

SCREEN SCOTLAND
SGRÌN ALBA



STRATEGY TO 2030/31

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Cover Image:

Miriam Nyarko in *BLACKWOOL*, courtesy of Short Circuit.

Directed and written by Eubha Akilade. Produced by Jack Gemmell and Sophie Chater

Photo credit: Shonagh Kelly

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／ FOREWORD



The establishment of Screen Scotland was the result of years of hard work by colleagues from across Scotland's film and TV industries.

Aftersun
Courtesy of MUBI. Directed and written by Charlotte Wells

The vision of many Scottish producers, writers, directors, facilities runners and others is that film and TV from Scotland could be a sustainable industry, delivering locally and internationally, showing Scotland to the world, and generating value to the Scottish economy.

Through the establishment of Screen Scotland within Creative Scotland, the Scottish Government developed key funds to support the sector, and enhanced resources to appoint experts to a new team, tasked with developing and implementing the vision.

Screen Scotland's Executive Director, followed by the Director of Screen, put in place a team to engage with all aspects of Scotland's broad and diverse screen sector, covering scripted, non-scripted, animation, education, exhibition and successfully attracting inward production. COVID-19 had an impact, but by 2022 all of Screen Scotland's Heads of Department were in place, studios had been opened and deep engagement with skills and talent development was well underway. The Screen Scotland team were engaging with their sectors and in collaboration, evolving the policy and tactics for delivery of the original vision which we now present.

The importance of having the right people in place, experienced and respected in the industry, is clear. Scotland's film and TV industry holds and creates immense value, contributing significantly to the country's economy and cultural representation globally. This is evidenced by the recent Economic Impact Reports that show the exceptional growth that the industry has experienced in recent years. The potential for further growth is very much present.

This strategy sets out the goals Screen Scotland will work towards, with a particular focus on new projects, films, and programmes, devised, developed and delivered from Scotland to audiences in Scotland, across UK and around the world.



David Strachan
Chair, Creative Scotland Screen Committee

STRATEGY AT A GLANCE

Inputs

- **Scottish Government and National Lottery Funding**
- **Expert and experienced team at Screen Scotland**
- **Influence on screen policy**
- **Partnerships with film and TV commissioners, funders and wider sector partners.**

Activities

- **Funding for screen production and development**
- **Co-investment for skills and training**
- **Developing and embedding filmmaking curriculum in schools**
- **Coherent packages to attract inward investment including incentive funding, bespoke location and production services**
- **Developing and supporting bespoke business development and training for screen companies**
- **Identifying and enabling projects that develop Scotland's sector ecosystem**
- **Supporting organisations that promote and celebrate screen culture for diverse audiences**
- **Engaging the sector and policy makers to influence regulation.**

Outcomes

- **More high-quality films and TV originated in Scotland**
- **Every child in Scotland has the opportunity to learn about film and TV making**
- **More coherent pathways for entry into the industry and for career development**
- **Increase in higher value incoming production creating employment opportunities for skilled crew**
- **Stronger more sustainable screen businesses across the supply chain**
- **Better developed infrastructure for screen production, distribution and exhibition**
- **Scotland's interests are better recognised in UK screen policy.**

Impacts

- **Increase in screen sector GVA impact in the Scottish economy to £1bn by 2030/31**
- **Stories and talent from Scotland reaching the widest international audiences**
- **Scotland achieves the critical mass to sustain an internationally successful screen industry**
- **Level playing field for anyone wanting to work in screen**
- **Scotland's screen content promoting a positive image across the world**
- **People across Scotland have access to a diverse screen culture.**

INTRODUCTION

This Strategy sets out Screen Scotland's aims to 2030/31.

This strategy arrives just over five years after Screen Scotland was established as part of Creative Scotland and is the first complete expression of the strategic aims which we have been refining and actively working towards since 2018.

Economic growth remains a strategic priority, delivering many of the opportunities talented people need to realise their potential here in Scotland. Creative origination and the development of audiences for film and TV from Scotland are equally overarching aims, however, developing new work from Scotland, as opposed to simply made in Scotland, is our ideal strategic outcome. It delivers additional benefits including the strengthening of local IP generating companies, culturally relevant stories, and even greater opportunities for Scotland based creatives.

Over the coming years we will work to enable Scotland's screen sectors to flourish, creating rewarding and creative jobs across the country, and supporting our stated target of **reaching £1bn GVA for screen within the Scottish economy by end 2030/31.**

We will achieve this primarily through targeted support for productions, increased investment in skills and training, fostering a diverse film exhibition sector, support for infrastructure, and international engagement. Skills and infrastructure development, project

development and production funding, talent development, education, inward investment incentives and inclusion are all connected.

Screen Scotland's work has already fostered, and frequently delivered significant change across Scotland's film and TV industries, while reacting and adapting to seismic shifts in our local, UK wide and global ecologies.

New studios have opened in Scotland at a never-before-seen rate from 2020, a process we continue to play an active part in. As a direct consequence, between 2019 and 2021, **Scotland's production and development sector delivered a 38% increase in employment, alongside a 39% increase in economic impact.** Inward film and HETV production alone grew by 110%, from £165.3 million in 2019 to £347.4 million in 2021.

In 2021, the most recent year surveyed, the broad screen sector in Scotland employed 10,940 FTE (full time equivalent) workers, with an **overall economic contribution to Scotland's economy of £627.1m.** Under this new strategy we seek a minimum **55% further growth in GVA to £1bn by end 2030/31, with a parallel 55% increase in FTE employment to 17,000 FTE jobs across Scotland's screen sector.**

The focus and expertise Screen Scotland provides are essential but delivery of this strategy, and an economic impact

of £1bn GVA by 2023/31, will require not just sustained but increased levels of investment. We will continue to pursue all avenues to ensure the required levels of investment, fiscal and regulatory conditions are available to enable us to sustain momentum and stay on track.

We are hungry to do more and to support Scotland's talented people to realise their ever-growing potential.

In many respects, this strategy doesn't so much set out a bold new path as restate and reinforce an existing direction of travel, where we know that our work is already making a difference.

With film and TV both in scope, Screen Scotland has succeeded in joining the dots across the full value chain, from embedding filmmaking in the school curriculum to developing studio infrastructure across the country. Scottish talent has delivered within this new environment, with *Aftersun*, *The Rig*, *Winners*, *The Outrun*, *My Old School* and *Crime* all written by Scottish writers, or directed by Scottish directors, and many Scottish production

companies building their network commissioned slates with our support.

Films from Scotland are now a fixture at major international festivals and in cinemas, and Scotland is on UK screens in a host of dramas, documentaries and entertainment shows like never before.

We are part of a sector where there are commercial gains and jobs to be won alongside creative opportunities that reward the individuals involved financially but also through self-expression, and the realisation of their talent. This is of course, with the challenge of limited public resource.

However, it's never just been about public funding. Screen Scotland is a body that comprises a team of committed film and TV professionals – it is an active agent for positive change. Our practice of working with the grain of industry means we have strong partnerships and programmes across the board, exponentially increasing our impact, be that through leveraged funding incentives, co-commissioning schemes, or training programmes jointly funded and delivered with industry. Policy decisions impact our sector on an almost daily basis, expert advocacy, supported by engaged, proactive and positive sector partners is ever more essential.

So, what's next?

We are working towards building a centre of gravity in Scotland, with the country as a centre of global production, and a nation with its own vibrant, confident film and screen culture.

This starts with production, building a full ecosystem that encourages a year-round pipeline of productions, both inbound and locally generated, to enable crew and talent to live here in the confidence that they can have a sustainable career in Scotland. For this to be a reality means continually developing and expanding the skills of Scottish crews to be internationally competitive, working with productions and ensuring a commitment from them to hire within Scotland, to bring through new trainees, to invest in ongoing professional development, and to look at the wellbeing of this freelance skills base.

We see clear potential to reach a total GVA figure of £1bn by end 2030/31, delivering on fair work, sustainability and inclusion provided Scotland and the UK continue to invest in skills, talent and infrastructure development.

Innovation is key and Scotland needs to compete on both sustainability and excellence. This means building on its reputation for technical invention and creativity. New production methods, new ways of reaching audiences, and the interlinked imperatives of sustainability and efficiency all require Scotland to maintain its edge in technological and creative innovation. This strategy commits to developing VFX and digital skills and looking at further collaboration with the interactive/games sector. During uncertain times, with significant external factors beyond our control such as recent advertising downturns and industrial disputes, it is crucial to incorporate adaptability and resilience into our creative talent and tech base.

Reducing climate impacts is a major policy priority for Scotland and the Scottish Government is committing significant resources to achieving its net zero targets. **Scotland's electricity is already 85%+ generated from low carbon sources, which means that every project that shoots here**

has a head start in reducing its climate impact. However, more work is required on carbon reduction and to reduce both travel impacts and waste disposal within the sector.

Film and TV production within Scotland remains our core priority. Screen Scotland targets 80%+ of its annual budget towards investing in film and TV projects from Scotland, and the training and development of Scotland-based talent.

As confidence in the breadth and range of Scotland-based talent grows, it translates into an increase in the scale and volume of work that is made here, and the number and variety of films and programmes that come from Scotland. Over the course of this strategy, we will double down on our prioritisation of locally based talent.

In uncertain times, the one thing that is certain is that audiences will respond to compelling, well-told stories. There is no creative production business that can succeed without great projects – this means having access to development skills, writing and directing talent relationships, and an understanding of how to bring those projects successfully to market.

These markets have changed significantly since our establishment in 2018. Shortform content made for online and social platforms

has not yet been factored into our talent development work, nor as a source of new production and distribution models, yet younger audiences are spending more time on these channels than the traditional ones we support. Our focus will widen over the coming years as we look at how the skills required to produce compelling content translate between generations.

We'll remain steadfast in our focus on support for projects that are both compelling and original. We'll continue to work with industry partners to ensure that we stay close to the market for the benefit of Scotland's film and TV makers. Our support for Scotland's film and TV producers, from early company development through to international business development, will always stay connected to the creative value of the projects they are developing.

We're also determined to bring the focus back to audiences. Scotland's geography means that cinema has a specific community role to play, opening minds to other human experiences and reflecting both local and global cultures and identities.

We will focus on:

- **Driving economic growth and create a strong, sustainable centre of gravity for production in and from Scotland.**
- **Doubling down on strengthening locally originated films, TV and content.**
- **Pushing for new ways to assemble, excite and inspire Scottish film makers and audiences for Scottish work.**

We'll be working closely with the sector as we action the plans laid out in this strategy, so there'll be plenty of opportunity to feed in. As we all know only too well, the world changes. We'll aim to stay nimble and responsive, and while our path to them may change, focusing on our priorities will keep us on course.



Isabel Davis, Executive Director, Screen Scotland
David Smith, Director, Screen Scotland

BACKGROUND

Screen Scotland drives development of Scotland's film and TV industry, through funding, strategic support and advocacy. We were established in 2018 as part of Creative Scotland, funded by the Scottish Government and The National Lottery.

Screen Scotland's vision is to cultivate creatively ambitious and economically sustainable film and TV sectors in Scotland, which provide fulfilling jobs and opportunities for people across the country, at all stages of their careers. We work to develop Scotland's creative potential as a filmmaking nation and as an originator of distinctive films, television programmes and content enjoyed by audiences the world over.

In the five years since our creation, **Screen Scotland has directly funded 155 productions** - a partial list of those films and TV programmes is included in the [annex to this strategy](#). We have, through our various training and skills development programmes and partnerships, delivered more development opportunities for workers across the sector. We have supported a wide range of film festivals and cinemas to deliver for their local and national audiences. We believe that cinema, the cultural activity people in Scotland are [most likely to attend](#),

should be accessible to all. Scotland's studio and infrastructure landscape has been transformed, with Screen Scotland delivering both funding and expert advice to many of the developments now housing films and high end TV (HETV) productions.

The screen industries are in a period of fundamental change driven by technology, markets and the ways in which audiences around the world engage with screen content. Streaming media platforms have driven exponential growth in demand for screen content and have opened new opportunities on a global scale, with 66% of UK households in 2023 having access to a streaming video on demand (SVOD) service, [up from 20% in 2015](#). With that comes increased competition and the pressures of meeting that demand in ways that are economically, environmentally and socially sustainable.

Our aim over the coming years is to establish the conditions for Scotland's screen sectors to flourish in this changing world, creating

rewarding and creative jobs across the country.

We're working towards the target of reaching £1bn GVA for screen within the Scottish economy by end of 2030/31, through targeted support for productions, increased investment in skills and training, support for infrastructure and exhibition, and international engagement.

This strategy sets out Screen Scotland's overarching plans and priorities for the remainder of the decade up until 2030/31. Across the life of this strategy, we will publish updates on the actions identified below to track progress and allow our work to evolve flexibly, in response to the sector's needs and the wider context in which we operate.

At the end of this strategy's lifespan, we will report on how we've delivered across our priority areas and across the goals for each of our sub-sectors.

To support this, we will focus on:

- **developing Scotland-based* film and TV talent**
- **investing in locally originated film and television projects**
- **supporting Scotland-based screen companies to grow**
- **attracting and supporting large scale inward investment productions**
- **developing workforce skills**
- **transforming film and screen education to enable greater participation in filmmaking for children and young people across Scotland**
- **building audiences for, and access to, a diverse range of films and screening experiences across Scotland's cinemas and film festivals**
- **supporting Scottish talent and content in the international marketplace**
- **advocating for the sector.**

* 'Scotland-based' means people who live and work in Scotland, or companies that meet the Ofcom requirements for a substantive base.

Duncansby Head
Photo credit: Kenny Lam / VisitScotland

Screen Scotland Strategic Priorities

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The strategy and its priorities have been developed in line with *Creative Scotland's Strategic Framework* and *Funding Criteria* and shares an emphasis on EDI, sustainability, fair work and internationalisation. These respond to the **Scottish Government's Cultural Strategy for Scotland** and to the wider **National Performance Framework for Scotland**.

It also aligns with the economic growth ambitions of the Scottish Government both through the **National Strategy for Economic Transformation** and the recent vision set out in **Equality, Opportunity, Community: New Leadership – A Fresh Start**, and **Securing a Green Recovery on a Path to New Zero: Climate Change Plan 2018-2032**.

Equalities, Diversity and Inclusion

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Supporting a diverse range of creative people, communities, and activity, promoting an equality of opportunity to create, participate and engage.

We are clear on our responsibilities to help address under representation in the screen sector and improve EDI. This will lead to more diverse and engaging stories being told in more authentic ways for the benefit of all.



Sustainable Development

Helping tackle the climate emergency and supporting the growth of sustainable creative businesses across Scotland.

Screen Scotland's role is to work with the sector to reduce climate impacts and encourage sustainable ways of working in line with the Scottish Government's target of reaching net zero by 2045. We will work towards this while being alert to the specific challenges and opportunities presented by Scotland's landscapes and unique geography, and our responsibility to spread the benefits of the screen sector across Scotland.

Productions and production companies locating in Scotland are working in a country where 85%+ of electricity is generated from low carbon sources. We believe that film and TV can and should play a key role in highlighting the climate crisis and raising awareness of sustainability issues. We will work with our partners, including the Scottish Government, to meet targets in a just and fair way.

Fair Work

Promoting fair fulfilling opportunities, fair pay and conditions across the creative sector.

As part of Fair Work First, the Scottish Government now requires all recipients of grant funding to pay at least the Real Living Wage and provide appropriate channels for **effective workers' voice**. Screen Scotland is committed to working with the Scottish Government and the sector to ensure that Fair Work responsibilities are met in a way that reflects and responds to the needs of the screen sector, and most importantly those who work within it, from freelancers to employees of large organisations. We will advocate for the sector to ensure fair pay and working conditions that reflect the specific needs of the sector and allow Scotland to remain competitive in the global marketplace. Sustainable, fulfilling careers will always be at the heart of our work in this area.

International

Developing innovative and sustainable ways of strengthening international collaboration and promoting artistic and cultural exchange.

An international outlook has always been at the heart of Screen Scotland's approach as film and TV are global industries, enjoyed by global audiences. Our 2021 Economic Value of the Screen Sector in Scotland report showed that inward investment in film and HETV production increased by 110% between 2019 and 2021, from £165.3 million to £347.4 million. The value of building international links and showcasing Scotland's talent on the world stage is clear. We are home to beautiful and versatile filming locations, as well as housing an increasingly impressive array of studios and infrastructure. We are also home to creators and stories that are worthy of global recognition and should be enjoyed by audiences worldwide. We will continue our work to build links with other key international hubs, with a priority focus on the USA and an eye to both economic growth and creative collaboration.



An Clò Mòr
Courtesy of Sradag Creative, Solace Productions, MG Alba.
Directed by Tony Kearney.



Gaelic & Scots

Gaelic and Scots are a significant part of Scotland's heritage and national identity. They are a core part of our current and future cultural life.

Screen Scotland's funding and support are accessible to film and programme makers working in Scotland in a range of languages, including Gaelic, Scots and English.

We continue to work to achieve the ambitions of [Creative Scotland's Gaelic Language Plan](#) and [Scots Language Policy](#).



FILM & TV FROM SCOTLAND

The Traitors
Courtesy of BBC, produced by Studio Lambert Scotland.
Directed by Carl Akkouch, Ben Archard, Martyn Bon,
Becky Harrington, Joshua Wang. Written by Lee Gant

At the heart of Screen Scotland's vision is the drive to increase the scale and ambition of film and TV content from Scotland which finds success with local and international audiences.

All film, TV and screen content made in Scotland is valued. Inward investment projects are welcome and are key drivers of our creative economy. We actively work to draw them into Scotland, as we describe below. Film, TV and content originated in Scotland, with intellectual property rights owned in Scotland, provide another layer of value for that creative economy.

Successful projects from Scotland have the potential to launch and sustain careers for Scotland-based talent, generating ongoing revenue for both rights holders and talent involved in the production. They increase the economic sustainability of Scotland's content-creating companies, helping them generate more jobs and invest in further creative research and development. The entrepreneurial spirit of Scotland's film

and screen sectors, where independent production companies play a critical role, is valued by Screen Scotland.

Films and TV from Scotland are also more likely to see Scotland-based talent in senior production roles, cast onscreen and working as part of the crew, and the worldwide distribution of Scottish films and TV gives voice and authentic representation to Scotland's talented, diverse storytellers and cultures on the global stage.

This section of our strategy outlines how we intend to deliver our role in the development of films, TV, screen content and talent based in Scotland.

Developing Feature Films & Film Talent

Independent feature films and short films from Scotland, the majority of which were developed and produced with Screen Scotland editorial support and funding, now regularly debut at Cannes, Venice, Sundance, London, Telluride, Berlin and Toronto, as well as Glasgow and Edinburgh film festivals. Many have gone on to enjoy successful runs in cinemas, at home and abroad.

However, globally, the commercial model for indie films is under significant pressure. Screen Scotland proposes to address this by targeting our film development and production funding towards compelling, original projects of the necessary quality to succeed in attracting film production finance, and audiences.



Aftersun
Courtesy of MUBI
Directed and written by Charlotte Wells



GIRL
Courtesy of barry crerar
Directed and written by Adura Onashile



The Outrun
Courtesy of Brock Media
Directed by Nora Fingscheidt, written by Amy Liptrot



Out of Darkness

Courtesy of Escape Plan Productions.

Directed by Andrew Cumming, written by Ruth Greenberg

Feature films from Scotland

We aim to support Scotland-based talent to develop ambitious and universally resonant work.

Film & Film Talent Goals:

- Prioritise projects that provide opportunities for Scotland-based writers and directors.
- Creating opportunities across every film production we fund for emerging Scotland-based producers.
- Within fund criteria, apply funding strategically in support of independent film making from Scotland.
- Provide creative and strategic support throughout the editorial process from development, through production, and onto distribution.
- Support Scottish producers to attract other finance including from international funders and distributors.

Actions:

- Streamline our application and decision-making processes
- Invest higher sums where an independent film from Scotland can demonstrate exceptional need and/or significant opportunity, which may mean that we support fewer films at a higher level of investment in some years
- Support the development of more writer and director teams where at least one individual is Scotland-based
- Be prepared to commit funding (subject to pre-conditions being met) in support of Scottish independent feature films before other finance is confirmed.



Electric Malady
Courtesy of Aconite Productions.
Directed by Marie Lidén

Opportunities

Recognising that talent is universal but opportunity is not, Screen Scotland will support equality of opportunity and diversity of voice in the Scottish screen sector's domestic output.

Film & Film Talent Goals:

- Continuously developing and adopting EDI programmes, such as the BFI's Diversity Standards
- Supporting short film and talent schemes that open doors to Scotland-based filmmakers whatever their background
- Supporting initiatives that help to discover, develop and champion new and experienced writing talent based in Scotland.

Actions:

- Strengthen the talent progression journey for Scotland-based filmmakers through the introduction of a new scripted short film initiative that enables the production of two or three higher budget short films (animated or live action) of ambition from Scotland each year, building on pathways established under [Little Pictures](#), [Sharp Shorts](#), and [First Features](#).
- Restate that writers based in Scotland with a track record in production may directly and independently apply for development awards.
- Expand Screen Scotland's film school bursaries to enable Scotland-based talent to attend leading international film schools where these are most appropriate.
- Work with partners to develop 'Film and Screen' as an expressive arts subject in Scotland's schools, more details in the [education section](#) below.



Jonathan Mullen interview – *Working Differently*
Courtesy of The Portal Studios and Blazing Griffin Pictures
Directed by Hannah Currie

Career Development

Recognising that a career as an independent film producer is difficult to sustain economically, except in the most exceptional of cases. We will encourage film producers to diversify their skills, contacts and slates, exploring other forms of content production, such as HETV drama, alongside their feature slate.

Actions:

- Sustain the **Film FastTrack** initiative, which pays producer participants an annual stipend in addition to providing the training and business support offered through the programme.
- Ensure appropriate contributions towards producer fees within development awards, alongside appropriate writers fees.
- Require a Scotland-based producer on every feature film we support with a production award.

Developing Feature Documentary Films & Talent

Scotland's strength in documentary is recognised in the independent cinema and festival space, not only for its high quality but for the deep-rooted international relationships and connections that this sector has built over time.

Screen Scotland sees both the cultural and economic value in supporting documentary companies and makers, and while the TV landscape is increasingly challenging, feature-length documentaries and high-quality series on streaming platforms are a growth opportunity.

Feature Documentary Goals:

- Invest in the development of feature length documentaries, with a particular focus on ideas of scale and ambition with the ability to win through to festivals, audiences and awards.
- Support development opportunities for filmmakers as well as their projects, such as Doc Scene.
- Amplify Scotland's documentary presence at key markets and support Scotland-based programme and film makers seeking to attend to prepare in advance.
- Build broadcasters and platforms confidence in directors based in Scotland.

Actions:

- Engage with IDFA, CPH Dox, Cannes Docs, Sheffield, and Hot Docs to drive Scottish participation in those festivals.
- Finance development projects that provide opportunities to emergent documentarians, as well as established figures.
- Be open to investing higher sums where a documentary feature from Scotland can demonstrate exceptional need and/or significant opportunity, this may mean that we support fewer documentary films at a higher level of investment over a given period.
- Through our involvement in international markets and festivals establish working relationships with international funds, and foundations focused on documentary making.

Scripted & Unscripted TV

TV remains a core part of Scotland's screen sector, and Scottish audiences watch the most of TV of any UK nation, an average of nearly 5 hours of content daily in 2022.

However, viewing patterns are changing, and online platforms, social media and user generated content all now compete with linear TV for viewers.

Scotland's long-established strengths in factual TV, drama, comedy and documentary are accompanied by recognised expertise in both factual-entertainment and entertainment formats. Across all genres, Scotland's distance from commissioners, financiers and distributors impacts our position in international markets.

The Rig, courtesy of Amazon Studios.

Directed by John Strickland, written by David Macpherson

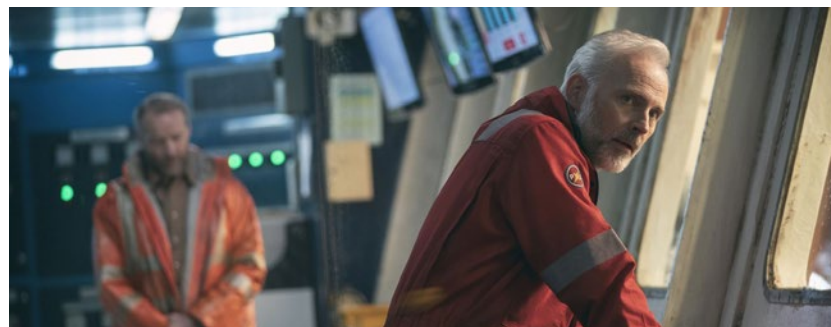
One Day Courtesy of Netflix.

Directed by Molly Manners, Luke Snellin, John Hardwick, Kate Hewitt. Written by David Nicholls,

Nicole Taylor, Mollie Goodfellow, Bijan Sheibani, Anna Jordan, Vinay Patel

Screw, courtesy of Channel 4

Written by Rob Williams, Karla Crome, Roanne Bardsley, produced by Sarah Brown, Rob Williams, Brian Kaczynski





The Wedding
 Courtesy of Create Everything

Directed by Stewart KyaSimire, Manu Kurewa, Eubha Akilade, Morayo Akande
 Written by Lorna King, Titana Muthui (Mentored by Lorna King), Manu Kurewa, Eilidh Akilade, Eubha Akilade, Morayo Akande, Mara The Storyteller

Public Service Broadcasting

UK Public Service Broadcasters (PSBs) are likely to remain the core source of finance for most production in Scotland across the life of this Strategy, PSB-commissioned content increased from **£196.6 million to £223.3 million GVA in Scotland between 2019 and 2021.**

UK PSBs, particularly the BBC and Channel 4, exist in a highly regulated world, with essential quotas and public purposes that mandate and manage their commissioning decisions, to ensure that they deliver for all the UK. How they meet those obligations varies from broadcaster to broadcaster.

While Screen Scotland values and supports all forms of production activity in Scotland, we are clear that production that comes from within Scotland delivers deeper value to Scotland's creative economy, driving

longer term economic sustainability and job creation. Scottish-originated stories also give our diverse voices and communities a place on the world stage and allow us to see ourselves reflected and represented authentically in our national media.

Screen Scotland will press for regulatory intervention in this context, as part of our key role as advocates for the screen sector. As part of our policy agenda across the years to 2023/31 we will press for intellectual property ownership to be part of any Ofcom measure of what qualifies a production as 'Scottish' for their PSB 'out of England' quotas.

The UK PSB system is also poised for further regulatory and market change. As a result of technological changes and shifts in audience habits the BBC and Channel 4 are both migrating to non-linear schedules. This is expected to result in fewer, larger,

commissions as the importance of the daily 'schedule' of programmes becomes less of a priority for broadcasters and viewers.

Meanwhile, as advertising revenues and the BBC's Licence Fee reduce in value, the PSBs are increasingly looking to generate revenue from their own IP ownership via in-house production. This is a significant threat to Scotland's thriving independent production companies, and one that can only be addressed through regulatory intervention.

In this context, the ownership of intellectual property rights and the commercialisation of those rights is ever more vital to any creative producer's survival.

The Buccaneers
Courtesy of Apple TV
Directed by Susanna White, written by Katherine Jakeways



The Global Market

While the UK market and the PSBs in particular, will remain critically important to Scotland's screen sector, the global market is expanding and offers significant opportunities across multiple genres for companies with compelling ideas and the recognised capacity to deliver. Scotland's TV producers have seen greater success in winning high value commissions from both PSBs and streamers in recent years, but a more consistent pipeline of ambitious projects coming from Scotland remains a core aim for both the sector and Screen Scotland. Strong companies with talented, skilled individuals are a pre-requisite, and our business development strategy to support these outcomes is outlined further below.

The key challenge that Screen Scotland seeks to address is the need for Scotland-based producers to make higher profile, higher impact work in the context both of ever smaller UK broadcaster tariffs/ commissioning opportunities and expanding global markets.

TV Production Goals:

- Helping production businesses that are substantively based or head-quartered in Scotland to grow, with a focus on companies developing projects of scale and ambition, that warrant higher budgets and can de-liver long running and returning commissions.
- Supporting Scotland-based start-ups, emergent producers and business looking to establish a long-term presence within Scotland.
- Encouraging and supporting Scotland-based producers to seek international partners and finance, and pursuing corporate finance.
- Using partnership agreements with broadcasters to build their knowledge of and confidence in Scotland head-quartered production companies, producers, writers, directors, crew and post-production facilities.

Actions:

- Continue to develop Scotland based talent in priority genres such as drama and entertainment development and production through FormatLab and similar initiatives.
- Engage with the PSBs, Ofcom, the UK and Scottish Governments and Parliaments to press for intellectual property ownership to be part of any Ofcom measure of what qualifies a production as 'Scottish'.
- Advocate for Scotland-based producers, writers, directors, production companies and crews to be the primary means by which the UK PSBs meet their Scottish quotas.

In the [Advocacy & Policy](#) section, we set out more details around how we will seek to engage with the UK PSBs, as well as Ofcom to ensure adequate and effective quotas for both independent production, and production from Scotland are maintained and improved to support the sustainability and growth of Scotland's independent production companies across genres.

Animation

Scotland has a cluster of successful animation companies working across film, TV, interactive/games, branded content, live events and commercials. They are organised collectively under the Animation Scotland banner, and work together to showcase, represent and develop the Scottish animation industry, both at home and internationally.

Screen Scotland sees significant scope for growth in Scotland's animation capacity over the coming years.

Animation Goals:

- Enable Scotland-based animators to win business in overseas markets, with a particular focus on the global animation studios, projects of scale and original IP
- Work to ensure emergent animation filmmakers are supported through new talent development programmes, such as Short Circuit and Little Pictures, and skills development initiatives, such as TRC's RESET programme
- Encourage skills development and commercial growth.

Actions:

- Review our support for related sectors such as VFX to support skills development and sector growth.
- Fund animation projects that meet our funding criteria through development and production for film and television.
- Support Animation Scotland's collective efforts to win inward investment business from overseas studios and production partners.
- Work with the Move Summit, and other animation industry focused events in Scotland to ensure a strong showcase for the best work from Scotland and to draw animation professionals from around the world to Scotland to share knowledge and experience and built partnerships.

Short form content produced for online and social platforms

Content creators and production companies are increasingly finding audiences for their work, and revenue for their businesses, out with traditional broadcasting structures. As broadcaster budgets come under increasing pressure, branded content has offered screen professionals another source of finance, and

fantastic creative partners, for their work. User-generated content that is then monetised online on YouTube, TikTok or other platforms is seen by many people as where they will tell their stories and earn a living.

Actions:

- Explore how we develop the expertise to engage in these areas.



Dawn of the Phyrexian Invasion, courtesy of Axis Studios.
Directed by Jon Yeo



A Bear Named Wojtek
Courtesy of Filmorgraf and The Illuminated Film Company
Directed by Iain Gardner, written by Wojciech Lepianka

A photograph of two men with mustaches, smiling and looking towards the right. They are in a room with a wall covered in graffiti. The lighting is warm and slightly dim. The man on the left has longer hair and a beard, while the man on the right has shorter hair and a mustache.

／ ATTRACTING INBOUND PRODUCTION

Scotland has transformed its offer to incoming productions since Screen Scotland's establishment.

This has led to a significant increase in the volume and scale of large budget productions locating in Scotland, and the levels of Scottish participation in these, with the total value of film and HETV production activity in Scotland more than doubling between 2019 and 2021.

However, global competition for those productions remains fierce. Scotland, like every other part of the UK, must continue to work hard to attract productions away from global centres such as London. Scotland must have the financial capacity to compete internationally. Production incentives across the globe are ramping up and Screen Scotland's Production Growth Fund, even coupled with the UK creative sector tax reliefs, needs to be competitive for productions of scale, in a global context where budgets and costs are rising.

Achieving our economic ambitions by end 2030/31 means Scotland needs to attract more inward investment films and series, particularly 'resident' inward-investment HETV series that return across multiple seasons, driving talent development and sustaining long-term economic growth, as *Outlander* has. A regular pipeline of work also builds confidence within the sector which, in turn, allows companies to invest in equipment, infrastructure and training opportunities.

Tetris courtesy of Apple TV
Directed by Jon S. Baird, written by Noah Pink



Good Omens 2, courtesy of Prime Video and Mark Mainz
Directed by Douglas Mackinnon, written by Neil Gaiman, John Finnemore

Scotland's Growing Capacity

A growing cluster of stages, build spaces and production offices now serve the needs of productions of all genres and scales, enabling Scotland to transition from a locations-based offer to a mix of location and studio filming with an increasing number of 'resident' productions working with Scotland-based crew across multiple series of global hits.

Scotland's low carbon electricity supply, 87.8% (2021) of the electricity that Scotland generates is from low carbon sources, means that every project that shoots here has a head start in reducing its climate impact.

Commercial and public investment in studios, advocacy to production clients from Screen Scotland and industry, coupled with recognition from local authorities of the value of hosting productions, have all contributed to Scotland's newly enhanced offer as a production destination.

The Screen Commission

A key element of our ongoing strategy to attract inbound production and inward investment to Scotland is our national Screen Commission which sits within Screen Scotland. The Screen Commission's mission is to attract and facilitate all productions shooting in Scotland, ensuring that projects that film here have access to the locations, crew, suppliers, facilities and the support they need, while also leaving with a positive impression of our sector and the opportunities it provides. Their aim is always to promote working with Scotland-based talent and crew.

The Screen Commission works with the British Film Commission and a network of partners across Scotland that includes Scotland's local screen offices and film commissioners, Scotland's studio operators, facilities and other service providers, Visit Scotland, Events Scotland, the National Trust for Scotland, Historic Environment Scotland, and other national bodies, to both win productions for Scotland and ensure they have the best experience of filming here.

Our funding package, locations, and infrastructure, combined with a broad and ever-deepening local talent base across all departments and our ability to work with the even wider talent pool across the UK, mean that Scotland's offer to incoming productions is strong.

Combined with our phenomenal quality of life, world-famous hospitality industry, legendary golf courses, and the strides Scotland is making to reduce carbon emissions, Scotland's offer to inward investment productions is strong.

In addition to our infrastructural offer, the versatility of our stunning natural and built environments is now well established, with **Scotland regularly doubling for US locations and cities, and for Russia, Norway, Japan, France, Gotham, London/England**, and more, across a range of periods, past, present, and future, even a long time ago, in a galaxy far, far away.



The Production Growth Fund

Screen Scotland's funding plays a key role in attracting inbound productions. The Scottish Government supported Production Growth Fund (PGF) was designed with the aim of drawing large-scale film and TV to Scotland, creating employment opportunities for crew, encouraging the use of Scottish production facilities, and supporting skills progression and talent development.

The PGF's impact comes from its requirement that supported productions demonstrate how they deliver direct and significant economic benefits to Scotland's screen sector. Since its launch, we've supported 27 productions through this fund. The average return on investment on PGF awards across the last three financial periods (2020/21 – 2022/23) was 23:1 against the value of PGF support.

Dead Shot, courtesy of Sky.
Directed by Zev Berman, written by Anna Reid

Growth Areas

A key area of potential growth is in the digital screen sector. At present post and visual effects (VFX) work does not come to Scotland in significant scale, largely because Scotland-based directing and editing talent do not yet regularly drive those productions. There are also structural issues with the UK creative sector tax reliefs, the 80% cap on UK qualifying spend often sees post and VFX work taking place out with the UK.

Attracting Production Goals:

- Grow Scotland's share of global, inward investment film and HETV production.
- Increase the depth and range of Scotland's skilled crew, working with funded productions, and our partners in the public and private sectors.
- Deliver internationally competitive production attraction incentives, ensuring Scotland is in a competitive position within the UK, and monitoring the screen industry's global incentives.
- Ensure the decision makers of highend film and TV productions within the platforms and studios are up to date on Scotland's offer and are confident that Scotland can deliver as a home for their productions This requires a sustained ongoing relationship with the streamers, film majors and the producers who deliver for them. It involves working internationally as well as with their UK based representatives.
- Work with partners such as the British Film Commission, Visit Scotland, the Scottish and UK Government's international offices and teams, to market Scotland as a film-friendly, production destination, building a wider understanding of Scotland's rich and diverse built and natural environments, its studios, crews and facilities.
- Ensure that all inward investment projects of scale supported by Screen Scotland contribute legacy outcomes within Scotland, developing crew skills, above the line talent, or infrastructure.

Actions:

- Advocate for the continuation and extension of the UK Government tax credit schemes for screen production that have been instrumental in attracting productions from across the world to film in the UK and in Scotland.
- Support the development of more studios of a higher standard in Scotland, prioritising conversions rather than newbuild spaces, due to their lower carbon impact, and focussing on studio infrastructure projects that will spread the economic benefits of the screen sector across Scotland.
- Advocate for internationally competitive production attraction incentives, ensuring Scotland is in a competitive position within the UK, and monitoring the screen industry's global incentives.
- Secure new market focused online resources to market Scotland, and to respond to production enquiries at pace and with the most up-to-date and complete information possible.
- Share knowledge and best practice between Scotland's local screen commissioners, location scouts and council officials, and delivering the knowledge and research to make the economic case for film production at a granular level in our towns, cities and landscape.
- Commit to a wider scoping exercise and consultation with industry on where Scotland should position itself. This work will aim to collaborate with post production, VFX, animation and interactive/ games companies to design a roadmap to grow the digital screen economy.

BUSINESS GROWTH

A large industrial studio set, likely a film or television production facility. The scene is dimly lit, with a prominent red car in the foreground. The background features a complex structure of metal trusses and scaffolding, typical of a studio environment. A large, glowing yellow lightning bolt graphic is visible on a screen or wall in the background. Several people are visible in the scene, some standing near the car and others near the lighting equipment. The overall atmosphere is one of a busy, professional production environment.

Scotland has a vibrant and growing production and post-production sector, and an expanding supply chain of facilities and hire companies servicing the growth in production in Scotland.

The future success and commercial sustainability of Scotland's screen sector depends both on a strong pipeline of talent and a thriving ecosystem of sustainable businesses across production and the wider supply chain, including cinema and film festival exhibition.

Courtesy of FirstStage Studios

Future Growth

We recognise that it is entrepreneurial people that generate the ideas and opportunities that drive screen sector businesses, and that business development and talent development are interdependent. Screen Scotland has a role in ensuring that innovation and entrepreneurship is supported and driven forward to achieve our shared goals for the screen sector.

As noted above, Screen Scotland has a priority focus on expanding Scotland-based representation on our PSB channels, improving authentic reflection of Scottish audiences and contributing more meaningfully to our sustainable creative economy. We therefore seek more production companies of scale and ambition from Scotland operating across multiple genres and in international markets.

We also want to see the expansion in Scotland-based production stimulate growth in Scotland's post-production, VFX and virtual production and the wider supply chain. In line with the approach taken by the BFI, and given the increasing overlap in skills and technology, Screen Scotland, in conversation with Creative Scotland colleagues, the Scottish Government, and relevant stakeholders, will consider whether interactive/gaming should be considered part of the screen industries and brought within the remit of Screen Scotland.

All these opportunities have the potential to create high quality jobs in Scotland, and now is the time to support the further development of creatively strong and strategically robust businesses to capitalise on the current expansion of these markets.

Currently, however, business development support for screen companies across Scotland's public sector agencies is too fragmented and inconsistent. Screen Scotland will continue to take a more active role up until 2030/31, to ensure that screen businesses can access support, when they need it.



BAFTA Scotland Award 2023
Credit: Carlo Paloni/BAFTA via Getty Images



Courtesy of Edinburgh TV Festival
Credit: Shutterstock for Edinburgh TV Festival

Business & Market Development Goals:

- Expand and improve the support available to screen companies across the supply chain, making industry leading business advice accessible.
- Work with the BFI to develop and deliver business development interventions that address the context of Scotland's film and screen sectors.
- Deliver increased levels of our broadcast funding programmes to market focused projects and goal oriented slate development for Scotland head-quartered production companies, with an emphasis on development for international markets.
- Secure further Public Service Broadcaster engagement on talent, skills and business development initiatives, while advocating for commissioning practices that effectively contribute to the growth of Scotland's creative economy.
- Agree formal and strategic 'Memoranda of Agreement' arrangements with more broadcasters and platform partners across the years to 2030.
- Strong creative dialogue between Scotland's broad cultural sectors and our film and television producers.
- Scotland-based producers and companies have access to key international market opportunities at festivals and industry events.
- Our cinema exhibition and film festivals sector are resilient and able to respond to sectoral changes as they arise.

Actions:

- Continue to invest in sector/market focused talent development initiatives recognising that business development in the screen production sector is often best achieved through the development of key, business winning, individuals.
- Foster connections between and across Scotland's creative and cultural sectors, and platforms that enable those connections on an international level such as the successful Screen Fringe initiative.
- Deliver increased levels of market preparation advice and on-the-ground support at international festivals and markets for Scotland-based film and TV makers to support their international business development.
- Continue to work through the BBC/Creative Scotland/Screen Scotland Memorandum of Understanding (renewed for a further three years at the end of 2022) to enable the collaborative development and delivery of a range of flexible business development/supplier development initiatives.
- Coordinate with partners across the business/enterprise support landscape in Scotland – including Scottish Enterprise, HIE, SOSE, Business Gateway and the Scottish National Investment Bank – to identify ways to highlight and improve the support available to screen companies.
- Review opportunities across the wider supply chain, and work with partners in industry to build capacity in key areas, including VFX and post-production.
- Support not-for-profit screen sector organisations to access tailored business resilience and development support designed to increase the range and sustainability of their income sources.
- Refresh Screen Scotland's sector-wide business development support, tendering for an externally delivered programme of events and expert support that enables collaboration and the sharing of knowledge and experience between Scottish screen businesses.
- Explore, in conversation with relevant partners, whether to bring gaming within the remit of Screen Scotland.

SKILLS



Scotland's recent success in growing the volume and value of production has been transformational for our screen sector, bringing wide benefits to Scotland's economy and our cultural landscape.

This growth has also meant increased need for skilled crew and talent at all levels, to meet the growing demand across the industry.

Screen Scotland and its sector and industry partners have responded to this opportunity by significantly increasing the resources invested in skills and on-the-job production training across the last five years. All productions receiving Screen Scotland funding are required to ensure training provisions are an essential element on every production. Initiatives such as the highly regarded *Screen NETS* (new entrants training) scheme and the *Outlander Training Programme*, a partnership with Sony/Starz, sit beside a broader suite of training programmes that are designed to be co-funded by industry and delivered by the partners in Scotland's Skills Training Alliance (STA), which includes TRC, NFTS Scotland, BECTU Vision and Film City Futures.

Lighting Trainee, Courtesy of BECTU Vision

Working with the STA's members, the BFI, the Scottish Government and Local Authorities, Screen Scotland has leveraged its production and inward investment funding to significantly increase the range, volume and quality of training opportunities available across Scotland. Across the period from 2018 to the summer of 2023, 2,091 trainees were supported in the development of their careers by Screen Scotland, many through work-based training.

In 2023, Screen Scotland became a BFI Skills Cluster, securing a further £3m across the coming years to augment our work with local industry, education and training providers, and other screen organisations across the UK, to coordinate skills and training. The BFI Cluster funding has been used to breakdown geographical barriers (Stornoway Training Programme) and prioritised technology (Virtual Production Fellowship and Reset: VFX and Animation Training Programme). The 3-year funding commitment will increase our expertise and reach in these areas to attract talent from across the country.

However, there is always more to be done, and with global competition stronger now than ever, Screen Scotland has a vital role in building meaningful relationships with the industry to secure production activity and to ensure training provisions are an essential element on every production as we mainstream sustainable practices across all productions.

Addressing the diversity of the future workforce can be achieved by advocating and adopting better, more flexible working practices in the industry, and being more accessible at an earlier stage to appeal to under represented groups.

If Scotland is to achieve the level of growth that we anticipate, we must work with the Scottish and UK Governments, and other relevant partners, to address barriers and develop a skills and training system that can meet the industry needs and support the creation of high-quality jobs in Scotland.



“ Addressing the diversity of the future workforce can be achieved by advocating and adopting better, more flexible working practices in the industry.”

Building a pipeline from school onwards

Screen Scotland will support development of improved pathways from education to industry, as well as and community-based and non-formal film and screen programmes. Engagement with local communities is essential for new entrants but also helps to provide a stepping stone for skilled individuals wishing to make a career change or transition into the screen sector as we embrace portfolio careers.

Industry incubator

Screen Scotland proposes an industry incubator programme, in partnership with further and higher education institutions, to take the knowledge skills and experience developed through existing education pathways and ensure an 'industry savvy' capacity in every graduate.

This will:

- improve understanding of real range of jobs and progression pathways across the screen sector
- embed work with FE and HE providers will align courses and signpost as meeting industry demand
- support development and preparedness for training programmes to meet industry demand
- develop a screen training route map
- develop a network for industry use to appropriately access industry skills.

This is the key role of the industry incubator which Screen Scotland intends to pilot using BFI Skills Cluster funding from 2024.

Placement-Based Training

Screen Scotland supports numerous placement-based training programmes such as Outlander, Stornoway, RESET: VFX and Animation and Screen NETS. Screen NETS is a world leader in placement-based training and there will always be a need for this bespoke approach as it is a key selling point to incoming productions alongside Screen Scotland's funding incentives. Continuity of investment in our local training providers is important to allow them to build relationships with the streamers and studios as well as securing succession planning to avoid losing the knowledge acquired from our training managers over the decades.



*An Clò Mòr, Trainee programme.
Credit: Solus Productions/MG ALBA*

Apprenticeships

Largely because of the freelancer-driven and project-based nature of work in the screen sector, there are challenges with the current apprenticeship model being applicable to careers in screen. Screen Scotland has a role in finding a solution to this as we aim to mainstream screen training and will continue to engage with partners on this issue. The knowledge acquired from our placement-based training programmes provides a model that could be adapted by an apprenticeship programme better designed for the screen industry and the industry incubator programme could provide the link to merging these two models.

Continued Professional Development (CPD)

The industry is changing with technology and Scotland has always prided itself on a well-trained, hardworking crew. However, regular engagement with mid-career and senior crew to embrace CPD throughout their careers is essential if Scotland is to stay at the forefront of technology. Forging better relationships with colleagues in the games, theatre and live events sectors must be part of the screen ecosystem to ensure that Scotland's crew base can expand and contract whilst retaining skilled crew.

In addition, CPD will continue to focus on developing Scotland-based above the line talent specifically focusing on the development of producers, directors and writers. Recognising that local talent plays a pivotal role, serving as the most compelling advocates for productions in Scotland, our efforts will be dedicated to further empowering and showcasing these creative professionals.

Innovation

We must equip the workforce with future skills, in areas such as virtual production, VFX and animation, as well as green skills to support more sustainable working practices. Through all of this, we must continue to champion fair work, and position Scotland as a global leader in this respect.

Skills Goals:

- Increase the depth and range of Scotland's skilled crew.
- Continue to ensure that Screen Scotland's production funding decisions leverage work-based training opportunities for Scotland-based crew and trainees, including in HETV which presents the most significant, sustainable opportunity for work-based skills development across roles and grades.
- Continue to develop Screen Scotland's leadership role in skills and training for the sector in Scotland.
- With our industry partners, the BFI and governments, increase the total investment into the skills system for the screen sector, advocating for a genuinely UK wide film and TV production sector approach to skills development.
- Through our work with broadcasters, platforms, studios and training providers, develop and deliver fair, accessible, and inclusive skills and talent development opportunities in Scotland.
- Working with our production partners, ensure that levy contributions are applied to deliver skills development opportunities in Scotland which address the needs of the contributing production and the wider Scottish production sector. We will not prescribe which skills fund these monies should support.
- Deliver high quality work-based training by advocating for and supporting the availability of training managers within production teams.

Actions:

- Appoint a new senior role within Screen Scotland focused on an integrated approach to production and skills delivery to drive forward our skills goals.
- Recognising that existing models of apprenticeship have not delivered the necessary quality, range and volume of apprenticeships for screen production we will seek, as a priority, a solution to the longstanding question of apprenticeships in production, potentially through **the establishment of a national production skills centre, focused on 'below the line skills' for film and television, live events and theatre.**
- Work with colleges and universities to identify opportunities to develop their curricula to adapt to the needs of the industry.
- Raise awareness within schools, colleges and universities of the range of specialist roles within film production and the broader employment opportunities within the Scottish screen sector.
- Continue to advocate for a film school for Scotland that focuses on the creative development of talented individuals based in Scotland with the ambition to produce cinema of international standing from Scotland. The establishment of a Film & Screen Curriculum in Scotland's schools is a vital step towards this goal.



TRC Media: RESET
Credit: TRC Media

EDUCATION

The development of Scotland's future screen sector begins with education.

Education is, long-term, the best route to improve and widen diversity and inclusion across our sector.

We want every child and young person in Scotland to have the opportunity to make or collaborate in the making of a film, programme, or content. We believe talent is everywhere, and creating opportunities for that talent to develop is our priority.

Students at the BAFTA Key Transferrable Skills Day
Courtesy of BAFTA
Credit: Dundee & Angus College, 2023

Formal Education

At present, Scotland's formal school curriculum has limited practical provision in film and screen learning, and the pathways into industry are not clear to children and young people. Recent research found that while **53% of school-leavers are interested in pursuing a career in the film and TV industry**, only 18% believe it is realistic for them, and 71% believe the sector is too difficult to get into unless you're well connected or know someone in the industry¹.

The lack of transparency about the wide variety of roles available, and the skills needed to fill them, does not reflect that film, TV and screen content production in general can provide a long and rewarding career in a range of disciplines that many already practice in other industries. It can also keep screen production at a distance, impacting on perceived accessibility and inclusion.

Similarly, Higher and Further Education courses are not always well suited to industry needs², and effective models for work-based learning are difficult in a sector that relies on freelance labour. The current lack of formal educational provision during school years means that Scotland's young people are less able to use film and screen as an art form to express themselves as creative individuals, less able to appreciate, analyse, and interrogate, screen content, and less able to benefit from the wider practical and soft skills that screen education could teach them.

We want every child and young person in Scotland to have the opportunity to make a film or programme during their school years. Only by doing this will they feel filmmaking is within their reach, and something they could be involved in either as creative practice or a career. It is how we will discover and develop our talented and skilled people, and how they might discover and begin to realise their potential as filmmakers. For this, we need film and screen to be embedded into the Curriculum as an expressive art form.

Working with the Scottish Government, Education Scotland, the SQA, and screen education specialists across Scotland, Screen Scotland has developed a [Draft Film and Screen Curriculum for Scotland](#). To test the efficacy of this Draft Curriculum, Screen Scotland also developed, funded, and delivered a Screen Educator in Residence Programme, placing experienced screen educators in schools in local authority areas across the country. This helped ensure the Draft Curriculum meets the needs of education bodies, teachers and pupils.

This new pilot film and screen curriculum is a key first step in the delivery of film and screen as an expressive art within the broader Scottish Curriculum. We see this outcome as fundamental to the development of our skills base and the discovery and development of talent, key elements in the growth of the sector. The curriculum also underpins our work to widen EDI within screen, by introducing people to it at a young age and demystifying the sector. Participation in film production as an expressive art at school breaks down some of the barriers and increases the likelihood of young people from all backgrounds entering the work force considering it as a viable career.

¹ [Lights, camera, action: school leavers want to work in film & TV industry](#)

² [BFI Skills Review 2022 | British Film Institute](#)

Non-formal Education

The non-formal sector of film and screen education, including screen access centres and community programmes, is enormously valuable in bringing people into the sector. It requires further development to establish clear pathways for children and young people who will study film and screen in school, to have access to high-quality participatory opportunities outside of school. Equitable opportunity across Scotland will be a focus of future work in this area, with some areas currently well-served and others less so. As well as providing for children and young people, non-formal education creates pathways for adult learners to engage with film and screen education.

Screen education allows for a deeper engagement with film and TV content, its meaning, and method of production, by nurturing an understanding of its value as an artform. It encourages creative thinking, participation, and personal expression. It also supports positive educational outcomes by developing soft or meta skills and connections across a wide range of subject areas and disciplines. It is the essential means by which we can develop audiences, our talent and the screen workforce of the future.





BECTU Vision
Courtesy of BECTU Vision

Further & Higher Education

Further and higher education courses are not always aligned to industry practice and rarely cover the full range of potential roles in the sector. The connections across formal, non-formal and tertiary education are often under-developed and pathways are unclear. We will work in close partnership with Screen Scotland colleagues to ensure film and screen education links seamlessly to skills development and industry opportunities. We will work with our colleagues to connect the formal and non-formal education system with tertiary education and industry to support the development of clear and accessible pathways into the sector. We will support returning learners and lifelong learners in their ambitions, through both formal and non-formal routes, into screen education to develop their creativity and skills. We will continue our work with partners old and new on specific programmes to increase diversity in the screen workforce and we will work to encourage new voices to enter the sector.

Education Goals:

- Deliver film and screen learning, as an expressive art, for all Scotland's children, from age three to age 18.
- Leading the development of non-formal and informal film and screen education practice through equitable engagement with organisations delivering participatory film and screen activities.
- With our support and engagement, Scotland's colleges and universities identify opportunities to develop their curricula to adapt to the needs of the industry, and to develop offerings which align with Screen Scotland's ambitions for the sector.
- The BFI Academy in Scotland continues to be delivered across Scotland, sharing the benefits and value of film and screen activity as a beneficial participatory activity with or without career focus.
- The establishment of a Film & Screen Curriculum in Scotland's schools supports the delivery of a film school for Scotland focused on the creative development of talented individuals based in Scotland with the ambition to produce cinema of international standing from Scotland.

Actions:

- Continuing to lead in the development and testing of the pilot Film and Screen Curriculum for Scotland, alongside our partners across Scotland, including Education Scotland.
- Develop strategic partnerships with other public bodies to ensure all film and screen education in Scotland is designed and delivered effectively, including development of training and qualifications for schoolteachers and film and screen educators in all contexts.
- Support the non-formal screen education sector to secure greater connectivity with formal education, working towards wider coverage of film access provision across Scotland, in Gaelic as well as English.



Brae Schools Stopmotion Workshop
Credit: Dave Donaldson



Forthill Primary Schools Stopmotion Workshop
Credit: Paul Reid

AUDIENCES, CINEMA EXHIBITION & FESTIVALS

Audiences across Scotland should be able to access and enjoy a diverse range of screen content.

Scottish films and TV should find the widest possible audience at home, and in cinemas and screens around the world.

Film and TV bring people together, whether in cinemas, at festivals, watching at home or on devices. Engagement generates revenue, sustains careers, creates and strengthens communities, enriches our culture, helps us understand our own and others' place and purpose and fires our collective imagination. It can inform and spark engagement around the most pressing issues of our times, such as the climate crisis and global inequality.

Courtesy of SQIFF (Scottish Queer International Film Festival)
Credit: Tiu Makkonen

Cinema Exhibition

A cornerstone of our audience development approach is to build a sustainable and connected network of cinemas, festivals, platforms, and events across Scotland that audiences can use to access films and TV that are relevant, engaging and inspiring.

Cinema exhibition and film festivals makes a meaningful contribution to our economy. In 2019 (the last year before the impacts of the COVID-19 pandemic were felt), the GVA of cinema exhibition and film festivals in Scotland was £88.9m. In 2021, largely because of COVID-19, figures were reduced to £41.9m, but are recovering year on year.

The economic and environmental sustainability of cinema exhibition is key for the industry and our culture. The sector was hit hard by the pandemic and while recovery, funded by the Scottish Government through Screen Scotland's Independent Cinema Recovery Funds, has been consistent, the cost-of-living crisis and inflation continue to affect the sector. On top of this audiences have greater options than ever in our attention and experience economy, both in-person and online.

How audience-facing organisations in Scotland deal with these challenges and opportunities will be key to engaging future audiences and evidencing that will be a priority criterion for assessing our support,

as demands on that support remain high.

Cinema exhibition remains a powerful platform for film viewing, it remains a key part of the value chain for independent films, it raises awareness, and signals prestige. Ensuring that the cinema experience remains vital, engaging, evolving is a key priority as the sector continues to rebuild.

Clarity of purpose is vital. We will support organisations that have a clear vision, ambitious aims and, crucially, achieve audience impact. Organisations will need to be valued by their communities, growing and responding to their audience in dialogue with that community.

A healthy, thriving exhibition sector will provide a home to diverse programmes that celebrate and showcase Scottish stories and films from the UK and internationally, providing audiences with a rich cultural experience and acting as hubs that help build communities, both geographic and demographic.

There are still parts of Scotland without easy access to a cinema, and others in which the diversity of the offer is limited to the commercial multiplex. We will work with partners to ensure the important role played by community owned and run cinemas, touring cinema operations, multi-arts spaces

and film clubs is recognised and supported. By mapping this landscape and ensuring there is a network of provision across Scotland we will support the sector to reach audiences, to platform work from Scotland and elsewhere, and to inspire new talent across the country.

We know that in 2019, visiting the cinema was the most popular type of cultural attendance in Scotland, with 58% of [Scottish Household Survey](#) respondents having been to the cinema in the last 12 months. However, we know that there are still parts of Scotland without easy access to a cinema, and others in which the diversity of the offer is limited. Screen Scotland is clear that we must continue to advocate for, and support, cinemas, particularly cinemas that offer a wide contextualised programme, community and independently owned and run cinemas, touring cinema operations, multi-arts spaces and film clubs. These spaces provide not just cultural and economic benefits, but social, health and wellbeing, and educational benefits to the communities they serve. Maintaining this provision and using it to inspire a new generation of screen talent across Scotland, is key to our role.

“ ...visiting the cinema was the most popular type of cultural attendance in Scotland.”

Film Festivals

Scotland's film festivals contribute to the cultural fabric of the nation by showcasing a diverse range of films from national and international filmmakers. They provide exposure to different cultures, ideas, and perspectives, fostering cultural exchange and understanding.

Our key festivals also serve as a platform for Scottish filmmakers, helping to promote Scottish cinema both within the country and on an international stage. They offer programmes of development for aspiring filmmakers and facilitate networking among industry professionals, enabling collaborations and partnerships. They provide opportunities for emerging filmmaking talent to showcase their work, gain recognition, and potentially attract investors and collaborators, as well as exhibition talent to develop their profile, skills, practice, and career.

The wider network of festivals engages local communities, underserved audiences, and communities of interest, bringing people together, fostering connection and boosting local economies. They offer a window into Scotland's screen industries, building interest in filmmaking, film exhibition and related careers.



Alan Cumming at My Old School Red Carpet
Courtesy of Glasgow Film Festival
Photo credit: Eoin Carey



Distribution

Ensuring that Scottish films reach the widest national and international audience depends on effective distribution. Scotland's distribution sector is small but there's a growing understanding that local market knowledge of Scottish exhibitors and audiences provides a boost to titles seeking to make an impact.

We will refocus our support for distribution of Scottish film (films owned by and made by Scotland-based talent and companies). This support will be scaled according to prospective impact and tailored to context. Early dialogue with producers will be encouraged to maximise opportunities to exploit the film, engage audiences and achieve a high level of awareness. We will also support Scottish distributors to develop their business, define their offer and become sustainable operations.

TV & Streaming Audiences

Screen Scotland supports film and TV programmes that are broadcast and streamed across the world. Screen Scotland backed TV dramas such as *The Cry*, *Elizabeth is Missing*, *The Rig*, *Tetris* and *Good Omens* have reached audiences in multiple territories.

In the years to 2030/31, we will focus on supporting Scotland-made content that has the potential to reach international audiences through traditional broadcast or streaming. This approach will help Scottish businesses to maximise the potential of international markets and ensure that high-quality work created in Scotland is widely showcased and enjoyed globally, promoting Scotland's diverse voices and stories on the world stage.

Audience Development Goals:

- Cinemas, festivals and other exhibitors that show, share, explore and celebrate screen culture, providing an inclusive environment, engaging with underserved and underrepresented audiences are valued and shaped by the communities they serve across Scotland.
- The needs of the exhibition and distribution sectors are addressed as part of our wider skills and business development work.
- Scotland's distributors continue to develop, in the ongoing context of changing audience behaviour.
- The exhibition sector's ambitions to achieve net zero are adequately supported, in alignment with national policy.
- Broadcasters and streaming platforms maximise the audience reach of both film from Scotland, and TV Scottish content.
- Organisations that create and deliver talent development opportunities at all experience levels within the exhibition sector are supported to grow the sector's creative and financial success, supporting long-term sustainability and resilience.

Actions:

- Explore new industry initiatives that raise the profile of Scottish film within the domestic market, including; showcasing new films made in Scotland through events and digital resources for exhibitors; supporting audience research; and targeted initiatives around areas of opportunity including engaging young people and audiences for unscripted work.
- Work with the National Library of Scotland's Moving Image Archive to widen access to and use of Scotland's screen archive and promote Scotland's screen heritage.
- Align Screen Scotland and Creative Scotland support for Artists Film and Moving Image, ensuring clarity around opportunities for support and strategic priorities for artists, filmmakers, and the sector.
- Work with partners to develop targeted support for training within Scotland's exhibition sector, including; entry-level opportunities; in work training; mid-career development; and leadership support.
- Work with partners in Scotland such as Film Hub Scotland and Regional Screen Scotland and UK partners such as Cinema For All to integrate support for the growth and resilience of exhibition networks in areas of low provision and low population density.
- Relaunch the Distribution Fund, adapting to the changing industry to support effective, targeted distribution ensuring Scottish film is visible, available and appealing to domestic audiences, maximising income generation where possible.
- Work to improve the financial and environmental sustainability of the exhibition sector by supporting innovation, and by putting in place the foundations to help the achieve net zero providing the triple benefit of; reducing impact, waste, and emissions; lowering overheads; and improved customers experience.



Hippfest
Courtesy of Hippodrome Silent Film Festival (Falkirk Council)
Photo credit: Tom Duffin

／ ADVOCACY & POLICY

Screen Scotland actively embraces its role as an advocate for the development, growth and sustainability, in both economic and environmental senses, of Scotland's film and television sectors, the creativity of Scotland's talented film and TV programme makers, and the quality of Scotland's crews, its locations and infrastructure.



Former Cabinet Secretary for Wellbeing Economy, Fair Work and Energy Neil Gray, David Smith (Director of Screen Scotland), Isabel Davis (Executive Director of Screen Scotland) and Daisy Mount (Prime Video's Development Executive).

Policy Priorities

We embed our policy priorities through the criteria of Screen Scotland's funds, and the sector development initiatives we undertake with our partners. These include the Scottish Government, the UK's PSBs, Scotland's local authorities and the platforms, studios and broadcasters who are head quartered here or choose Scotland as a production base or filming location.

We actively participate in sector debates and discussions, in parliamentary and governmental consultations, and maintain ongoing dialogue with Ofcom, the BFI, the British Film Commission, and a host of other bodies in the UK and beyond.

We commission research, consult with industry and compile evidence to support the formulation of policy, and to highlight the impacts and outcomes of policy decisions taken elsewhere on the Scottish screen sector. We act based on evidence wherever possible, but we work in a fast-moving sector and the need to be reactive and responsive in an often-unpredictable business landscape remain core operating principles.

Film and TV production and exploitation are commercial and industrial activities. Their models are structured within global and local markets in ways that are distinct from most other artforms and the broader cultural sector.

In UK TV terms that market is built upon the UK's PSBs, primarily the BBC and Channel 4 but also ITV/STV and Channel 5, who remain the primary source of commissions and production funding for Scotland-based producers.

As part of our policy agenda across the years to 2023/31 we will press for intellectual property ownership to be part of any Ofcom measure of what qualifies a production as 'Scottish' for their PSB 'out of England' quotas. We believe that attribution of 'volume and value' under Ofcom's quotas for Scottish production should be proportionate to the economic impact of each production in Scotland.

This strategy will inform our advocacy and policy work until end 2030/31, with economic and creative growth for Scotland and Scotland based film and TV makers at the centre of our reasoning alongside our policy priorities: the production of high-quality work, EDI, sustainability, fair work, and internationalisation.



Cabinet Secretary for Constitution, External Affairs and Culture Angus Robertson and Brian Cox
Courtesy of Edinburgh TV Festival 2022

Advocacy Actions:

- Make the case to authorities and decision makers at all levels for public investment in the screen sector, its infrastructure, its people and talent.
- Liaise with broadcasters and platforms to advocate for their continued participation in the growth of Scotland's creative economy. This includes the expansion of studio facilities, the development of skilled workers and our talented writers, directors and producers.
- Engage with the UK PBS's, particularly the BBC and Channel 4, as well as Ofcom to ensure adequate and effective quotas for both independent production, and production from Scotland remain in place and their value understood.
- Engage with Ofcom and the UK and Scottish Governments, and the Parliaments in Westminster and Holyrood to ensure those quotas and the criteria that are applied to meeting them to support the sustainability and growth of Scotland's independent production companies across genres.
- Work with the film and TV sectors in Scotland to foster an understanding of how policy decisions can impact the market for their ideas, the sums paid for their programmes and work, and how they can independently engage with and influence policy makers.
- Make the case for Scotland-based talent, and the deeper representation and economic impacts achieved when PSB quotas for 'Scottish' production are met by Scotland-based production companies, engaging producers, writers, directors and crew based in Scotland and delivering intellectual property rights that are owned within Scotland. Authentic representation of Scotland and its cultures then flows alongside deeper, more sustained economic gain.
- Contribute to enquiries launched by the parliaments in Westminster and Holyrood, by the UK and Scottish Government, and by regulators and partners such as Ofcom and the BFI to ensure that the interests and concerns of Scotland-based film and programme makers, production companies and audiences are reflected.
- The UK Government tax credit schemes for screen production have been instrumental in attracting productions from across the world to film in the UK and in Scotland. Screen Scotland will advocate for their continuation, and development of the creative sector tax reliefs.
- Continue to provide detailed data and research on the significance of screen to Scotland's economy, with a more granular approach to local and sub sector impacts wherever possible.
- Encourage best practice in the screen sector by sharing and prioritising Creative Scotland's commitments to inclusion, sustainability, fair work and to encouraging and supporting creative excellence.
- Work with the sector to develop sector reference and representation groups, fostering an understanding of why policy engagement matters, and how they can get involved with the decision-making processes at Holyrood, Westminster, in their local communities and globally.
- Support the sector to respond to, and act on, the six themes of our environmental sustainability funding criteria: Climate Change Mitigation and Residual Emissions, Climate Change Adaptation, Climate Justice, Programme Focus and a Nature Positive Economy.
- Aid the sector to articulate how it is contributing to Scotland's 2030 75% emissions reduction target and net zero by 2045.

HOW WE WILL DELIVER

As a specialist agency

Screen Scotland will continue to develop its expertise to best support the Scottish screen sector in all aspects of film and TV development, production, education and exhibition. Our outlook is practical, working 'with the grain' of industry practice. Where necessary we will step in to be a delivery partner. We know the value that our industry expertise brings to the sector and to our stakeholders, and we will continue to not only be a strong and knowledgeable voice for film and TV, but also an ally to our users, making links and brokering relationships within the sector, at every level.

To meet the needs of our users, we will:

- continue to learn from feedback in relation to funding and support processes and applications
- continue to work with all relevant stakeholders to ensure our contracts and application processes support projects most effectively, and are responsive to the sector's needs in terms of delivering funding timeously
- continue to have a visible, approachable presence at Scottish and international film festivals and events, and will support connection, engagement, and relationship-building across the sector.

Being user friendly

We will work to simplify and digitise Screen Scotland's application process, and to ensure our assessment and contracting timetable is streamlined.

We will work with independent producers, and with the PSB's to agree a new form of contract for Screen Scotland's broadcast focused development and production funding. Where appropriate, fixed contractual terms will be agreed at the point of application, ensuring negotiations are focused only on project specific points and delivering funding to each supported project sooner.

While the open, rolling application periods Screen Scotland has operated since its inception have generally worked for applicants, we are conscious that budgetary pressures, combined with broadcaster's desire for 'fewer/bigger' projects may make fixed period, likely quarterly, funding rounds more effective in some circumstances.



On Falling
Courtesy of Sixteen Films
Written and directed by Laura Carreira

Being transparent and available

We will be available. Screen Scotland will host regular surgeries across Scotland, where applicants can meet the team, learn more about our aims, and how we access applications. We will be present within Scotland's film festivals and events, facilitating meetings and brokering relationships wherever possible.

Leadership

In response to industry demand, we will adopt more of a leadership role in skills development, working with producers and training providers to ensure that skills levies raised in Scotland are spent in Scotland on the sector's priorities. We will work to ensure that Scotland is recognised internationally for its film and TV makers, and as a film friendly country, one that welcomes and facilitates productions of all sizes. We will ensure the public understand the value of the film and screen sectors to Scotland, and that filmmaking within their communities is a vital component of this work. We will advocate for and represent the sector's interests in all areas of screen policy.

RESOURCES & CONTACTS

- [Screen Scotland's Funding – details of Screen Scotland's funding routes and the guidelines/criteria that apply to each](#)
- [The Screen Scotland Team – details of the Screen Scotland team, and their specific areas of responsibility](#)
- [Up to date news on Screen Scotland's activities, as well as wider news about the screen sector in Scotland](#)
- [Information on filming in Scotland, and the work of the Screen Scotland Screen Commission](#)
- [Creative Scotland's Strategic Framework](#)
- [Regularly updated opportunities across Scotland's screen, creative and cultural sectors](#)
- Saffery Champness/Nordicity's Economic Value Reports for Scotland: [2019](#), [2021](#)

Screen Commission

Offering confidential expert advice on all aspects of filming in Scotland.

Email locations@creativescotland.com for more information.

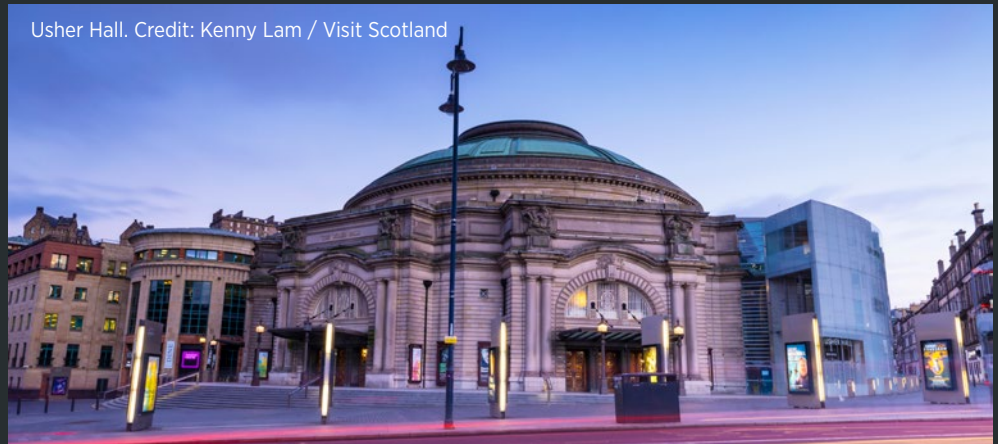
- UK Film & HETV Tax Credits
- Scotland's Incentives
- Skills & Training
- Facilities
- Crew & Talent
- Studios & Buildspace
- Locations & Production Service
- Reece Support

screen.scot | [@screenscots](https://twitter.com/screenscots) | [/screenscots](https://www.instagram.com/screenscots)

Loch Laxford, Credit: Airborn Lens / Visit Scotland



Usher Hall, Credit: Kenny Lam / Visit Scotland



Oldshoremore Bay, Credit: Airborn Lens / Visit Scotland



[#filminscotland](https://www.instagram.com/filminscotland)

KPIs & TARGETS

In addition to the KPIs and Targets set out here, Screen Scotland activity contributes to the wider Performance Management Framework for Creative Scotland, including the 12 Corporate KPIs set out in the **Creative Scotland Annual Plan**. For example, KPI 4 of the Framework monitors the breadth of outputs supported through Creative Scotland funding and is inclusive of screenings funded through Screen Scotland. Similarly, Creative Scotland service levels (KPI 12) for application processing, award payment and enquiries include reporting for Screen Scotland activity.

Objectives	PIs / Outputs	KPIs	Targets
Economic			
<ul style="list-style-type: none"> • Increase the scale and ambition of film and TV content made in Scotland. • Develop a skills and training programme to meet the industry's needs and support the creation of high-quality, sustainable careers in Scotland. 	<ul style="list-style-type: none"> • Number, award and budget of Screen Scotland supported feature films, TV programmes and inward investment productions. • Scale and range of Scottish production companies (including turnover, genre and customer base). • Inward and domestic Scottish production spend. • Number of supported trainees and/or training schemes and/or number of Screen Scotland supported training schemes with an EDI focus. 	<ul style="list-style-type: none"> • Year on Year % increase in the value of Scotland-based inward investment productions; or overall production spend. • Year on Year % increase in FTEs for overall screen sector (Saffery uses overall sector both direct and indirect). 	<ul style="list-style-type: none"> • Scotland based crew to reach 20,000 FTEs by end 2030/31. • Total sector economic impact within the Scottish economy reaches £1bn GVA pa by end 2030/31. • Production spend in Scotland has increased to at least £500m per annum by end 2030/31.

Objectives	PIs / Outputs	KPIs	Targets
Audience awareness			
<ul style="list-style-type: none"> • Maximise audience for Scottish screen content. • Enhance the range and diversity of screen content available to Scottish audiences. 	<ul style="list-style-type: none"> • Box office (£) figures for cinemas across Scotland. • Box office (£) figures for Screen Scotland funded cinemas and film festivals across Scotland. • Box office (£) figures for Screen Scotland funded Scottish features across Scotland and the UK. • For online platforms, number of viewers, where such data is available. • Number of cinemas and festivals across Scotland or geographical spread of cultural cinemas and festivals. • Number of Scottish features securing: <ul style="list-style-type: none"> - international/UK theatrical distribution - A-list festival release • Number of Scottish features securing release on multiple (+1) streaming platforms with an international audience base. • Number of supported TV programmes from Scotland broadcast to UK (or international) audiences. • Number of accessible screenings offered by Screen Scotland funded cinemas and festivals. 	<ul style="list-style-type: none"> • Box office of funded cinemas and film festivals across Scotland sustained at or grown beyond the 2022/23 baseline. • Geographical provision of cinemas across Scotland has been sustained at or grown beyond the 2022/23 baseline. • Year on year % increase of supported Scotland originated TV programmes available on UK/international broadcast/streaming platforms. 	<ul style="list-style-type: none"> • Regular cinema provision is available to 90%+ of the Scottish population within a 40min travel time.

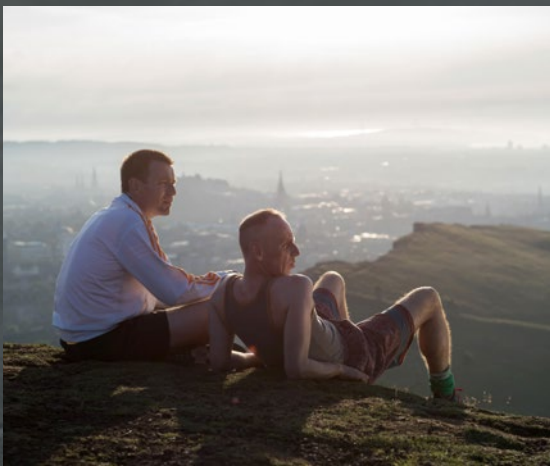
Objectives	PIs / Outputs	KPIs	Targets
Content Origination			
<ul style="list-style-type: none"> • Continue to develop Scotland based talent. • Increase the number of financed projects that are originated and owned in Scotland. 	<ul style="list-style-type: none"> • Number of Scotland-based first or second time feature filmmakers (director, writer or producer) securing theatrical release or/and a commission from broadcasters/platforms. • Number of film and TV projects originated and owned in Scotland that are recognised at festivals and industry events that will bring a significant benefit to talent or project. 	<ul style="list-style-type: none"> • Percentage of programmes commissioned by UK PSBs originated and owned by Scottish production companies grows beyond the 2022/23 baseline. 	<ul style="list-style-type: none"> • 75%+ of programmes commissioned by UK PSBs and set against Ofcom agreed 'Scottish' quotas are owned by Scotland-based production companies.
Education			
<ul style="list-style-type: none"> • Ensuring every child and young person in Scotland will have the opportunity to make or collaborate in the making of a film or programme. 	<ul style="list-style-type: none"> • Number of Scottish schools delivering film and screen as an expressive arts subject. • Number of 'film and screen' qualified teachers within Scottish schools. • Geographical spread of Scottish schools delivery 'film and screen' as an expressive arts subjects. • Number of Screen Education funded programmes targeting returning learners and lifelong learners. • Number of Screen Education funded programmes with an EDI focus. 	<ul style="list-style-type: none"> • There is an embedded film and screen expressive arts Curriculum within Scottish schools. • Schools offering the film and screen Curriculum increases year on year. • Pupils undertaking the film and screen Curriculum at award level increases year on year. 	<ul style="list-style-type: none"> • We may choose to set a target for schools offering the Curriculum and pupils presenting for award once the Curriculum is established.

SUPPORTED PROJECTS

In the five years since it's establishment, Screen Scotland's funding, expertise and advice has supported a wide range of film and TV from Scotland, including:

1917, A Bear Named Wojtek, A Cat Called Dom, A Very British Scandal, Aftersun, An Clò Mòr, Anansi Boys, Andor, Annika, Beats, Belgravia, Bell Bottom, Black & Scottish, Black Mirror (Loch Henry), BLACKWOOL, Call the Midwife, Cassius X, Castle for Christmas, Control Room, Crime, Curfew, Dead Shot, Deadwater Fell, Detective Pikachu, Dog Days, Dùthchas, Dying to Divorce, Electric Malady, Elizabeth is Missing, Eurovision, Tetris, Falling for Figaro, Fast & Furious 9, FLOAT, Girl, Good Omens 2, Groom, Rescue: Extreme Medics, Guilt, Hobbs & Shaw, Indiana Jones and the Dial of Destiny, Iorram, Is There Anybody Out There?, Karen Pirie, Katie Morag, Kill, Killing Escobar, Last Breath, Limbo, Long Live My Happy Head, Mayflies, Merkel, The Möebius Trip, Mr Jones, Murder is Easy, My Old School, My Son, Nightsleeper, No Time to Die, One Day, Our Ladies, Outlander, Outlaw King, Patrick Melrose, Payback, Peaky Blinders, Poly Styrene: I Am a Cliché, Prince of Muck, Rebus, Screw, Scrooge: A Christmas Carol, Sebastian, Shetland, Silent Roar, Six Four, Succession, The Batman, The Buccaneers, The Crown, The Cry, The End We Start From, The Flash, The Hermit of Treig, The Last Bus, The Lost King, The Nest, Mary Queen of Scots, The Oil Machine, The Origin, The Outrun, The Princess Switch 2 and 3, The Rig Season 1 and 2, The Story of Looking, The Victim, The Wedding, Tish, The Brilliant World of Tom Gates, Too Rough, Triùir Aig Tri, Vigil, What Killed the Whale and Winners.





Support and advice provided by Brian McLaren at Ekos

Inside cover credits, in order

The Lost King courtesy of Pathé, *Bill Douglas: My Best Friend* courtesy of Hopscotch Films, *Float Season 2* courtesy of Black Camel Pictures, *Made in England: The Films of Powell and Pressburger* courtesy of Altitude Films, *Scrooge: A Christmas Carol* courtesy of Timeless Films, AXIS studios & Netflix, *My Old School* courtesy of Dogwoof, *The Sound of the Wind* courtesy of Scottish Documentary Institute and Maria Pankova, *Mayflies* courtesy of Synchronicity Films, *The Brilliant World of Tom Gates* courtesy of TG Entertainment, *Winners* courtesy of Sylph productions, *Tish* courtesy of Hopscotch Films, *Good Omens 2* courtesy of Amazon Prime Studios, *Harvest* courtesy of Sixteen Films, Louverture Films, and The Match Factory, *Silent Roar* courtesy of BBC Film, *Murder is Easy* courtesy of BBC, *T2 Trainspotting* courtesy of Film4 Productions, *Is There Anybody Out There?* courtesy of Tigerlily Films, *Roots & Fruits* courtesy of Interference Pattern.

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