oscar-winning designer Leslie Dilley, and Harry Potter actress Gemma Jones as Great Aunt Lizzie.

Awards: Best Pre-School Programme Nominee, 2016 Broadcast Awards and Best Children's Programme Nominee 2015 BAFTA Scotland Awards.

TX: Cbeebies

Trailer: <http://www.plumfilms.co.uk/teacup-travels-trailer/>

KATIE MORAG - Series 1

Director: Don Coutts

Production Company: Move On Up

Cast: Cherry Campbell, Gail Watson, Annie Louise Ross

Based on the hugely popular series of children's books by Mairi Hedderwick, the Katie Morag Series aired on CBeebies and CBBC in 2013/14. 26 episodes of 15 minutes each, starring Cherry Campbell as Katie Morag, Anne Louise Ross as Grannie Island and Barbara Rafferty as Granma Mainland, along with a host of other magnificent cast members.

Awards: Best Children's Drama in the Freesat TV Awards, Best Children's Drama Royal Television Society Scotland Awards, Children's BAFTA for Best Children's Drama, Children's BAFTA for Best Performance (Cherry Campbell), Scottish BAFTA for Best Children Programme, and Best Directing in Film and Television, Celtic Media Festival Torch for Best Children's Programme.

TX: Cbeebies

Trailer: <http://www.bbc.co.uk/cbbc/watch/p02f1lg1>