



The Scottish Parliament
Pàrlamaid na h-Alba

CULTURE, TOURISM, EUROPE AND EXTERNAL RELATIONS COMMITTEE

AGENDA

13th Meeting, 2018 (Session 5)

Thursday 10 May 2018

The Committee will meet at 9.00 am in the Adam Smith Room (CR5).

1. **Scotland's Screen Sector:** The Committee will take evidence from—

Rick Instrell, Communications Manager, Association for Media Education in Scotland (AMES);

Seetha Kumar, Chief Executive, Creative Skillset;

Graham Fitzpatrick, Creative Development Officer, Screen Education Edinburgh;

Alison Goring, Scotland Head, National Film and Television School (NFTS);

Linda Fraser, BECTU Vision and Drama Training Programme, Hit the Ground Running.

2. **Scotland's Screen Sector (in private):** The Committee will consider the evidence heard earlier in the meeting.

Peter McGrath
Clerk to the Culture, Tourism, Europe and External Relations Committee
Room Room Tower T3.40
The Scottish Parliament
Edinburgh
Tel: 0131 348 5234
Email: peter.mcgrath@parliament.scot

The papers for this meeting are as follows—

Agenda item 1

Note by the Clerk

CTEERC/S5/18/13/1

Note by SPICe

CTEERC/S5/18/13/2

PRIVATE PAPER

CTEERC/S5/18/13/
3 (P)

Culture, Tourism, Europe and External Relations Committee

13th meeting, 2018 (Session 5) Thursday 10 May 2018

Scotland's Screen Sector inquiry

In September 2017 the Committee issued a call for evidence on its inquiry into Scotland's Screen Sector. The Following written submissions were received from witnesses on today's panel:

- **Association for Media Education in Scotland (AMES)**

Written submission from**Association for Media Education in Scotland (AMES)¹****Introduction**

AMES (Association for Media Education in Scotland) was formed in 1983, and currently has nearly 100 members, a majority of whom teach in the Scottish secondary and further education sectors. AMES holds an annual conference and publishes the *Media Education Journal (MEJ)* twice a year. It has published 61 editions and is probably the longest surviving media literacy journal in the world.

Its members serve as SQA qualification designers, examiners and markers. AMES also lobbies and cooperates with bodies such as Education Scotland, SQA, Creative Scotland and the British Film Institute on behalf of media education. It is funded by members' subscriptions and has no paid officials. It receives no external funding other than small conference grants from Scottish Film Education and Into Film, who also pay filmmakers to deliver workshop sessions at the conference.

AMES maintains close relationships with Scott Donaldson, Head of Film Education at Creative Scotland and Mark Reid, Head of Film Education at the British Film Institute.

Throughout its existence, the main goal has been to make media education a right for every Scottish pupil, believing that digital media literacy can contribute to lifelong learning, creativity and active democratic participation. AMES also believes that national qualifications should enable those with talent to find pathways into the media and creative industries.

The Scottish school system is divided into broad general education (BGE) beginning in early years and continuing to the end of S3 (the third year of secondary school). The senior phase covers S4-S6 and usually involves pupils following courses based on SQA's National, Higher and Advanced Higher qualifications.

The Curriculum for Excellence's definition of literacy includes film literacy and AMES believes that film resources and filmmaking can be used effectively in any curriculum area. But most teachers lack the confidence to tackle film in class. The work of [Scottish Film Education](#) and of [Into Film](#) may go some way to addressing this issue, but AMES believes that more commitment is required from the Scottish Government, Education Scotland and Creative Scotland in concert with local authority Creative Learning Networks.

In schools, the main pathway into further study of any subject is through National and Higher qualifications. SQA provides qualifications in Media at National 3/4/5 and Higher levels but there are no such qualifications in Film. This is an anomalous situation in the UK in that school-level Film qualifications are available to school pupils in England, Wales and Northern Ireland. This lack of opportunity for Scottish young people has been highlighted in AMES August 2017 report [Media Education and Film Education in Scotland](#). AMES also gained evidence of demand for Film qualifications from 48 schools and 7 colleges.

¹ Note: A copy of this has been submitted to the Education and Skills Committee as AMES perceives these issues as both cultural and educational.

AMES has lobbied the Scottish Government and SQA on Film qualifications. But the request to develop National, Higher and Advanced Higher Film qualifications has been rejected by SQA and the Education Secretary has simply echoed SQA's response. We received a response from the Learning Directorate of the Scottish Government on behalf of the Education Secretary. This was the response to the proposal for the development of National and Higher qualifications in Film:

With regard to developing a distinct film qualification, SQA staff have confirmed that they worked with AMES on the proposal and business case for the development of a new National Course in Film/Moving Image, but the proposal was not approved as there was not a strong enough rationale for creating an additional and separate National Course in this related area. However, I am pleased to note that SQA has moved forward with the development of a new National Progression Award at SCQF level 6 in Film and Media and that SQA has validated a new National Progression Award in Creative and Digital Media.

From a curriculum and qualifications perspective, it is important that national course provision and associated awards provide learners with a variety of options for development and progression in media studies. The awards outlined above are providing a range of opportunities for development and progression in this area. Likewise, SQA's national courses in English and Media are providing candidates with a wealth of opportunities to learn and apply their knowledge in film and the moving image.

Another key priority is the bridge between the tertiary sector and the workplace. This includes the recent decision by the National Film and Television School to set up a subsidiary in Scotland aimed to provide courses at that level. It also includes bursaries to further equal opportunities for students seeking to enter the media industry.

AMES management committee feels that this response fails to address the demands of schools and pupils for creative filmmaking qualifications at National, Higher and Advanced Higher levels. An NPA is a qualification which few head teachers would endorse as it has a negative effect on school 'league tables' of examination performance. NPAs may well be attractive to colleges and enable school pupils to study for such a qualification by attending college for part of the week. This is of course fraught with problems as college attendance, if available, often implies travel problems and a negative effect on school-delivered qualifications.

School pupils want Highers as a pathway into further and higher education. Not being granted the status of a Higher (Scotland's 'gold standard') alongside other Expressive Arts is plainly absurd.

AMES is disappointed at Mr Swinney's lack of independence from SQA here. We feel that a truly independent examination of the facts presented by AMES should have led to the conclusion that Scottish pupils lack educational pathways into the creative industries and that this demands urgent action and investment.

The Northern Ireland Moving Image Arts qualifications are highly regarded and can give pupils entry into film schools such as the Scottish Screen Academy. Screen Education Edinburgh uses this as the top end of their pathway (using four non-Scottish qualifications) which has enabled pupils from disadvantaged backgrounds to progress to study at the Scottish Screen Academy.

There are hopeful signs of greater cooperation between Scottish film education organisations over the last two years. But there is a need for a unified film education policy financially backed up by the Scottish Government if a sound education and training foundation for the screen sector is to be established.

Northern Ireland has done it. But alas SQA and the Scottish Government seem unwilling to emulate them. To AMES, this seems more of a narrow 'economic austerity' decision rather than one which will benefit the wider 'creative economy' as well as the creative and economic prospects of our young people.

Response to Call for written evidence

We will restrict our comments to the education sector and have selected relevant questions from the four headings.

1. Leadership, Strategy and Support

How can we ensure that the Screen Unit has the remit and responsibility for providing the strategic vision and leadership across the sector? What changes to the current arrangements are necessary to achieve this?

The Screen Unit should not be in control of policy within the various levels of the screen sector but should be responsible for creating synergies and ensuring that there is fertile ground on which the sector can grow.

In the education sector, it may be necessary to ensure that film access organisations (the FANS network: GMAC Film, Media Education, Plantation Productions, Screen Education Edinburgh, SHMU, Voice of My Own (VOMO)) have a sound financial, administrative and policy base which enables them to fully contribute. Perhaps Scottish Film Education (which currently funds the delivery of the Northern Ireland Moving Image Arts qualifications by Screen Education Edinburgh) could have a role here.

How might the newly proposed BBC channel help support the industry in Scotland?

The [BBC Academy](#) already has excellent resources on creative practice and compliance. It would be beneficial to provide a Scottish education portal to these resources matched to SQA film and media qualifications.

Some of the new channel's productions could also provide excellent up-to-date case study resources e.g. production of Scottish news programmes, documentary and drama productions.

2. Talent Development, Skills and Training

How can Scotland nurture and retain domestic talent?

To nurture talent, it must first ensure that all its young people can study and create film. All young people can study STEM subjects and Scotland produces a constant stream of talented scientists. We should have the same provision for the film and media sectors. We need Government commitment and funding aimed at nurturing

talent by ensuring all young people have access to creative film and media experience.

How might the new Screen Unit work across agencies to ensure a coherent approach to the development of talent?

The Screen Unit should ensure that there is a coherent plan for Scotland's film education and training and ensure that it tackles issues of diversity and universality of access to film education.

Are you aware of examples of best practice in Scotland, or elsewhere, which the Committee could draw upon?

The work of Screen Education Edinburgh with young people and teachers is exemplary and their experience should provide a sound basis for developing SQA National, Higher and Advanced Higher qualifications as well as a Professional Development Award in Film/Media Education (for teachers and film educators).

Are there clear pathways from education through training to the workplace that deliver an industry-ready workforce?

Currently any there is a jumble of SQA non-vocational and vocational qualifications which would benefit from being reorganised into clearly identifiable and progressive pathways e.g.

- 1-year National, Higher and Advanced Higher courses which suit the needs of schools (i.e. general education of the film audiences as well as future creatives).
- National Progression Awards which would suit learners from disadvantaged backgrounds as well as adults.
- Higher National Certificates and Diplomas in film, animation, documentary, television news, advertising and the specialist skills such as scriptwriting, cinematography, sound, editing and film finance.

Some of these pathways already exist but any educator or learner to the field finds it confusing. The whole field of film and media education would benefit from having a visual guide which clearly illustrates the range of pathways into the creative industries.

Do you feel enough investment is present for the purposes of training specialist skills?

Teachers need training in film education but there is little investment in pre-service training or professional development. AMES is currently discussing the development of a teacher Professional Development Award in Media Education with SQA but has concerns about the funding of the delivery of such a PDA. Development of coherent online training linked to the Scottish curriculum and qualifications could alleviate this.

There is anecdotal evidence that in further education colleges funding is currently being diverted towards STEM subjects rather than those that could contribute to the creative economy. This is obviously a disturbing trend.

There should be investment in youth film studios managed by the FANS network so that there is a bridge for young people into the industry.

3. Infrastructure, Intelligence and Maximising Benefit to Scotland

How can we ensure the productions leave a positive legacy after filming?

As previously indicated, productions could provide resources which could be utilised as case studies and exemplars of current practice e.g. script extracts, storyboards, footage for editing and dubbing.

4. Distribution, Exhibition and Audience Development

How can we ensure/promote the consumption and production of domestic content in the digital age?

AMES would advocate the idea of a one-stop online shop for Scottish domestic content which combines contemporary content with access to the [Scotland Moving Image Archive](#). The archive should also receive increased funding so that that it can convert Scottish-made film content currently held on outdated formats. Lottery funding may be one avenue for this.

There should be a means of organisations automatically archiving Scottish content created in educational and other contexts so that the archiving issue 'disappears'. Perhaps it could be possible to adapt the notion of the 'legal deposit' of books to national libraries to the automatic uploading and indexing of content to national film archives.

What measures can be taken grow audiences and encourage participation in the sector more generally?

Film education for all Scottish pupils would be the best of all starts.

The removal of unit assessments in National and Higher Media means that it should be much easier for schools and colleges to offer adult evening or daytime classes. Linkage of the FANS network to schools could provide a means of expanding filmmaking expertise.

Studios which receive government funding should have an educational remit so that the school pupils and the public can learn more about the sector.



Culture, Tourism, Europe and External Relations Committee

13th Meeting, 2018 (Session 5) Thursday 10 May

Scottish Screen Inquiry: talent development, skills and training

This paper was produced for the Culture, Tourism, Europe and External Relations Committee ahead of its evidence session on the talent development, skills and training aspects of the Scottish Screen Leadership Group report on 10 May 2018.

Screen Sector Leadership Group

On the topic of talent development, skills and training, the Screen Sector Leadership Group's [Final Report](#) recommendations were:

- Complete a review of skills needs (taking into account the Skills Audit work already undertaken by The Work Foundation for the BFI), provision and funding for film, television and related sectors, identifying the key barriers and opportunities to developing more responsive and appropriate provision, and priority areas for action.
- Public agencies and other key stakeholders (Creative Scotland, Skills Development Scotland, Scottish Funding Council, British Film Institute, Creative Skillset, BBC) to establish a working group to co-ordinate and develop a skills and talent strategy for Scotland's screen sector, working with training providers and the industry.
- Develop an advocacy strategy to ensure that Scotland receives an equitable allocation of funding from UK-wide bodies.
- Consideration should be given to whether Creative Scotland should assume a leadership role for skills and training as part of an enhanced Screen Unit.
- Skills and Training should be seen as a fundamental part of all investment across the sector and specific targets should be set and met.

The report recognised that:

“The development and retention of talent is essential for development of the entire screen sector in Scotland, from writers, directors and producers, through craft and technical talent on home-grown and inward productions, and also for distribution, exhibition and education.”

The sector is seen as presenting an especially challenging context for skills and talent development, for a wide range of reasons: several public agencies have overlapping responsibilities for skills and talent development in Scotland; the agencies are not well co-ordinated; and the policy context is changing significantly.

The report pointed out that the forthcoming Apprenticeship Levy will alter the funding arrangements for apprenticeships, led by Skills Development Scotland. In its new five-year strategy BFI2022, the British Film Institute (BFI) has committed to ‘leading, alongside Creative Skillset, on the development of a professional skills framework for new entrants and employees in the creative screen industries.’

The SLLG report found an exceptionally wide diversity of specialisms is required for the sector, demanding an equally wide provision of skills and talent development. In addition, technology is changing rapidly, necessitating constant up-skilling in all technology-related roles. It is also disrupting business models for producers and distributors, demanding new approaches and new skills in response. However, high rates of freelance working make it difficult for professionals to plan and fund their own development; further, the numbers employed in many specialisms can be relatively small, making the demand for training provision similarly small and uneconomic.

The needs and challenges of the sector in Scotland were seen as distinct and particular within the UK context, in which London and the southeast predominate. Production volumes vary seasonally and year-to-year, rendering identified ‘skills needs’ abnormally contingent on time-limited circumstances. The unreliability of work for freelancers in Scotland can lead to withdrawal from the industry or re-location to other production centres, and the loss of key personnel and skills. In contrast, recent high levels of production spend in Scotland have stretched the capacity of Scotland’s crews to the limit, and crews from outwith Scotland have sometimes been required as a result, representing an economic loss to Scotland.

A severe lack of diversity was widely acknowledged by the industries throughout the UK, and the Group expected this would be confirmed by Creative Scotland’s review of Screen Equalities, Diversity and Inclusion. Skills and talent development was seen as having a key role to play in addressing this challenge, for economic as well as social reasons.

Screen Unit

The [Screen Unit collaborative proposal](#) states that the Unit will deliver 12 new specific Actions to deliver a “step-up in impact”.

The new Unit, a collaboration between Scotland’s culture, skills and enterprise agencies, aims to boost Creative Scotland’s role in skills development and industry continuous professional development.

Skills Development Scotland (SDS) will continue to lead on apprenticeships, working with the Screen Unit and the industry to ensure that these are available in areas of priority demand and support the screen sector’s growth ambitions

In addition, the Scottish Funding Council (SFC) has agreed to support a single network of colleges and universities across the creative industries to respond to the current and emerging sector needs and opportunities ([Creative Media Network for Excellence](#)). SDS will work with SFC, tertiary education and the industry to develop work-based learning and frameworks in priority demand areas.

The partner agencies have agreed to exercise their roles and undertake their responsibilities for the Unit in three key ways. One way is through complementary partnerships (i.e. working collaboratively in the same part of the sector but without overlap or duplication). For example, in skills development, SFC, SDS and Creative Scotland each

have agreed, clear remits and roles, but they understand that the collective Screen Unit Vision can only be achieved if they work together as well as with the sector and other providers to deliver their respective elements of support in line with an agreed over-arching public sector strategy/approach.

The Unit's vision for the Scottish screen sector includes:

- develops, attracts and retains talent through inclusive, accessible and progressive education and skills development pathways which are responsive to industry, business and practitioner needs.

The Screen Unit aims to provide services which will:

- develop a high-performing and responsive skills system which meets the changing needs of employers and learners, ensuring an efficient learner journey and progression and opportunity at every level.

The Screen Unit proposal has a number of specific action points, including

- A5: Establish an action plan to mainstream Film Education, work with SDS to promote screen roles, career pathways and increase and diversify take up of Foundation Apprenticeships. This will require initial funding of £100k but existing funding and delivery arrangements will support progression of up to 1000 young people over five years.
- A6: Work with SDS, SFC, tertiary education and the industry to enhance the transition from education to work through work-based learning programmes in priority demand areas of production, craft, technical, VFX, distribution and exhibition. Production and in-company training will require additional funding: 120 FTEs over 2018-20 will cost £1.2m. If the right frameworks are developed, BFI Future Film Skills Funds and SDS funds could be unlocked to address this need.
- A7: Enhance continuous professional development with new national standards and short course provision to support development and progression of the existing workforce. Alongside the second year of funding for the National Film and Television School in Glasgow, additional funding of £600k could secure delivery of bespoke courses to meet industry skills priorities over 2018-21.

The Screen Unit proposal detailed investment across the partners for skills and talent development:

- CS £550k:
 - Film Access Network (the BFI Film Audience Network (FAN) – 8 Film Hubs, including Film Hub Scotland which will be led by Glasgow Film Theatre)
 - Outlander and other training programmes
 - BFI Film Academy
 - Age 5-19 Film Education programme

- SFC, c. £25m, this supports c3,000 students in Higher and Further Education. This figure covers all student FTEs in the creative, media and performing arts. It includes students in creative media, some of whom are on journalism or architecture courses. These graduates have a high destination rate into other industries, while many working in screen hold other qualifications
- SFC, £430k (2017/18 to 2019/20) – funding the Creative Media Network for Excellence (including Screen Academy) and Scottish Drama Training Network
- SDS, £200k for Screen Sector Modern Apprenticeships and £900k for Screen Foundation Apprenticeships. The New Foundation and Modern Apprenticeships have promoted work-based learning and access to the industry with 130 places available. The Outlander Trainee Scheme, is one of the biggest ‘on the job’ training programmes for craft and technical talent ever delivered in Scotland.

The draft proposal for investment in Skills, Talent Development, Workforce and Professional Development for 2018/19 is:

Current	Boost	Total 2018/19
£555,000	£445,000*	£1,000,000*

* Includes some one-off, capital and pump-priming investment

Annex 1 of this paper reproduces Appendix C of the Screen Unit proposal, which sets out the skills and talent development issues identified.

Written and oral evidence

A number of themes, relating to skills and training, emerged in the oral and written evidence, including: training schemes, National Film and Television School, funding, audit of skills gaps and training, crew training, business development and education.

Training schemes

The Screen Unit Proposal notes that:

“If the Scottish screen industry is to be able to capitalise on the ambition for increased production and growth in this blueprint then the soft (skills) and hard (funding) infrastructure needs to be in place. There is a public good justification for intervention in the provision of training opportunities in so far as without public support the private sector may be unable or unwilling to train sufficient staff as they may not be able to benefit from the investment. Public sector provision of training also brings positive externalities in that a well-trained and skilled workforce brings wider societal and community benefit.”

At its meeting on [8 February](#), the director Tommy Gormley told the Committee:

“There was no structure for training when I started.

I am thankful that there is a structure now—it is vital. [...] If they are to be meaningful, the courses need support so that they constantly improve and adapt. They have to be cemented and expanded, and tied in to real-life productions, which

have to be forced to be part of the process. The key thing is that training has to be totally linked to the industry.

[...] The best training is on-the-job training.”

In its written [submission](#) Creative Scotland argue that the new Screen Unit will increase activity in terms of skills development.

Creative Scotland highlights the Screen Skills Fund, launched in spring 2015, to address skills gaps across the entire Screen Sector including film education, talent and skills and film production through specific targeted training and development programmes.

A total of just over £1m was awarded to organisations including the Film City Futures, the Film Access Network Scotland, and Initiatives included support for new entrants as well as professionals already working in the screen industries.

Creative Scotland reported that 12 Screen Skills programmes were awarded just over £1m in the first round. As well as money to support the Outlander trainees, they included:

- Film Industry Network and Diversity (FIND), a national training programme supporting young people (16-24 year olds) from varied backgrounds. It creates opportunities for increased access into the film industry and aims to contribute towards a high quality, more diverse and ‘industry ready workforce’. It received £110,000 from the Screen Skills Fund.
- The Scottish Film Talent Network (SFTN) is described as the single biggest resource for new and emerging filmmaking talent in Scotland in the past seven years. SFTN is a consortium made up of the Centre for the Moving Image, DigiCult and Hopscotch Films. SFTN represents Scotland in the UK-wide [BFI NETWORK](#) initiative which connects the UK’s film talent development agencies.

The programme receives £450,000 a year from Creative Scotland and BFI, and in 2016/17 commissioned the development of 12 first features (in addition to the continued development of 15 live feature film projects), development and production of 15 new and emerging talent short films, including 5 commissions for women filmmakers through the Five@5 programme; and 86 filmmakers received support to attend talent labs at national and international film festivals, training programmes and workshops.

In October 2016, SFTN delivered New Voices on Screen, a two-day filmmaking lab, focussed on supporting BAME writers and directors based in Scotland.

- The Bellrock Screenwriting Workshops, a dedicated screenwriters’ residency programme, was developed as a partnership between established Script Consultant and Producer, Olivia Stewart, and Hospitalfield Arts, to provide opportunities for writers working in other forms, to develop work for the screen.

Three workshops took place between August and October 2016, giving six emerging screenwriters the opportunity to work with a team of established industry mentors to develop their original screenplays.

In written evidence the [Association of Film and Television Practitioners Scotland](#) welcomed:

“the trainee programme for ‘Outlander’, and would wish to see this programme introduced into other productions, especially those receiving inward investment funding. Indeed, it should be an integral part of their funding.”

The written submission from [Creative Scotland](#) expands on its training scheme:

“Creative Scotland provided £110,000 to support the comprehensive trainee placement scheme on the high-end TV drama production Outlander Season 3.

The scheme successfully provided 22 trainee job placements of between 3 and 9 months in a range of craft, technical and production roles including Costume, Art Dept. Plasterer, Assistant Director, Design, Camera, Production and Props. Many of the 22 have gone on to work as freelance trainees and assistants in the industry as a result of their training.

Creative Scotland is currently supporting the Outlander Season 4 training programme with £100,000. The initiative includes up to 22 trainees across various craft, technical and production departments”.

In their joint [submission](#), the Scottish Locations Network states that:

“There should also be a requirement to take on Scottish trainees. The Outlander trainee programme stands out as a success story.”

In its session on [8 February](#), the Committee heard from Iain Smith of the British Film Commission (BFC) that:

“the skills base in Scotland is rising. “Outlander” has helped enormously. Every time that there is an interface between crew members and facilities in major productions, there is real learning. It is not an academic thing, although there is an academic aspect to it; it is very much about applied experience and understanding of just how screen production works.”

A number of submissions mention the New Entrants Training Scheme (NETS).

In their joint [submission](#), the Scottish Locations Network states that:

“The New Entrants Training Scheme has been lauded as a model, though only training a small number of crew each year of its existence. We recognize the huge contribution made by Outlander and its trainee scheme and we welcome the commitment made by NFTS [National Film and Television School] to open a focused training centre in Scotland for production skills which are not covered by the further and higher education establishments.”

The [Association of Film and Television Practitioners Scotland](#) wrote that:

“We realise that running industry-entry courses is expensive and requires dedicated staff. However, Scotland used to run a New Entrants Training Scheme (NETS) which was seen throughout the UK as the gold standard for industry training. We would advise that training and skills should be a key component of the Screen Unit

The submission by [Screen Facilities Scotland](#) (SFS) stated that:

“the Screen NETS training with Kay Sheridan would also help students transfer from traditional courses into the industry. Current SFS members have had positive experiences of working alongside the likes of the Screen NETS course.”

At its meeting on [8 February](#), the Committee heard from Wendy Griffin, of Selkie Productions Ltd, that:

“The new entrants training programme, known as NETS, has been a brilliant scheme over the years, although I do not think that it is running this year. It is really respected across the UK, because it has on-set work placements. The problem is that people come out of university with no experience of the industry. It is great to have all that film knowledge, but they probably still start at the bottom and go in as a runner, if that is their route.”

In the Screen Unit proposal the NETS Screen Academy Scotland at Edinburgh Napier University is described as “high quality and intensive, contributing to the development of long-term screen careers”.

In its [written submission](#) BBC Scotland describes its own range of training and development schemes:

- Apprenticeship scheme was launched in 2011 with John Wheatley College (now part of Glasgow Kelvin College), Skillset Scotland and SDS. To date 61 apprentices have completed the course and qualification (no drop outs), 56 of the 61 were retained in the industry or have gone on to further education courses of their choice. A further 11 apprentices joined BBC Scotland in September 2017 and will graduate in May 2018.
- BBC Scotland has also committed to the establishment of a journalism trainee scheme to complement its investment in a proposed new TV channel for Scotland. The proposed new integrated news programme are expected to present a wealth of opportunities for these trainees.
- BBC Writersroom was launched in Scotland at the beginning of 2017. There are two staff based at the BBC's offices in Pacific Quay, Glasgow. Writersroom Scotland's aim is to champion new and experienced writing talent, and to support and develop writers

Writersroom Scotland will feed into all the pan-UK Writersroom schemes but will also create bespoke opportunities for writers from or living within Scotland. For example, the Scottish Writers' Festival 2017 (a one-day event in Glasgow with over 200 attendees); River City's residential session in June for 18 writers and the editorial team; The Break – 5 monologues for BBC Three; and Comedy Radio Shorts, a collaboration between BBC Radio Scotland and BBC Radio Ulster.

In its [submission](#) Ofcom Advisory Committee for Scotland states that it is

“watching with interest the development of “Local TV” in Scotland into what is now STV2 and specifically whether the partnership with educational establishments across Scotland will impact the development of skills and employment opportunities in the industry”

The submission quotes an [STV media release](#):

“STV2 will be delivered in partnership with further education colleges and universities from across the country, including Glasgow Caledonian University in Glasgow and Edinburgh Napier University in Edinburgh, Robert Gordon University and North East Scotland College in Aberdeen, the University of the West of Scotland (UWS) in Ayr, and Abertay University and Dundee and Angus College in Dundee. The team will work with students on a range of offerings, including placements, internships, training and guest lecturing.”

Three series of Bannan, the Gaelic television series, have been supported by Creative Scotland to a total of £956,333. From the beginning Bannan has focussed on providing training and development at all levels of development and production. Nearly 20% of the overall production costs were directly attributed to training and development.

To date, it has developed three new Gaelic writers and two director trainees. 49% of crew went through training and career development progression. Almost half of the crew were Gaelic speakers, of which 63% were trainees.

At its meeting on [8 February](#), Chris Young, producer and convener of the Young Films Foundation, told the Committee that:

“The foundation has grown out of a recognition that there is a gap in opportunities for new writing, directing and producing talent in particular to stay in Scotland and to have a reason to stay. Many people and institutions are addressing that, but we want to address it up in Skye, where we are based. The foundation came out of a project to make a large number of television drama programmes for the Gaelic channel BBC Alba, which we have been doing in Skye and for which we needed to train a lot of new craft and talent.”

At its meeting on [22 March](#), Donald Campbell, from MG Alba, told the Committee that:

“One thing that BBC Alba has done is to make a long-term agreement with Young Films Foundation on Skye to produce drama. It is a four-year agreement. That kind of agreement gives a measure of certainty to the company and it allows the company to plan, build up its talent base and work with agencies to develop training programmes and talent development programmes in line with the production. The amount of money that we can put at the disposal of the company is not as big as we would like, given budgetary constraints, but being able to make that longer-term commitment to particular projects is essential and it is not really something that is commonly seen in our sector, where audience trends are so variable.”

National Film and Television School

The National Film & Television School (NFTS)’s Scottish presence is described in [BBC Scotland’s written submission](#):

The National Film and Television school is expected to open in Scotland – its first hub outside London – in January 2018, with students enrolling from April 2018. It will be based at BBC Scotland’s Pacific Quay site and will make use of training facilities at both Pacific Quay and Dumbarton. The school will specifically work to address gaps in existing provision by delivering courses other providers aren’t

currently offering in Scotland, such as production accounting, script editing and factual development.

Projected annual student numbers are expected to be in the region of 450 (100 full time, 50 part time and 250 on CPD courses) with more than 1500 students expected to graduate from the facility within five years. The £475k Scottish Government funding will provide start-up funding for the school with a third going to bursaries to advance equality and diversity in the screen sector, and the BBC's investment in kind will ensure the provision of premises and facilities for the new base.

Diversity and inclusion are key priorities and there is a joint aspiration that a third of all places in the first two years will be fully funded scholarship places. The Scottish Government and BBC are contributing to a bursary fund to meet scholarship costs and ensure students are drawn from a broad range of backgrounds.

The project has received strong endorsement from broadcasters and film production companies in the Scottish screen sector including STV, Channel 4, the British Film Institute (BFI) and the producers of Outlander (David Brown), Mad Max Fury Road (Iain Smith), and Sunshine on Leith and T2 Trainspotting (Andrew Macdonald).

NFTS wished to establish an operating base beyond its existing base in the South East of England to respond to the forecasted growth in the Scottish Creative Economy, and to encourage production sector capability and sustainability in Scotland especially after the announcement of the BBC's new investment."

The [Association of Film and Television Practitioners Scotland](#)'s written submission notes that:

"There are many skills gaps, and an aging population of skilled crew. The National Film & Television School is committed to addressing some of these skills gaps, and we welcome this."

In its [written evidence](#) Caledonia TV argues that

"There is a lack of diversity in the university and college training courses. There is too much focus on directing and producing and little or none on other necessary technical and management skills, let alone media business skills.

Professional courses in production management, for example, are only available in London. Perhaps the NFTS coming to Scotland will address this issue."

For [Comhairle nan Eilean Siar](#):

"Training provision is one way in which the sector could contribute significantly to the regional development agenda. Given the experienced skills base and professional standard facilities in the islands there is a real and present opportunity for the Outer Hebrides and Skye to link to the sector training plan as it emerges, especially through collaboration with the newly announced National Film and Television School (NFTS). Again, regional dimensions should be considered as the form of this institution emerges, not least for the benefit of students to ensure they have the opportunity to understand Scotland and its screen industry as a country in total."

On 8 February, the film director, Tommy Gormley told the Committee he believed:

“Bringing the National Film and Television School to Glasgow is a massive step forward. It should be supported to the utmost.”

In his written submission [Professor Robert Beveridge](#) wrote that he thought NFTS was a good development but much more funding was required.

The [Association of Film and Television Practitioners Scotland](#) provided an example of good practice on Vancouver Island, with a [recent course](#) at North Island College (NIC), Vancouver Island being run to encourage people in allied trades to learn about specific skills currently needed for the local film industry.

Professor Beveridge also recommended looking at the work of the [Bauer Academy](#). A UK Government registered training provider with the Skills Funding Agency the Bauer Academy is part of Bauer Media, which includes Radio Clyde.

Audit of skills needs and training gaps

The [Association of Film and Television Practitioners Scotland](#) believe that there is a need for

“a major assessment of current skills gaps and training. Skills Development Scotland are working on a skills audit at the present time, but we would like this to be done annually, by one organisation, in Scotland, and those figures presented to other (UK) organisations as required. At the moment, there are numerous surveys, questionnaires and consultations and the same people are targeted each time. This is time-consuming and wasteful, so we ask that the work is carried out officially once a year with opportunities for everyone to feed in. This would present a complete picture of the Scottish industry, and could also give Scottish crew working abroad who are still based in Scotland officially (i.e., as freelancers, they would pay their taxes in Scotland) to also feed into the system.”

The [Association](#) calls for:

“a centrally managed website that is a one-stop shop, dedicated to training and career development. At the moment, there are a number of courses, training schemes and workshops being run across the country, without reference to each other.”

In its submission, [Screen Facilities Scotland](#) also asks that SDS investigate the skills gaps more regularly in order to ascertain that the issue is being addressed. They believe that:

“Scotland does not have the level of talent to deal with an increase in productions currently. More than 2 - 3 large size productions shooting in Scotland leaves us short and is an issue. [...] When an increase in productions happen, crew who are less experienced have stepped up perhaps sooner than they may have done as a result of lack of experience which has detrimental results for both crew member and producers.”

David Smith of Pact told the Committee on 8 February that:

“When I read the screen unit proposal, I see lots of talk about the importance of skills and crew. I do not deny the importance of those things, but there is a development skill that we need to focus on. If you do not get development right, nothing else happens.

[...] we have to invest in the skill of developing ideas.”

At its meeting on [8 March 2018](#) David Martin of Skills Development Scotland (SDS) told the Committee that SDS, in partnership with Creative Scotland:

“has funded and commissioned a research programme to look at exactly what is going on within the company base of the screen sector and, much more significantly, what is going on within Scotland’s freelance workforce. There has not been a review of Scotland’s freelance workforce in the screen sector since the early 1990s. Although there is an expectation of and a demand for growth, we do not really know where Scotland’s strengths are across the entire skills base. We will establish those strengths through the review process. One of the key outcomes of that research will be that it will tell us clearly where the priorities and demands for action are. That will then allow us to co-ordinate and cohere, in partnership with the screen unit, our response to that research through our planning and investment processes.”

At the same meeting Michael Cross, of the Scottish Further and Higher Education Funding Council, went on to state that

“The [Government’s phase 2 report on the skills and enterprise review](#) includes a section on skills alignment, which, in essence, asks us to adopt a joint model of provision of skills demand assessment. That is what David was talking about. In short, the provision that is suggested by that skills demand assessment is provided by, in our case, Scotland’s colleges and universities”.

Mr Martin went on to say that:

“Under actions A5 to A7—the skills and talent actions—in the collaborative proposal, we have directly consulted most of the associations that are involved in Scottish screen business. We have asked them to comment on and assist with the refinement of the tools that we will use for the survey work. In addition, we will undertake 70 structured interviews across the value chain of screen and television. That means that we will necessarily talk directly again to those associations and others about the interim findings. There is an item on the agenda of the upcoming screen sector leadership group meeting under which the group will discuss the research at its interim stage. At the final stage, we will pull together a wider grouping to consider the recommendations and will start to detail the actions. Therefore, there is deep, live and vital engagement with the sector in that area.”

National strategy

At the meeting on 8 March Mr Martin told the Committee that:

“Much more strategically and structurally, the evidence from the survey work will lead to the formation of the skills strategy for the screen unit. That, in itself, will

ensure that there is a very direct partnership in how we construct the strategy and, more important, how we respond to the survey work. In that sense, we will again bring the industry to the table, in partnership with further and higher education and, indeed, the private sector industry training provision—for example, the national film and television school Scotland. We will follow that work through, and the screen unit will activate that strategy.”

The Association of Film and Television Practitioners Scotland believes that:

“there needs to be a national strategy for developing skills and talent in the industry, with agreed outcomes and targets. Then there has to be the production capacity to retain the trained crew. We would argue for clear information and guidance on training, work opportunities, and work placement, that is co-ordinated centrally, based on advice from experienced people in the field. Trainers currently spend a lot of time applying for funding and setting up courses, often based on training needs assessed in London, and there are no nationally agreed outcomes for Scotland or specific assessments of the needs of the Scottish industry. This needs to be centralised – not controlled – but there is little point in spending more money on training until a full skills audit is done and targets are agreed.

In its submission [GBM Casting](#) also argues that:

“There needs to be a national strategy for developing skills and talent in the industry, with agreed outcomes.

Then there has to be the production capacity to retain the trained crew. At the moment, money is invested in training a workforce that leaves the country.”

BBC Scotland’s development schemes include the Social which:

“has enabled young film makers from around Scotland to be commissioned to bring their experiences to a much wider audience, fulfilling those key BBC values of entertain, educate and inform, while also learning and developing key film-making skills.

Short online content has covered a range of genres including comedy, social action and entertainment. Following success with films on wild swimming, made by Gaelic-speaking Calum Maclean, he has since been commissioned to make Dhan Uisge for BBC ALBA, and Calum has also now featured as a guest presenter on BBC One Scotland’s Landward. BBC Scotland is absolutely committed to finding and developing Scotland’s new film-making and on-air talent and The Social has provided an excellent model for this to be achieved.”

In their joint [submission](#), the Scottish Locations Network calls for

“more training schemes for filmmakers taking filmmakers from short film to feature length productions. Currently SFTN offers a short film production scheme a year, while Scottish Documentary Institute has the Bridging The Gap scheme for up and coming creative documentary makers, but there is a lack of career development programmes for new entrants to bridge the gap between their first short film and feature length film or TV broadcast.”

At its meeting on [8 February](#) Iain Smith of the British Film Commission (BFC) argued that the UK has:

“an incredible skills agenda that is maintained by a strong link between industry and the training institutions. I also sit on the board of Creative Skillset, specifically because I could see that my job, as far as creating a strategy for the industrial and economic side of things is concerned, is directly linked to the degree to which our crews and facilities are up to speed and are state of the art.

I do not think that Scotland can do that on its own.”

Funding training and development

Annex 2 of this paper provides a summary of some of the existing funding schemes in the UK and Scotland.

In its written submission the [Association of Film and Television Practitioners Scotland](#) argued that

“Supporting individual projects through the development process CAN be an important component of developing talent and skills. But it is an inefficient way of investing in and supporting an entire industry.”

They called for additional funding to:

- invest in advanced training and upskilling of key personnel
- provide funds to assist facilities companies to invest in new equipment, train staff, and extend their range of services.

The Association believes that one outcome of its call for a national skills and training strategy would be:

“that money for training in Scotland, coming from Creative Skillset who have the remit for training in the UK industry, would be tailored to fit the particular needs of the Scottish industry. At present, this does not happen.”

At the meeting on 8 February Iain Smith told the Committee:

“Last year, the BFI produced, at some length, a future film skills strategy, and in the past few months it has awarded funding of £20 million to Creative Skillset to open up areas of skills that have not yet been properly mined.

One of the problems with that is that Creative Skillset has tended to be Government facing, rather than industry facing. In the past couple of years, we have been trying to turn that whole headspace around—and we have succeeded. From now on, Creative Skillset will be much more informed about and interlocked with all the different sectors of the industry, including the nations and the English regions.

It is very important that Scotland is part of that approach. I am not saying that Scotland has to be beholden to it—Scotland can be perfectly independent—but it is just stupid, frankly, not to plug into the opportunities that are available in the UK and further afield.

A very positive sea change is happening in relation to skills. It is a matter of survival, of maintaining productivity and of continuing foreign earnings, which are critically important for the UK economy.”

The [Association of Film and Television Practitioners Scotland](#) discussed the training levy:

“There has been UK funding for training from Creative Skillset. Creative Skillset collect a training levy from all productions over a certain budget that film in the UK. In the past there was a commitment to provide bursaries for Scottish freelancers looking for training, necessary because most specialised training was held in London. The Scottish office has now closed, and we do not know whether there is any funding in a particular ‘Scottish’ pot or whether the money is completely centralised. Possibly this is something the new Screen Unit could check.

[...] Funding should not be competitive: trainers with the best and most appropriate skills should be selected to help hit the targets, and production companies could be given financial assistance to help with training.”

In its submission [GBM Casting](#) also point out that:

“Creative Skillset collect a training levy from all productions over a certain budget that film in the UK. In the past there was a commitment to provide bursaries for Scottish freelancers looking for training, necessary because most specialised training was held in London. The Scottish office has now closed, and we do not know whether there is any funding in a particular ‘Scottish’ pot, and whether this has been investigated by Creative Scotland or any other body.”

[Pact](#) believes that:

“A balance should be struck between the funding and support of education and training and the development of the sector so that there are sufficient jobs at all levels of production within Scotland to sustain careers. Over investment in training and education alongside a long-term lack of investment in the development of companies, ideas and talent is an issue that requires more consideration.”

The [Association of Film and Television Practitioners Scotland](#) also argue that

“that industry training placements on incoming productions could be an integral key of inward investment. Not every production can employ Scottish crew; however, developing relationships early with line producers and heads of department, and monitoring budgets and potential spend, will help the situation. There needs to be more work done in this area, but it has to be a key component of any investment funding. Other major centres of production have managed to set up strict schemes to protect their local labour force (a good example is New Mexico, a state that had practically no local crew before 2004, but runs an investment scheme for incoming productions that gives a tax return based on the number of hours worked by local crew: http://www.nmfilm.com/Training_Overview.aspx”

[LS Productions](#) believe that the Screen Unit should be encouraged to:

“fund schemes to train up world-class crew, offer incentives to incoming productions to use this crew and have training programmes on each production to foster new talent for future productions”.

Crew training and development

The [Association of Film and Television Practitioners Scotland](#) argue that

“Lack of skilled professional crew is a UK-wide problem, especially when there is a demand for certain skills. Freelancers in the UK can now pick and choose their work:

www.screendaily.com/news/warning-fired-over-uk-drama-crew-shortages/5124405”

At its meeting on [8 February](#), the Committee heard from Belle Doyle, from the Association of Film and Television Practitioners Scotland, that:

“The crew who work in Scotland need to have access to training and new techniques and skills, because things are changing all the time.”

In its [submission](#), LS Productions notes its concern over

“the lack of training for specific roles within the industry. It is important to stop teaching our students general media studies and time to teach them how to be a Sound Recordist, a Grip, a Runner, a Location Manager etc. It is then important to fund on the job training in specific departments, with a specific career progression.

The key then is to create a booming industry here, consisting of film, TV, factual, commercial and stills work, so that there is enough work here for people to live in Scotland and make a comfortable living. Too often we hear of crew moving to other parts of the UK as work is more regular and the standard of production is higher. So many crew state that they would move back if there was more work coming into the industry here.”

In its written [submission](#), Highlands and Islands Enterprise:

“fully agrees that speed of change in the sector means that skills constantly need to be developed within businesses, as well as encouraging collaboration to bring new skills to a business. We welcome the proposals and will certainly continue to work with partners, especially SDS, to ensure that the broadest range of appropriate training and skills development opportunities are available. Currently, this takes the form of workshops and seminars aimed at businesses, often delivered by industry or by industry bodies; access to industry for young people; and, increasingly, in conjunction with industry and FE/HE together. The proposals offer great scope to build on this work and to develop the linkages across Scotland and further afield.”

In its [submission](#), LS Productions argue that:

“The three key areas of training, funding and facilities need to grow and flourish together, if one element falters then progress cannot be made. If we get all three elements right then as the level of production increases, experienced crew members that have perhaps moved from Scotland to elsewhere in the UK will move back for work. Freelancers working across film, TV and commercials will see the volume of work increase and there will be a need to bring new people up through departments to fill gaps. If tailored and targeted training schemes are offered then new entrants will have the skill level required. Once we have created hubs for production with a reputation for skilled crew and world class facilities as well as a

track record for welcoming high-end incoming production then the problem of inconsistent work will have been well and truly addressed.”

They point the need to:

“simultaneously train new entrants for specific roles and departments within the industry to a high skill level and incentivise the use of local crew.”

In its submission, [Screen Facilities Scotland](#) argue that

“We need to make sure that skills are retained in Scotland in order to build a growing and sustainable workforce.”

They believe that:

“An investment for training in facilities companies’ staff would be enormously helpful in ensuring that our services are the best that they can be. We want to encourage confidence in the skills that Scotland’s crews and facilities staff have and for there to be no doubt as to the quality of those skills. Further investment in training courses such as the successful ‘Hit The Ground Running’ course run by Linda Fraser and [...] Further investment could help facilities companies to work with training providers in order to deliver courses which encourages a joined up industry.”

In their joint [submission](#), the Scottish Locations Network state that:

“We believe there to be sufficient drama crew to service 2-3 large-scale productions at the same time. Our production crew base would therefore need to grow if we are to accommodate an increase in productions coming to the country, but an expanded crew base requires work if Scotland is to retain them. There are hundreds of students studying film, TV and media in universities and colleges in Scotland, but in the current climate there are insufficient jobs in production for them. Some would argue that university and college education does not deal with training for production crew

In Atlanta, the growth of film studio provision led to the creation of film production training campuses.”

Business development training

In its written [submission](#), Scottish Enterprise points out that it

“focuses on helping companies with their business development and leadership skills, complementing technical and professional skills development support provided by Creative Scotland, Skills Development Scotland and the Scottish Funding Council. Strong business leadership is crucial to develop sustainable, ambitious and internationally-focused screen companies of scale in Scotland

We offer a variety of support and services to hone business development and leadership skills which are available to all businesses. We recognise that there are specific leadership development training needs for screen companies and we offer bespoke support through our work with TRC Media, in partnership with Creative Scotland, the BBC and Channel 4.

Through this partnership, we've invested £500,000 since 2015 in an initiative called Leading Edge and a new three year training programme called Digital Economy Expansion Programme (DEEP). This includes a number of initiatives like "SuperSizer: Big Ideas for Returning Series" targeting factual entertainment, specialist factual or entertainment production companies looking to win high value commissions and the "International Development Programme" that helps senior staff in companies build knowledge and connections in international markets. The seven Scottish companies making up the 2017 SuperSizer Programme are BBC Studios Pacific Quay Productions, Firecracker Scotland, Firecrest Films, Raise the Roof Productions, Red Sky Productions, STV Productions and Tern TV.

Over the next three years, the DEEP programme will support around 65 individuals from creative industries businesses intensively, as well as encourage 500 delegates to attend relevant industry events. We expect around 40% of these individuals and delegates to be from screen businesses based on previous results with the Leading Edge initiative, which supported 80 delegates from 58 companies, of which 38% were screen businesses."

At its meeting on [8 March 2018](#) the Committee heard from David Smith of Scottish Enterprise that:

"On the issue of wider support, we support a broader range of companies through our funding programmes, which include our focused programme and the TRC Media digital economy expansion programme. We offer such support to help them to grow the business development skills and capabilities that will, over time, help them to go through the growth journey and, we hope in a relatively short time, get to the point where account management support is the most appropriate intervention for them."

Education

In their written submission the [Association for Media Education in Scotland](#) (AMES) points out that:

"In schools, the main pathway into further study of any subject is through National and Higher qualifications. SQA provides qualifications in Media at National 3/4/5 and Higher levels but there are no such qualifications in Film. This is an anomalous situation in the UK in that school-level Film qualifications are available to school pupils in England, Wales and Northern Ireland. This lack of opportunity for Scottish young people has been highlighted in AMES August 2017 report [Media Education and Film Education in Scotland](#)."

They also state that:

"The Northern Ireland Moving Image Arts qualifications are highly regarded and can give pupils entry into film schools such as the Scottish Screen Academy. Screen Education Edinburgh uses this as the top end of their pathway (using four non-Scottish qualifications) which has enabled pupils from disadvantaged backgrounds to progress to study at the Scottish Screen Academy."

AMES believe that there is

“a need for a unified film education policy financially backed up by the Scottish Government if a sound education and training foundation for the screen sector is to be established.”

They call for the Screen Unit to

“ensure that there is a coherent plan for Scotland’s film education and training and ensure that it tackles issues of diversity and universality of access to film education.”

They highlight the work of [Screen Education Edinburgh](#) with young people and teachers as exemplary and believe that their experience would provide a sound basis for developing SQA National, Higher and Advanced Higher qualifications as well as a Professional Development Award in Film/Media Education (for teachers and film educators).

AMES also believes that there is currently a jumble of SQA non-vocational and vocational qualifications which would benefit from being reorganised into clearly identifiable and progressive pathways

They suggest:

- “1-year National, Higher and Advanced Higher courses which suit the needs of schools (i.e. general education of the film audiences as well as future creatives).
- National Progression Awards which would suit learners from disadvantaged backgrounds as well as adults.
- Higher National Certificates and Diplomas in film, animation, documentary, television news, advertising and the specialist skills such as scriptwriting, cinematography, sound, editing and film finance.

Some of these pathways already exist but any educator or learner to the field finds it confusing. The whole field of film and media education would benefit from having a visual guide which clearly illustrates the range of pathways into the creative industries.”

AMES also calls for investment in youth film studios managed by the BFI Film Access Network so that there is a bridge for young people into the industry.

BBC Scotland notes in its written submission that, in 2016, it hosted 54 school work placements and 244 senior placements, including placements for students from more than 30 universities across the UK and from 39 Scottish Secondary Schools.

In its [written evidence](#) Caledonia TV argues that

“There is a lack of diversity in the university and college training courses. There is too much focus on directing and producing and little or none on other necessary technical and management skills, let alone media business skills.

Professional courses in production management, for example, are only available in London. Perhaps the NFTS coming to Scotland will address this issue.

In diversity, Scotland has the same issues as the rest of the UK. There is currently no outreach from the industry to the BAME community. Hence we may be losing out

on attracting a large pool of new talent. But we do need a Scottish solution, working with local communities, to recruitment and training, not a UK imposed one.”

They highlight that:

“In the factual area, nurturing or training is not the problem - retaining is. We have talent here but if there is not enough regular work here in Scotland for people to gain experience or regular employment and career advancement, they will go where the work is – often to London. So boosting production is critical to keeping and advancing skills. In reverse - the requisite level of talent to bring in commissions and production will only exist if there is a home market to sustain it. Once we have the ‘go to’ talent broadcasters want, as well as the right ideas, we will win more commissions.”

Fiona Miller, of the Association of Scottish Casting Agents, told the Committee on [8 February](#), that her company, GBM Casting:

“has worked in partnership with Edinburgh College to try to be a gateway for young people to find their way into the industry. Wendy Griffin said that people in university do not get a real understanding of how to get into the industry and the practical skills that they need, so I hope that some of that will help.

We also need to make sure that information is getting to young people, which is the role of Skills Development Scotland. That organisation also has a part to play in the collaborative strategy.”

Francesca McGrath
SPICe

Annexe 1:
Appendix C of the Screen Unit Collaborative Proposal

Skills And Talent Development

Introduction

The UK screen industries are widely recognised as being of huge economic and cultural benefit to the economy, from film and television to animation and visual effects. The film industry contributed £2bn in export revenues in 2015, making UK film one of the most export oriented parts of the UK economy, and the film and wider industry grew by three times the rate of the UK economy in 2013/14. Yet, rapid growth, fiscal incentives, limitations on available physical infrastructure and technological change are contributing to skills challenges and shortages, impacting upon the continued prosperity of the sector.

Scotland has historically been reliant on a vibrant, focussed screen production sector which has had real depth and strengths in television production, particularly in factual formats and daytime programming, and perhaps a more irregular success over the past decade across drama and feature film production. However, in recent years, inward investment feature film and drama production from US majors and in co-production with UK broadcasters and independents has shown that Scotland is facing new challenges in sourcing domestic resident skills in a range of grades and across the screen value chain.

Scotland has a very rich mix of Further Education Colleges and Universities offering a very broad range of provision up to Masters Level. Scottish Funding Council estimates that they invest £25m across 3,000 FTE learners annually undertaking screen industries related learning each year.

The Scottish Government Growth Sector Database shows that there has been an approximately 10% decline in total screen workforce over 2014 to 2015 from 6,400 to 5,800. The reasons for this are not fully understood, given the increasing volume of production, the reported skills shortages and the sector buoyancy at recent announcements of significant commissioning opportunities via BBC Scotland and uplifts on Regional Production targets in general.

The absence of an authoritative Scottish screen industry dataset across the screen value chain - and the freelance workforce on which it relies - has been identified as a barrier to understanding and strategically responding to the issues facing the sector [Screen Sector Leadership Group Report, Jan 2017]. This has been a particular challenge to this workstream, resulting in us developing a sector intelligence methodology drawing on the available sector reports for Scotland and at UK level [[Screen Sector Review 2014-2017](#) (Creative Scotland, 2014), [Creative Industries Skills Investment Plan](#) (SDS 2015), [BFI2022 – Supporting UK Film](#) (BFI 2017), [A Skills Audit of the UK Film & Screen Industries](#) (Work Foundation, 2017) and [Future Film Skills An Action Plan](#) (BFI 2017)], amplified by meeting experts from Creative Skillset, Scotland’s Colleges and Universities, Screen Facilities Scotland and the broadcasters and independent production companies.

The workstream’s recommendations are informed by the expert insight we gathered and are presented as interventions with the potential to achieve structural change in how the screen sector considers and responds to skills in future. Furthermore, it provides at best an indication of scale, phasing and required resource to achieve the change necessary and who and how this will be achieved across the agencies. However, for these impacts to

result, Scotland's screen sector must address the question of its skills evidence base immediately.

To this end, Skills Development Scotland and Creative Scotland will commission a workforce skills assessment alongside a skills demand and skills supply survey across the screen value chain and the identified growth opportunities established by the Olsberg economic analysis. This aims to be delivered by March 2018.

Skills Priorities and New Demands

The BFI Future Film Skills Action Plan identifies shortages across the UK screen value chain, with significant issues in crewing across art department, costume, hair and make-up, construction, production, post-production, distribution and exhibition.

Creative Scotland commissioned Kaye Sheridan to undertake a Scottish Feature Film and High-End TV Industry consultation to establish current skills gaps priorities. The Report dated March 2017 supported the general pattern of the BFI findings, but highlighted a range of variants – mainly, but not all, arising from the lack of continuity of feature film and television drama production of scale and complexity in recent years in Scotland.

These immediate priorities include:

- Production Accountants and Assistant Accountants
- Production Co-ordinators
- Grips and Assistant Grips
- 1st Assistant Camera, including women in all camera roles
- Location Scouts, Unit Managers and Assistant Location Managers
- Art Directors with build experience, Prop Buyers, Plasterers, Draughters
- Assistant Directors - 1st, 2nd and 3rds

There are a number of key skills areas across studio-based features or drama production which will be pressing and need a Scottish response if there is to be an upturn in production levels, especially large-scale incoming productions. These include Construction, Drapes, Greens Technicians, Stunts and Horse Stunts, VFX, Physical SFX, Crane and Remote Head Technicians, Marine Specialists, Transport Captains, Studio Managers and Green Screen Captains.

Additionally, there has been a growing demand for specific and specialised roles in the broadcast sector such as Cross-Platform Producers, Editors, Show Runners, Production Accountants, and on. This is paralleled by a need to refresh and sustain the creative talent pool of content creators, Scotland's Producers, writers and directors.

Skills Supply and New Provision

The [BFI and Work Foundation Skills Audit of UK Film and Screen Industries](#) (June 2017) emphasises the following patterns in the UK education system:

- The film and screen industries are highly attractive for learners; large numbers undertake learning in aligned subject areas in both Higher Education (HE) and Further Education (FE) courses every year;
- Whilst there are significant numbers studying in areas which are more vocational such as film production, computer games and motion picture directing/producing, a

substantial proportion of learning is concentrated in general areas such as media and communication studies which may not be delivering enough of the technical skills required to meet skills shortages;

- The pool of learners in HE and FE is considerably more diverse than the population as a whole on a range of metrics – gender, ethnicity, and disability – and more geographically dispersed than the film and screen industries;
- However, a number of subject areas are less diverse in terms of their learner populations. In particular, gender diversity is low in computer games and high-end computing

These broad patterns are supported by Skills Development Scotland work on the skills supply system on behalf of Scottish Government in the [Creative Industries and Digital Technologies Skills Investment Plans](#). Creative Scotland's report on [Equalities, Diversity and Inclusion in Screen](#) (May 2016) also demonstrated that the industry workforce was less representative of the Scottish population across a number of metrics.

In addition to Scotland's tertiary education system there are a range of industry providers or production-based training initiatives such as Outlander, Bannan and the NETS Screen Academy Scotland at Edinburgh Napier University which are high quality and intensive, contributing to the development of long-term screen careers. The National Film and Television School in Scotland is also already seeking to create a new collaborative partnership with Scotland's colleges and universities.

Current and Future Investment

Alongside partner agency investment identified earlier, we estimate that Creative Skillset has invested some £400k annually in the Scottish sector across a number of skills initiatives. There are further aspects of BFI investment with a Scottish component such as Into Film, BFI Film Academy and Film Hub Scotland where there are skills costs, which require further consideration. This is in addition to the annual screen skills and education investment currently around £26.75m by Scottish Government's agencies. BFI Film Futures Skills Funding will be available from 2018 and we would expect Scotland's Screen Unit to secure, as a minimum, 10% of total funds available (i.e. £400k per annum).

Scotland's Screen Sector Strategic Priorities And The Actions

The BFI/Work Foundation A Skills Audit of Film and Screen Industries (May 2017) identifies five strategic priorities for the United Kingdom, which were heavily foregrounded by Scottish Government's Skills Investment Plans for Digital Technologies (2013) and Creative Industries (2015). We anticipate that the Scottish Skills Survey will directly support:

- Enhancing provision - it is vital to simplify and build a more coherent, responsive skills infrastructure building on a wide-range of work-based learning activities and interventions
- Attracting and cultivating talent - young people lack a true understanding of the screen industries, the breadth of roles available and the career paths that exist. The sector must enhance awareness and understanding of education, training, employment and progression opportunities to draw new and diverse talent to the industry

- Driving diversity - it is essential the industry improves the recruitment, retention and advancement of women, those from minority ethnic groups, disabled people and those from less advantaged backgrounds to remain economically and creatively competitive
- Building bridges - the sector must build on and strengthen linkages between initiatives that support learners transition from education to work and maximise reforms to apprenticeships to 'open the door' to screen industries
- Professional development - strengthening the skills of workers and business leaders in the screen industries will be central to improving absorptive capacity and supporting growth of indigenous businesses

Some of the funds available in UK and Scotland for skills and training

UK Funding

BFI and [Creative Skillset](#):

- [Film Skills Fund](#), invests in the skills and training of all areas of the UK film industry to secure its growth and sustainability. The aim is to strengthen and build skills and develop roles for the future, ensuring UK film remains world-class

[BFI NETWORK](#), exists to nurture and support new filmmaking talent throughout the UK:

- [BFI NETWORK x BAFTA Crew](#), a year long professional development programme for writers, directors and producers, now closed

[CTBF](#) (Cinema and Television Benevolent Fund), UK charity for Cinema, Film and TV professionals:

- [JBAs](#) (John Brabourne Awards), a talent development programme providing financial assistance up to £5,000 to individuals working behind the scenes in Film and TV.
- [Creative Skillset](#):
- [High End TV Levy Fund](#), all High End TV drama productions intending to take advantage of UK High End TV tax relief contribute to a skills levy which Creative Skillset manages. Over 90% of High End TV drama productions comply with paying the Levy and around £2m is available every year and applied developing the skills necessary to service the level of High End TV production in the UK
- [TV Skills Fund](#), the result of an agreement between to invest in training for the freelance television workforce. The contributors are: [BBC](#), [Channel 4](#) and [Five](#). It funds training organisations to deliver courses and development activities that will benefit the television industry across the UK and respond to the needs of the industry in addressing skills gaps and shortages
- [Children's TV Levy Fund](#), eligible productions contribute 0.5% of the production's UK core expenditure (in sterling), up to a maximum contribution of £40,860 to create a sustainable funding legacy which is used to directly support the next generation of live-action children's TV talent
- [CTBF](#) (Cinema and Television Benevolent Fund):
- [JBAs](#) (John Brabourne Awards), a talent development programme providing financial assistance up to £5,000 to individuals working behind the scenes in Film and TV.

Scottish funding

[BAFTA Scotland](#) and [Skills Development Scotland](#):

- [Career Close-Up](#), a free programme of monthly events focussing on different skills and craft areas including: directing, screenwriting, producing, editing and cinematography. No events listed after May 2017

Creative Scotland:

- [BellRock 2017](#), mentoring and workshop programme for six emerging screenwriters based in Scotland. Offer participants guidance and support towards writing their feature length screenplays.

Creative Scotland and Scottish Enterprise:

- [FOCUS](#), business support scheme for Scottish based screen sector companies producing film, TV or animation content for broadcast or distribution.

Creative Scotland and [BFI NETWORK](#):

- [Scottish Film Talent Network](#), provides tailored support for new and emerging Scottish talent, alongside wider funding schemes and short film commissions:
 - [Talent Programme Bursary](#), designed to support writers, directors and producers to attend development programmes, talent labs, single workshops and seminars. Filmmakers can apply for bursaries to support travel, accommodation, fees and accreditation costs.

Creative Scotland and Scottish Enterprise:

- [FOCUS](#), business support scheme for Scottish based screen sector companies producing film, TV or animation content for broadcast or distribution. It is a two-year pilot project

Creative Scotland, Scottish Enterprise, BBC and Channel 4:

- [Supersizer: Big Ideas for Returning Series](#), company focused training programme delivered by professional trainers, commissioners and leading development executives