Introduction

Creative Scotland is the public body that supports the Arts, Screen and Creative Industries across all parts of Scotland on behalf of everyone who lives, works or visits here.

We enable people and organisations in Scotland to work in and experience the arts and creative sectors. We do this by helping others to create culture through developing great ideas and bringing them to life.

“We want a Scotland where everyone actively values and celebrates arts and creativity as the heartbeat for our lives and the world in which we live; which continually extends its creative imagination and ways of doing things; and where the Arts, Screen and Creative Industries are confident, connected and thriving.”

Unlocking Potential, Embracing Ambition, a shared plan for the arts, screen and creative industries, 2014.

We aim to achieve this vision through four key functions:

- **Funding** support for individuals and organisations working in the arts, screen and creative industries.
- **Advocacy** on behalf of these sectors, both nationally and internationally.
- **Development** support for these sectors so that they can continue to grow and thrive.
- **Influencing** others to understand the value that the arts, screen and creative industries deliver.

Creative Scotland’s overall budget for 2016/17 is £74m, which we receive from the Scottish Government (£45.5m) and the National Lottery (£28.5m). We distribute this funding to the sectors we serve through three funding routes: Regular Funding over three years for organisations; Open Project Funding for individuals and organisations for programmes of work for up to two years; Targeted Funding to support specific sectors, projects and initiatives (including Film & TV production). It’s important to note that National Lottery income is a critical part of our funding support for screen in Scotland.

In April, 2014 we published our Strategic Plan, Unlocking Potential, Embracing Ambition, which presents a shared vision for the arts, screen and creative industries for the next 10 years.
At the heart of this plan is a set of ambitions and priorities that provide a focus for our work and reflect what we want to achieve, in collaboration with the sectors we support.

Supporting this 10 year plan, are distinct but complementary strategies for the Arts, Screen, and wider Creative Industries. Developed in consultation and collaboration with the sectors they serve, these strategies set out the priorities for these sectors and how our work supports them.

**Submission to the Inquiry**

Creative Scotland welcomes the Committee’s inquiry regarding how the Screen Sector Leadership Group’s (SSLG’s) recommendations on strengthening and developing the Scottish screen sector can be implemented.

In 2014 Creative Scotland published its strategy *Creative Scotland: On Screen*, which sets out its ambitions and priorities for the Screen sector. Since then, we have implemented a significant number of positive measures to grow and support Scotland’s screen sector and an update on progress against that strategy for the financial year 2016/17, is provided as part of this submission.

Since the publication of the screen strategy, we have invested over £29m in the screen sector, including the introduction of £5m of additional funds for Film & TV production and skills development, our £4m annual National Lottery fund, and more than £2m per annum to screen organisations and projects through Regular and Open Project Funding.

We have also seen Film and TV production spend in Scotland rise to record levels of almost £70m in 2016, a 30% increase on the previous year and a 200% increase since 2007.

Significantly, in the Scottish Government’s 2017 Programme for Government, the following commitments were made:

“We will strengthen and coordinate support for our film and television sector to drive its growth by creating a dedicated screen unit within Creative Scotland, to coordinate existing and new public sector investment and resources more effectively.

We will provide an additional £10 million of funding in 2018-19 to bring screen development, production and growth funding to £20 million next year. This is in addition to the existing £12.8 million commitment to BBC Alba/MG Alba.

As part of this work, we will support the world-renowned National Film and Television School with £475,000 to establish a new base in Scotland. We will also maintain the investment in the Production Growth Fund”

The commitment to set up a dedicated Screen Unit within Creative Scotland responds to screen sector views that there should be a more coherent inter-agency approach to public sector support for screen, with services that are better aligned and easier to access.
Following comprehensive work involving Scottish Government, partner agencies including Scottish Enterprise, Skills Development Scotland, Scottish Funding Council, Highlands and Islands Enterprise, and individuals and groups working in the screen sector; a collaborative proposal for the Screen Unit has been developed and is available here: http://www.creativescotland.com/resources/our-publications/scottish-government/screen-unit

The new Screen Unit, supported with £10m additional funding from the Scottish Government, will combine expertise from creative, skills and enterprise partners to deliver an ambitious vision for cultural, social and economic development of the screen sector.

This shared strategy will increase production and inward investment, as well as boosting audience, company and skills development and will be led by Creative Scotland working with the other partner agencies and prioritising advice and input from the sector itself.

The work of the Screen Unit will also build on and strengthen relationships with Partner Agencies, Public Service Broadcasters, Ofcom and other strategic partners and will also increase activity in terms of skills development, building on our current activity in this area, which includes the £1m Screen Skills Fund, the Screen Equalities, Diversity and Inclusion Review and the Outlander Training Programme.

A continuing priority is the development of Scotland’s studio infrastructure.

Wardpark Studios, Cumbernauld is a permanent, converted, fully-integrated studio facility with 4 sound stages, which has been the home of Sony/Starz Outlander since 2012.

In 2016/17 Scotland hosted, amongst other, Avengers: Infinity War, which established its production base at The Pelamis Building in Leith, T2 Trainspotting at The Pyramids, Bathgate and Churchill, at Film Services Livingstone, which demonstrates Scotland’s ability to attract and support large-scale, high-profile productions.

However, we strongly believe that a permanent, purpose-built studio facility is essential to drive growth in the sector. We continue to support partners in Scottish Government and Scottish Enterprise in encouraging private sector investment to make this happen.

In our screen strategy, another priority is to broaden access to screen content in Scotland to as wide and diverse audience as possible. As such, we continue to support this area of work through, for example, a dedicated exhibition and distribution funding route for screen; support for cultural cinemas and major film festivals through Regular Funding; support for a range of smaller and diverse film festivals through Open Project Funding; and support for screen presentation in Scotland’s more remote communities.

The SSLG set up a sub-group looking specifically at Distribution, Exhibition and Audience Development. The work of this sub-group informed the SSLG Report’s key
findings and recommendations in this area and in turn informed the further work that led to related actions for the Screen Unit.

Creative Scotland welcomes any constructive and informed dialogue that contributes to a successful future for Scotland’s Screen sector.

This can only help us work together with the sector to further build on the record levels of Film and TV production spend that Scotland is currently experiencing, and maximise the opportunities presented by the new Screen Unit and the commitment shown by the Scottish Government with the recent announcement of additional £10m funding for Screen.

We hope this submission and the comprehensive update provided below provides further evidence of our commitment to a thriving and sustainable Scottish Screen Sector.
Creative Scotland: On Screen

Update, December 2017

The following provides a comprehensive update on the measures taken in financial year 2016-17 to support the Screen Sector in Scotland and to achieve the aims and ambitions set out in our Strategy, Creative Scotland: On Screen.

This information can also be accessed here: http://www.creativescotland.com/what-we-do/latest-news/media-centre

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1.0 Creative Scotland: On Screen Film Strategy 2014-17

Published in October 2014, the Strategy sets out a series of key priorities to support the growth and reach of Scotland’s screen sector, including the following:

- Increasing incentives for film & television production
- Focussing funding on the development and production of high-quality feature films, documentaries and animation from Scottish-based talent
- Establishment of a sustainable studio facilities
- Developing talent and skills across the entire screen sector value chain
- Increasing support for writers, directors and script development
- Increasing support for, and investment across, the distribution and exhibition sector with a focus on audience development, and
- Greater emphasis on film and moving image education.

Since publication of the Strategy, we have implemented a significant number of positive measures to grow and support Scotland’s Screen Sector, including:

- The introduction of new funds for Film and TV production and skills development
- Supporting access to cinema and programme development through our Regular Funding support for key film exhibitors and festivals
- Supporting the major capital development of Glasgow Film Theatre
- Supporting a number of smaller and diverse film festivals, small capital initiatives and individual professional development opportunities through our Open Project Fund
- Supporting 12 training and skills development programmes through the Screen Sector Skills Fund
- Providing annual support to the 5-19 Film Education programme and continued support the BFI Film Academy
- Together with the BFI, funding the Scottish Film Talent Network
- Establishing a new partnership with the Scottish Library and Information Council to develop film education in Scottish Libraries
• Launching the first Screen Equalities, Diversity and Inclusion Review along with an Exhibition Review and an Animation Sector Review.

2.0 Screen Sector Leadership Group

Following the recommendations of the Scottish Parliament’s Economy, Energy and Tourism Committee’s report on the Economic Impact of the Creative Industries, a Screen Sector Leadership Group (SSLG) was established with a core group of 14 Sector representatives to review the issues facing the Sector in Scotland and make recommendations to support its future growth at the end of an initial one-year period. The SSLG agreed to explore the following set of priorities:

• Increased production facilities for Scotland
• Increased funding for film and television production
• Clearer research and statistics on the value of the sector and the impact of funding and support mechanisms
• Increased investment in talent development, skills and training
• Increased and appropriate business development support for screen businesses.

The following 3 Sub-Groups of the SSLG were set up and undertook key work over the course of 2016:

• Research, Statistics and Value
• Distribution, Exhibition and Audience Development
• Talent Development, Skills and Training

John McCormick presented the Group’s Report to the Culture, Tourism, Europe and External Relations Committee (Jan 2017) which included an analysis of the issues affecting the sector, its conclusions and recommendations. This Report can be found here: [http://www.creativescotland.com/resources/our-publications/scottish-government/screen-sector-leadership-group](http://www.creativescotland.com/resources/our-publications/scottish-government/screen-sector-leadership-group)

3.0 Screen Unit

In the Scottish Ministers’ 2017 Programme for Government the following commitment was made:

“We will strengthen and coordinate support for our film and television sector to drive its growth by creating a dedicated screen unit within Creative Scotland, to coordinate existing and new public sector investment and resources more effectively.

We will provide an additional £10 million of funding in 2018-19 to bring screen development, production and growth funding to £20 million next year. This is in addition to the existing £12.8 million commitment to BBC Alba/MG Alba.

As part of this work, we will support the world-renowned National Film and Television School with £475,000 to establish a new base in Scotland. We will also maintain the investment in the Production Growth Fund”
The commitment builds on the 2016 Manifesto commitment to set up a dedicated Screen Unit within Creative Scotland, and responds to industry views that there should be a more coherent inter-agency approach to public sector support for screen, with services that are better aligned and simpler to access. Creative Scotland, Skills Development Scotland, Scottish Funding Council, Highlands and Islands Enterprise and Scottish Enterprise have come together to strengthen partnerships, increase understanding and communication and agree a shared vision for the Screen Sector in Scotland, building on the recent successes of the industry and harnessing the sector’s strong growth potential.

The Screen Unit will combine expertise from creative, skills and enterprise partners to deliver an ambitious vision for cultural, social and economic development of the sector. This shared strategy will increase production and inward investment, and boost audience, company and skills development. The Screen Unit will be led by Creative Scotland, with support and governance oversight from Skills Development Scotland, Scottish Funding Council, Highlands and Islands Enterprise, Scottish Enterprise and Scottish Government. It will prioritise advice and input from the sector itself.

The Screen Unit proposal will be published on Monday 11 December and will be available on our website here: http://www.creativescotland.com/resources/our-publications/scottish-government/screen-unit

4.0 Increased incentives for Film and Television production

4.1 Creative Scotland Funding for the Screen Sector 2016/17: Total £10.9m

Creative Scotland funding for the Screen Sector across all of our funding routes amounts to £10.9m in 2016/17 and this is detailed below:

4.2 Screen Funding: £4.8m in 2016/17

Screen National Lottery Funding awarded in 2016/17:

- Single Project Development Funding: £569,692
- Slate Development Funding to 4 film and TV production companies: £591,450
- Production Funding for film and TV drama: £2,898,349 to 15 feature films and feature documentaries
- Distribution and Exhibition Funding: £74,335
- Market and Festival Attendance: £58,479 supporting a range of writing, directing and producing talent to promote their films screening at festivals and promote upcoming projects at markets such as Cannes, Toronto, Cartoon Movie and Sheffield Meet Market
- Scottish Film Talent Network was awarded £200,000 (£100,000 from Creative Scotland and £100,000 from BFI). Activity includes New Voices on Screen, a programme specifically designed for BAME filmmakers; and Five@5, a new short film programme focussed on developing women directors
- Docsscene: an investment in new and emerging documentary talent in Scotland: £165,000.
4.3 Production Growth Fund 2016-17: £1.25m

The Production Growth Fund (PGF) opened for applications in October 2015. With funding from the Scottish Government and the National Lottery, the fund has an allocation of £3.25m for the period to March 2018. Designed to stimulate growth in Film and TV drama production in Scotland, the PGF provides a financial incentive to major international productions basing themselves here, as well as increasing funding available for Scottish-based producers to anchor more of their production work here. The PGF is helping to create significant employment opportunities for Scottish-based crew, encourages the use of Scottish-based production facilities and delivers a direct and significant economic benefit to Scotland.

The PGF has proved to be extremely popular with awards being made to the following productions, to date:

- **T2: Trainspotting**, feature film: £500,000
- **Churchill**, feature film: £250,000
- **The Etruscan Smile**, feature film: £100,000
- **In Plain Sight**, TV drama series: £250,000
- **Loch Ness**, TV drama series: £200,000
- **Calibre**, feature film: £146,034
- **Hush**, feature film: £303,966
- **Keepers**, feature film: £125,000
- **Kiss Me First**, TV drama series: £20,000
- **Tell It To The Bees**, feature film: £200,000
- **Country Music**, feature film: £250,000
- **Ordeal by Innocence**, TV drama series: £50,000

4.4 Regular Funding awarded to Screen-Organisations: £2,228,819 in 2016/17

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

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

Regular Funding to Multi-Arts Venues with Screen Programmes and Activities per financial year (this figure represents 10% of these organisations’ total annual Creative Scotland regular funding award which we have allocated to screen activities): Total: £251,100

- £66,600 to DCA
- £70,000 to Eden Court
• £40,900 to Macrobert Arts Centre
• £25,000 to Mareel / Shetland Arts Development Agency
• £40,300 to An Lanntair
• £8,300 to North East Arts Touring.

4.5 Open Project Funding: £836,298 in 2016/17

We have awarded £836,298 of Open Project Funding, supported by the National Lottery, to Screen-related organisations in 2016/17. Examples of the awards made are as follows:

• Refurbishment of Screen Machine Small Capital award: £67,437
• Lux Scotland: £95,000
• Folk Film Gathering: £9,000
• 48Hr Film Projects: £4,500
• Cromarty Film Festival:
  • Scotland Loves Anime Festival: £15,000
• Regional Screen Scotland Refurbishment of Screen Machine: £67,437
• Document 2016: £25,000
• Africa in Motion 2016: £50,000
• Alchemy Film and Moving Image Festival 2016-17: £79,700
• Scottish Queer International Film Festival: £18,272
• Take One Action Film Festival: £60,000
• GLITCH Film Festival: £35,378.

4.6 Targeted Funding: £1,912,211 in 2016/17

Each year we have an allocation of Targeted Funding, which we use to address specific priorities in the screen strategy and any opportunities that arise. Examples of how these funds are used are as follows:

4.6.1 Screen Commission: £200,000 in 2016/17

Creative Scotland’s Screen Commission manages two budgets, the Recce Fund and a Scotland Marketing Budget.

Recces

Creative Scotland’s Screen Commission has a Recce Fund of £80,000 annually. If used solely for recce funding, it has the potential to support approximately 25 productions looking to explore Scotland as a filming location and a base for production. The Recce Fund can be used to hire the services of a local Scottish locations professional or, alternatively, to cover the costs of a creative team travelling to Scotland and recceing a variety of locations specific to their production. These recces also include meetings and introductions to Scottish crew and heads of department specific to the genre of production.
Budgeting

The Recce Fund also supports a budgeting service that we offer to incoming international production providing the services of a Scottish line producer to work through a prepared budget and adapt the costs to be Scotland-specific.

Familiarisation Trips

Since the introduction of the High-End TV Tax Credit, the Screen Commission has experienced a significant rise in the number of enquiries from UK and international studios and production companies seeking to use the UK as a base for production. We have worked very closely with our partners at the British Film Commission and British Film Institute to host a number of familiarisation trips to Scotland as part of the Screen Commission’s work to promote Scotland, its talent, locations and facilities.

Festivals

The Screen Commission has an annual Markets and Festivals budget of £60,000 which supports Creative Scotland’s presence under the We Are UK Film banner at Berlin International Film Festival, Cannes International Film Festival and Toronto International Film Festival. This market presence often includes profiling of Scottish talent and productions at the UK Film Centre at each of these festivals, arranging networking events for our Scottish talent and also working closely with Scottish productions premiering at a particular Festival.

Marketing and Promotion

The Screen Commission has a budget of £60,000 for marketing and promotion. This fund is largely used for advertising in industry press for example Screen International Dailies throughout festival attendance, driving business to the Scottish presence at the UK Film Centre. Other examples include Screen trade press features profiling Scottish films at festivals, future Scottish projects, up and coming talent and new funds and services that are available through Creative Scotland.

This fund has also been used for international engagement during the Edinburgh International Television Festival, which included sponsorship of the US Game Changers strand alongside our partners the British Film Commission. Activity at the Edinburgh International Film Festival and Sheffield Documentary Festival is also funded through this route.

4.6.2 5-19 Film Education Programme: £250,000

Further details are set out below in Section 10.1.

4.6.3 BFI Film Academy: £60,000

Further details are set out below in Section 10.2.

4.6.4 FOCUS – a shared resource facility: £250,000

FOCUS is a new initiative by Film City Futures, in partnership with Scottish Documentary Institute, and supported by Creative Scotland and Scottish Enterprise.
A sector review found that screen business are not always able to access the business development expertise that they need in order to achieve significant growth. FOCUS aims to change this, by supporting screen sector companies to gain access to the sector-specific business development expertise.

The project is a two-year pilot, with the first round of 8 participating companies announced in October 2017.

4.6.5 BAFTA Scotland and Celtic Media Festival: £22,000 for 2016/17

4.6.6 National Film and Television School, Beaconsfield: Scholarships for Scottish students: £25,000 per financial year

4.6.7 TRC Media: £50,000 to support the range of high level training and development programmes for independent television executives

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

5.1 Feature Films

We awarded £2,898,349 to 16 features, feature documentaries and TV drama productions. We have also made £591,450 of Slate Development awards and £569,692 of Single Project Development awards. See Appendix 1 for more detail of Creative Scotland 2016/17 investments.

5.2 Documentaries

Support for documentary development and production in 2016/17:

*Through Our Eyes* (development): £7,000
*Arcadia* (production): £90,000
*Nae Pasaran* (development): £32,000
*Silent Men* (development): £12,000
*Becoming Animal* (development): £15,000
*Freedom Fields* (development): £30,000

*The Ballad of Benny Lynch* (production): £25,683
*You’ve Been Trumped Too* (production): £90,000
*From New Zealand With Love* (development): £13,500
*Flint* (development): £15,000
*Two Janes* (development): £20,000
*Harry Birrell’s 20th Century Pictures* (production): £95,000
*The Eyes of Orson Welles* (production): £75,000
*Listen to Britain* (Production): £5,000
*The Last Breath*, (Production): £100,000
*Cowboy Poets*, (Development): £12,000
*Horsemen*, (Development): £8,950
5.3 Animation

Through Screen Funding and other routes, we have supported animation producers and projects directly, including:

- Red Kite Animation slate development funding: £150,000
- Support for individual animation production companies to attend markets and festivals such as Kidscreen Summit, Cartoon Forum, TIFF, Cartoon Movie, and Annecy
- Eyebolls Ltd received a single project development award of £32,710 to develop a TV pilot for *Superfairies*, written by Scottish author Janey Jones based on her book series of the same name
- SellOut Pictures received a production award of £347,000 towards the feature length animation *Vitello*, a co-production with Zentropa in Denmark
- Red Kite Animation received a production award of £220,000 towards the feature length animation *Princess Emmy*, a co-production with Studio100 in Germany and Belgium.

Additionally, via the Open Project Fund in 2016/17, we supported animation studio Once Were Farmers with £3,882 to attend the market *CTN Expo* in the US; award winning animator Ross Hogg with support of £5,876 for research and development of his new experimental animation project *4:3*; and Scotland Loves Anime with £15,000 to deliver the Scotland Loves Anime film festival.

Scottish Film Talent Network is a ladder for drama and animation talent, from shorts to first feature development:

- During 2016/17, two animated shorts were produced through the New Talent Shorts programme (*Spindrift* and *Nothing to Declare*)
- Through the First Feature Development programme, SFTN is developing *Ceili* with KoLik Films (Cam Fraser is writing) and Will Anderson and Ainslie Henderson’s first feature, *Dom*, with Noe Mendelle from Scottish Documentary Institute attached to produce.

5.4 Animation Review

Creative Scotland published its Animation Sector Review, an action arising from the EET Committee Report and its recommendations, in March 2017. A steering group is currently being assembled to take forward the recommendations from the review, which will commence in early 2018.

6.0 Establishing sustainable Studio Facilities

6.1 Studio Infrastructure

One of our key priorities is the development of Scotland’s studio infrastructure.

In order to support local productions, attract UK and international productions and drive growth in Scotland’s Screen Sector so that it can compete effectively in a global market place, purpose-built studio facilities alongside a full range of options for stage space and production offices are essential.
Overview of Scotland’s current infrastructure:

**Pop-up build space** such as The Pyramids in Bathgate (production base for *T2: Trainspotting*) and The Pelamis Building in Leith (*Avengers: Infinity War*) and Film Services Livingstone (*Churchill*). Creative Scotland’s Screen Commission is currently marketing 435,000 sq ft of pop-up build space, which compares favourably with other nations.

**Full-time conversions** including Wardpark Studios in Cumbernauld - home of Sony/Starz *Outlander* since 2012 – offers a permanent, fully-integrated studio facility with 4 sound stages over 118,000 sq ft, plus planning permission for significant expansion of an additional 30,000 sq ft across 2 new 50 foot-high sound stages, and the BBC’s Dumbarton Studios (62,000 sq ft) giving a total of 110,000 sq ft.

**Purpose-built studio facilities**: Two significant studio production facility projects are currently being progressed by the private sector:

- The Pentlands studio proposal has received Scottish Government intention to grant planning permission in principle, subject to conditions and a planning obligation.
- Guardhouse are progressing towards the submission of a planning application.

We remain committed to supporting private sector studio facility developments and continue to encourage the private sector to come forward with projects for consideration.

**6.2 Production Spend**

Film and TV producers spent a record £69.4 million shooting in Scotland in 2016 – the highest figures since records began, and a £16.7 million increase on 2015. Since 2007, spend has increased more than 200% from £23 million.

This record production spend figure - an increase of almost demonstrates the continuing interest and appetite from major film and high-end TV producers to use Scotland as a backdrop for their productions and take advantage of its highly skilled crews, talent and production incentives.

The announcement follows the Scottish Government’s work through Creative Scotland to support large scale international productions and Scottish producers to anchor their productions in Scotland in recent years, including *T2: Trainspotting, Outlander, Churchill, Calibre, Hush, Etruscan Smile, In Plain Sight, Loch Ness, Tommy’s Honour, Sunset Song, Macbeth* and current productions like *The Wife*.

**7.0 Developing Talent and Skills Across the Entire Film Value Chain**

**7.1 Screen Skills Fund: £1m**

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

A total of just over £1m was awarded to organisations including the Scottish Documentary Institute, the Centre for the Moving Image, Cinema For All, Film City Futures, the Film Access Network Scotland, and the Outlander TV series to support trainees. Initiatives included support for new entrants as well as professionals already working in the screen industries.

A list of the 12 Screen Skills programmes awarded in the first round is here.

7.2 Screen Equalities, Diversity and Inclusion Review

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

This led to the publication of Equality Matters, the first comprehensive Review of Equalities, Diversity and Inclusion within Scotland’s Screen Sector to be published.

Published on Tuesday 31 January 2017, the Review draws on evidence gathered from individuals and organisations working in film and TV in Scotland set against a backdrop of national and international research and policy. The Review highlights evidence of the numerous and complex barriers to access, progression and representation both on and off-screen which exist at many levels in Scotland’s Screen Sector including economic limitations, geography and gender. The Review also incorporates a series of recommendations for positive and collaborative action to support a more inclusive and representative Screen Sector in Scotland.

Following the key recommendations from the Screen EDI Review, which was published by in January 2017, a new Working Group was formed to look at how equalities, diversity and inclusion can be improved across Scotland's Screen Sector. The group is considering how the recommendations of the review can be implemented.

7.3 Film Industry Network and Diversity (FIND)

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

7.4 Raising Films

Raising Films raises awareness of the persistent structural challenges for parents and carers working, or wanting to work, in film and television. We are a community and campaigning organisation working toward a more equal and inclusive creative industry. Creative Scotland supported Raising Films with £15,000.
7.5 Outlander Training Programme

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.

7.6 Bannan Impact

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

To date, it has also 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. Creative Scotland has supported 3 series of *Bannan* to a total of £956,333. *Bannan*. The programme has been re-commissioned for a fourth series by MGAlba.

7.7 Animation Base Camp

Creative Scotland supported (£50,000) the Animation Base Camp in 2016, led by animation company Once Were Farmers, located at Glasgow Caledonian University, with mentoring support throughout from Sony Pictures Animation in Los Angeles: 8 weeks FT training for 18 animation graduates, 8 from Scotland; Skillnet Ireland and Innovation Norway supported trainees from Ireland and Norway.

8.0 Increasing support for writers, directors and script development

8.1 Scottish Film Talent Network

The Scottish Film Talent Network (SFTN) represents the single biggest resource for new and emerging filmmaking talent in Scotland in the past 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 NET.WORK initiative which connects the UK’s film talent development agencies.

The programme receives a total of £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 *Five@5 for Women* short film programme support five Scottish-based women filmmakers through the production of five short films, all at five minutes long.

### 8.2 Increasing access to film funds for writers and directors

In addition to SFTN and existing Single Project and Slate Development Funding for script development (which can be accessed by producers), Creative Scotland, for the first time, offered writers and directors the opportunity to apply for development funding at the early stages of their projects without a producer attached, from the start of 2015/16.

Four writers have been supported over the period with funding of £19,500.

### 8.3 Screenwriters’ residency programme

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.

### 9.0 Increasing support for, and investment in, the distribution and exhibition sector with a focus on audience development

#### 9.1 Creating a dedicated Distribution and Exhibition Funding Route

As well as supporting distribution and exhibition organisations through Creative Scotland’s Regular Funding route, we made some changes to our Screen Lottery Funding routes. Funding for distribution and exhibition of Scottish films is now available through a dedicated route as part of the Screen Lottery Funding and is aimed at increasing visibility and availability, and supporting the promotion of Scottish films for audiences in Scotland and internationally.

In 2016-17 8 distribution and exhibition awards were made, totalling £107,171. This supported over 500 screenings of Scottish films, including *Where You’re Meant To Be*, *Iona*, and *Sixteen Years Till Summer*.

#### 9.2 Broadening Cinema Access and Programming

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

- We do this through our Regular Funding support of cultural cinemas: Centre for Moving Image (incorporating Edinburgh Filmhouse and Belmont Filmhouse in Aberdeen), Glasgow Film, DCA, Mareel/Shetland Arts
Development Agency, Eden Court, the MacRobert Arts Centre, North East Arts Touring and An Lanntair in the Outer Hebrides. Two of our Regularly Funded Organisations are particularly concerned with widening access and audience development: Film Hub Scotland supports exhibitors and is part of the BFI Film Audience Network (made up of nine UK Hubs); and Regional Screen Scotland runs the much-loved Screen Machine, and supports communities to establish film screenings.

Scotland’s two international film festivals are managed by Regularly Funded Organisations: Edinburgh International Film Festival (CMI) and Glasgow Film Festival (Glasgow Film).

- We also support a number of smaller and diverse film festivals through our Open Project Fund (see Section 4.7). These festivals play an important role in representing and reaching Scotland’s diverse communities, and in presenting specialised film to audiences in Scotland.

- We have also funded a number of remote community venues through the Open Project Fund to install digital projection equipment, and ensured as part of those funding relationships that audiences have a diverse programme of films to choose from.

9.3 Film Exhibition Sector Mapping Report

Early in 2016 we commissioned Drew Wylie Ltd to undertake an initial mapping of the film exhibition sector, to identify the diverse contexts in which audiences watch films together and every organisation which delivers such activities across Scotland.

The report was published in June 2016, identifying a total of 346 exhibitors of various types, from multiplexes and independent cinemas to film societies and touring cinema. It includes an interactive map which can be filtered by type.

This report, along with the research completed by The Social Value Lab for Regional Screen Scotland, Your Cinema, Your Community, has informed Creative Scotland’s approach to broadening cinema access, as well as the work of the Screen Sector Leadership Group, and RFO’s delivering and supporting film exhibition.

10.0 Supporting film and moving image education

10.1 5-19 Film Education Programme

Creative Scotland provides annual support for the 5-19 Film Education Programme in partnership with the British Film Institute, Into Film, Education Scotland and Scottish Film. The programme aims to achieve a significant step-change in the level of provision, teacher development and other activities to encourage watching, making and critical understanding of film for 5-19 year olds.

10.2 BFI Film Academy
We have supported the BFI Film Academy annually (2016-17 was the fourth year), to provide practical filmmaking workshops throughout Scotland and further specialist progression opportunities for talented 16-19 year olds.

10.3 Film Education in Scotland's Libraries

We have provided £190,000 to support the Scottish Library and Information Council (SLIC) to develop, pilot and evaluate film education and creative film learning in six library services across Scotland, to help guide libraries nationally in pursuing their strategic aims for developing film culture. Librarians from the Western Isles, Girvan, Midlothian, North Lanarkshire, Falkirk and Edinburgh have taken part in a suite of development sessions, including training at the new home of the National Library of Scotland Moving Image Archive at Kelvin Hall. The libraries are testing a variety of activities with a range of groups, from early years to older people.

10.4 Glasgow Film Theatre Refurbishment: £536,900

A Large Capital Fund award of £536,900 has been made to Glasgow Film to extend, improve and enhance the GFT’s existing listed Rose Street premises. The reconfiguration of GFT includes the redevelopment of café and refreshment facilities, development of its Educational Room, staff and volunteers’ area and meeting spaces. The project was completed in November 2016 and has enhanced a unique cultural facility and one of the UK’s leading independent cinemas.

10.5 European Collaborations

Creative Scotland continues to be a partner in Creative Europe Desk UK. Since 2014 seventeen companies have been supported through the Creative Europe MEDIA sub-programme totalling over €3m in funding. In 2016-17 Scotland had a major success through the TV Programming call with Glasgow based natural history producers MaraMedia receiving €153,000. Scotland was also very successful through the VOD Platform call with Distrify again being supported with €150,000 for their platform MUVIES.COM and The Polkadot Factory receiving €60,000 support for their film discovery app Cues.

During 2016, we collaborated in a research project with the University of Glasgow’s Centre for Cultural Policy Research, the University of Copenhagen, and Dutch and Scandinavian film funds to examine film funding models, some of the outcomes of which were presented during Glasgow Film Festival.
Appendix
Projects supported by Creative Scotland Screen Funding

Feature Films

Sunset Song

- Director: Terence Davies
- Screenplay: Terence Davies
- Production Company: Hurricane Films / Iris Productions / SellOutPictures
- Cast: Agyness Deyn, Peter Mullan, Kevin Guthrie

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

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

Theatrical release: 4th December 2015, Metrodome

Trailer: www.sunset-song-film.com/trailer

The Legend of Barney Thomson

- Director: Robert Carlyle
- Screenplay: Richard Cowan, Colin McLaren
- Production Company: Sigma Films/Trinity Works Entertainment
- Cast: Robert Carlyle, Emma Thompson, Ray Winstone, Kevin Guthrie

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

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

Theatrical release: 17th June 2015, Icon Entertainment

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

Iona

- Writer/ Director: Scott Graham
- Production Company: Bard Entertainments
Cast: Ruth Negga, Douglas Henshall, Ben Gallagher

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

Festivals/Awards: EIFF World Premiere, San Sebastian

**Pikadero**

- Director: Ben Sharrock
- Screenplay: Ben Sharrock
- Production Company: Caravan Cinema
- Cast: Bárbara Goenaga, Joseba Usabiaga

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

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

Upcoming Festivals: Torino, Rio de Janeiro, Gotheburg

Trailer: [https://vimeo.com/128863249](https://vimeo.com/128863249)

**Moon Dogs**

- Director: Philip John
- Screenplay: Derek Boyle, Raymond Friel
- Production Company: Clydebank Films Ltd, Ripple World Pictures
- Cast: Jack Parry Jones, Tara Lee, Christy O'Donnell

This anarchic coming-of-age story follows the misadventures of two teenage step brothers (Jack Parry-Jones and Christy O'Donnell) as they head off on a road trip across Scotland, with their relationship challenged by Caitlin (a charismatic Tara Lee), the free spirited and enigmatic girl who comes between them.

Festivals/Awards: Edinburgh International Film Festival (Best of the Fest), Dinard Film Festival, Nominated for Best Feature Film at BAFTA Scotland Awards, Audience Award at International Film Festival Mannheim Heidelberg, Best International First Feature at Galway.
**Calibre**

- Writer/Director: Matt Palmer
- Production Company: Wellington Films
- Cast: Jack Lowden, Martin McCann, Tony Curran

*Calibre* is the feature debut from Matt Palmer, which follows two life-long friends on a weekend trip to a remote Scottish village that descends into a never-ending nightmare as they attempt to cover up an horrific hunting accident. The men wrestle with intense paranoia and escalating fear as their friendship disintegrates and the locals close in on the truth, turning a weekend hunting trip into a desperate struggle to survive.

**Churchill**

- Director: Jonathan Teplitzky
- Writer: Alex von Tunzelmann
- Production Company: Salon/Tempo Productions
- Cast: Brian Cox, Miranda Richardson, John Slattery, James Purefoy

May 23, 1944: as tensions mount in the 48-hours preceding D-Day, the now-beleaguered Prime Minister Winston Churchill, played by Brian Cox (*The Bourne Supremacy, X-Men 2, Zodiac, War & Peace, Troy*), must prepare a final attempt to crush Hitler’s encroaching army. With the entire War effort ultimately hinging on this decision, the stakes have never been higher. As the Wartime leader clashes with his generals, tension builds with the Americans, and Churchill must wrestle his inner-demons in order to navigate the Allies to victory.

Miranda Richardson (*Harry Potter, Testament of Youth*) plays beloved wife Clemmie Churchill, with John Slattery (*Mad Men, Captain America Civil War*) as General Eisenhower, James Purefoy (*Rome, The Following, High Rise*) as King George VI, and rising-star Ella Purnell (*Miss Peregrine’s Home for Peculiar Children, Tarzan*) joining the cast as Churchill’s secretary.

**Keepers**

- Director: Kristoffer Nyholm
- Cast: Gerrard Butler, Peter Mullan, Gary Lewis
- Production Company: Mad as Birds
- Inspired by the Flannan Isle mystery, Keepers, was filmed on location in Galloway.

On an uninhabited island, 20 miles from the rugged Scottish coast, three lighthouse keepers arrive for their six-week shift. As Thomas (Peter Mullan), James (Gerard Butler) and Donald (Connor Swindells) settle into their usual, solitary routines, something unexpected and potentially life-changing occurs: they stumble upon something that isn’t theirs to keep. Where did it come from? Who does it belong to? A boat appears in the distance that might hold the answer to these questions... What follows is a tense battle for survival as personal greed replaces loyalty and, fed by isolation and paranoia, three honest men are led down a path to destruction.
The Wife

- Director Bjorn Runge
- Writer: Jane Anderson

Production Company / Financiers: Tempo Productions are partnered with Anonymous Content, Meta Films, Spark Film and TV, Film Vast and Creative Scotland

Based on the novel by Meg Wolitzer The Wife is the story of Joan Castleman (Glenn Close) a still-striking beauty with impeccable credentials, the perfect alpha wife. Forty years spent sacrificing her own talent, dreams and ambitions to fan the flames of her charismatic husband Joe (Jonathan Pryce) and his skyrocketing literary career. Ignoring his infidelities and excuses because of his “art” with grace and humour.

The Wife is a poignant, funny and emotional journey; a celebration of womanhood, self-discovery and liberation.

Daphne

- Director: Peter Mackie Burns
- Writer: Nico Mensinga
- Producers: Valentina Brazzini and Tristan Goligher
- Starring: Emily Beecham, Tom Vaughan-Lawlor, Nathaniel Martello-White and Geraldine James
- Sales agent: The Bureau Films

Hectic days and late nights. Londoner Daphne is caught up in the daily rush of her restaurant job, and a nightlife kaleidoscope of new faces. She is strong, funny, and acerbic but deep down she is not happy. Stuck in a rut, she can’t move forward. Then when she saves the life of a shop keeper, stabbed in a failed robbery, the impenetrable armour she wears to protect herself begins to crack and Daphne is forced to fight against the inevitability of a much-needed change in her life.

A striking debut drama from director Peter Mackie Burns, rich in memorably structured scenes and offering a vibrant soundtrack, Daphne is given real drive by the central performance of Emily Beecham in the lead role.

Festivals:

World Premiere: International Film Festival Rotterdam 2017

US Premiere: SXSW 2017

UK Premiere: Edinburgh International Film Festival 2017

Only You

- Director: Harry Wootliff
- Writer: Harry Wootliff
Jake and Elena meet on New Year’s Eve and fall madly in love. They find a naïve delight in each other. Three weeks in and they’re living together and making love without contraception. But a baby doesn’t materialise. Elena feels like a failure. Her previous insecurities around relationships haunt her. Jake struggles to hang on to the idea that their love is flawless.

They stray increasingly further away and we fear they will never find their way back. A passionate story about the struggle to remain in love when life doesn’t give you everything you want it to.

Country Music

- Director Tom Harper
- Screenplay: Nicole Taylor
- Production Company: Fable Pictures
- Financiers: Creative Scotland, BFI and Channel 4.

Country Music is a feature film that tells the story of Rose-Lynn Harlan, a single mother from Glasgow who dreams of becoming one of Nashville’s country music stars.

Beats

- Director: Brian Welsh
- Screenplay: Kieran Hurley and Brian Welsh
- Production Company: Rosetta Productions in Association with Sixteen Films
- Financiers: Creative Scotland, BFI, DRW and BBC.

Beats tells the story of Johnno and Spanner, teenagers living in a small, suburban Scottish town at the time of the 1994 Criminal Justice Act – a new piece of legislation which effectively outlawed raves, or ‘public gatherings around amplified music characterised by the emission of a succession of repetitive beats’

TV Drama

Bannan

- Director: Tony Kearney
- Screenwriters: Chrisella Ross, Charlie Martin
- Production Company: Young Films
- Cast: Debbie Mackay, Donald Ewen MacKinnon, Alasdair Mackay

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

**Teacup Travels**

- Director: Simon Hynd
- Production Company: Plum Films
- Cast: Gemma Jones, Evie Brassington, Roderick Gilkison

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


TX: CBeebies

Trailer: [http://www.plumfilms.co.uk/teacup-travels-trailer/](http://www.plumfilms.co.uk/teacup-travels-trailer/)

**Katie Morag - Series 1**

- Director: Don Coutts
- Production Company: Move On Up
- Cast: Cherry Campbell, Gail Watson, Annie Louise Ross

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

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

TX: CBeebies

Trailer: [http://www.bbc.co.uk/cbbc/watch/p02f1lg1](http://www.bbc.co.uk/cbbc/watch/p02f1lg1)

**In Plain Sight**

Production Company: World Productions for ITV
A three-part mini-series based on the true story of detective William Muncie’s quest to bring to justice notorious Scottish killer Peter Manuel.

Douglas Henshall (Collision, Shetland) takes the role of William Muncie whilst Peter Manuel is played by Martin Compston (Line of Duty).

**Loch Ness**

- Production Company: ITV Studios

This new six part drama series for ITV brings a police hunt for a serial killer to the shores of Scotland’s famous loch.

**West Skerra Light**

Director: Gre Hemphill

Production Company: Hopscotch Films

Cast: Lorna Craig, Lorne McFadyen, John Gordon Sinclair, Lorraine MacIntosh, John Michie, Julie Wilson Nimmo, Lewis Howden, Tam Dean Burn

A remote island lighthouse is up for sale, and the prospective buyers are gathered together to be vetted by the owner. But the death of the ferryman means the assembled group of city dwellers find themselves trapped and fighting for survival against the hostile island environment and a dark malevolent presence.

This specially commissioned 60-minute drama was broadcast on BBC Scotland on 31 October 2016.

**Feature Documentaries**

**Battle Mountain: Graeme Obree’s Story**

- Director: David Street
- Production Company: Journey Pictures Ltd

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

Festivals: Edinburgh International Film Festival

Theatrical Release: 1 April 2016

Trailer: [https://vimeo.com/130621871](https://vimeo.com/130621871)
**Atomic, Living In Dead And Promise**

- **Director:** Mark Cousins
- **Production Company:** Hopscotch / Storyville

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

Festivals / Release: Cambridge Film Festival; International Documentary Film Festival Amsterdam (IDFA) Trailer: [https://vimeo.com/135338001](https://vimeo.com/135338001)

**Seven Songs For A Long Life**

- **Director:** Amy Hardie
- **Production Company:** Scottish Documentary Institute / Amy Hardie Productions

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

Theatrical Release: November / December 2015

Trailer: [https://www.youtube.com/watch?v=ASHb6mE3hZ0](https://www.youtube.com/watch?v=ASHb6mE3hZ0)

**16 Years Till Summer**

- **Director:** Lou McLoughlan
- **Production Company:** Loumclou Films Ltd/ Vintage Pictures/ Zik Zak Filmworks

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

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

- Director: Samir Mehanovic
- Production Company: Paradiso Documentaries Ltd

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

Festivals/Awards: Sarajevo Film Festival (World Premiere); International Documentary Film Festival Amsterdam (IDFA) (WINNER: IDFA Special Jury Award for Mid-Length Documentary); Festival Europe-Orient du Film documentaire à Tanger (Tangiers Documentary Film Festival) (WINNER: Grand Prix Award SNRT; Ibn Battuta Scenario Award).

You’ve Been Trumped Too

- Director: Anthony Baxter
- Production Company: Montrose Pictures

This timely and explosive film explores the deeply troubling confrontation between a feisty 92-year-old Scottish widow and her family and a billionaire attempting to become the most powerful man in the world. As thousands of journalists hang on every Trump utterance, wondering what he might say next, the feature documentary explores the consequences his actions. Completed and released in the weeks leading up to the most dramatic American election in a generation, President Trump, is a unique and remarkable document of an historic election, and a timeless tale of the unlikely encounter between a salt-of-the-earth Scottish widow and one of the planet’s richest and most famous people.

Accidental Anarchist

- Director: Clara Glynn & John Archer
- Screenplay: Carne Ross
- Production Company: Hopscotch Films

One man’s journey: from diplomat to anarchist. Carne Ross resigned from the Foreign Office over the Iraq war, testifying to the Chilcot Inquiry. His extraordinary personal and political odyssey culminates in a remarkable encounter with new forms of democracy in the midst of war – in Rojava, Syria. A profound examination of the political and economic problems that confront the world.

Festivals/Awards: BAFTA Scotland 2017 Nominated for Best Film; Premiered at CPH:DOX (Denmark); Jihlava (Czech Rep); Bergen (Norway); Milan (Italy); Crossroads Human Rights Festival (Austria)

Theatrical release: June 2017
**Arcadia**

- Director: Paul Wright
- Screenplay: Carne Ross
- Production Company: Hopscotch Films

Looking back to the past from the future, Arcadia uses footage from the BFI National Archive to we lost, and how can we save what we have left?

Festivals/Awards: Premiered at BFI London Film Festival in October 2017

Theatrical release: June 2018

**Time Trial**

- Director: Finlay Pretsell
- Producers: Sonja Henrici, Finlay Pretsell
- Featuring: David Millar
- Production Company: Cycling Films/Common Ground Pictures/SDI Productions

*TIME TRIAL* transports us into the final races of cyclist David Millar’s career, leading up to his last encounter with the Tour de France. We go inside the peloton, we’re pushed up impossible climbs and forced down rapid descents, we lie alongside him in his hotel room in post-race agony. We ride in the support car, the source of comfort, supplies and fleeting relief from the cold. And we know that every mile travelled is a mile closer to the end. *TIME TRIAL* reveals how the human spirit is driven by forces deeper than success and glory.

World Premiere: IDFA 2017