CULTURE, TOURISM, EUROPE AND EXTERNAL RELATIONS COMMITTEE

AGENDA

15th Meeting, 2018 (Session 5)

Thursday 24 May 2018

The Committee will meet at 9.00 am in the Robert Burns Room (CR1).

1. Declaration of interests: Jamie Greene and Alexander Stewart will be invited to declare any relevant interests.

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

   Dr Michael Franklin, Institute for Creative and Cultural Entrepreneurship (ICCE), Goldsmiths College, University of London;

   Andrew Barnes, Associate Director, Olsberg SPI;

   Alex Tosta, Research Manager, RSU Team, The British Film Institute;

   Dr Inge Sorensen, Lecturer in Digital Economy and Culture (Theatre, Film and Television Studies), University of Glasgow.

3. Annual report: The Committee will consider a draft annual report for the parliamentary year from 12 May 2017 to 11 May 2018.

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

5. Work programme (in private): The Committee will consider its work programme.

Peter McGrath
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The papers for this meeting are as follows—

**Agenda item 2**

- Note by the Clerk  
- Note by SPICe  
- PRIVATE PAPER

**Agenda item 3**

- Paper 4 - Annual Report 2017-18

**Agenda item 5**

- PRIVATE PAPER
In September 2017 the Committee issued a call for evidence on its inquiry into Scotland’s Screen Sector. The Following written submission was received from by a witness on today’s panel:

- Dr M. Franklin
Written submission from Dr M. Franklin

Context for this Submission

Dr M. Franklin is an academic at the Institute for Creative and Cultural Entrepreneurship (ICCE), Goldsmiths College, University of London. His research fields include film finance, digital engagement, marketing and distribution, calculative devices, and the conceptualisation and management of risk in the audiovisual industries. He has experience working on projects in areas relevant to this Call with Scottish Screen / Creative Scotland, Sigma Films, and the Scottish Documentary Institute. He has also worked on film policy and film industry related projects for Film London, UK Film Council, BOP Consulting, and Nesta, and conducted research supported by AHRC, ESRC, Open Data Incubator Europe (Horizon 2020), and RCUK. Some elements of this response draw on 2016/17 postdoctoral research made possible through a 2014 donation to ICCE by its Chairman, see https://mcbfranklin.com/ for more details. The author has provided consultancy comments for EKOS’ work on film policy comparisons for the Screen Unit in 2017.

Leadership, Strategy and Support

In the first instance, in relation to the presentation of information regarding this Call for evidence - as with the current state of affairs in the Scottish Film Industry, there is a need for clarity in roles and responsibilities.

As noted in the SSLG’s 2017 report foreword, responsibility for the sector is fragmented. It would be beneficial for public and industry knowledge that the lines of responsibility, spending authority and decision-making be explicitly set out.

The language of the Call’s website: “The Committee understands that the Scottish Government and Creative Scotland are working on the development of a screen unit for Scotland… The Committee is keen to understand progress made to date and to feed into the development of the unit following its inception” could be read to mean this Committee is disconnected to the field and the work of the SSLG. The Creative Scotland website states Creative Scotland will present their work on developing the Screen Unit to the Cabinet Secretary for Tourism, Culture and External Affairs in late Autumn, clarity and rigour of explanation of this review process, as well as in the forthcoming strategic output is required.

The action agenda of this Committee and its work should be made crystal clear, as should its understanding of selected terms being used. For example: definitions of sustainability; the choice of aim for the Screen Sector to be seen as an economic driver, as opposed to being an economic driver; and the focus on board band [sic] but not innovative areas such as AI and blockchain – all these choices should be fully explained. This type of detail should also be provided by the SSLG in their work.

2 N.B. Superfast broadband adoption will likely increase streaming adoption and rates of use, but simplistic connections between such entertainment engagement and domestic film sector impacts should not be made. Detailed understanding of audience demand, project distribution and marketing spend is required. See later points on film data analysis development. Improved Internet provision should not be conflated with keeping “pace with digital trends”. Delivering appropriate Internet access to the entire population is utterly vital for a raft of socio-economic necessities outside of domestic
The (independent) film industry in the UK and in Scotland in particular continues to deal with fundamental and persistent challenges. These issues are regularly addressed in reports, inquiries, commissions and working groups, often with artificial deadlines and little legacy of continuous work e.g. in management processes or data analysis. A priority should be to articulate sector responsibility clearly and then fully resource those responsible to achieve their articulated goals on a continuous basis.

How can we ensure that the Screen Unit has the remit and responsibility for providing the strategic vision and leadership across the sector?

The expert film team currently housed at Creative Scotland should have clear backing from government and effective partnership support, especially in dealing with private companies’ investment / involvement in the sector. As set out in the SSLG report – the vital, increased funds required, designation of creative and commercial responsibility and sector accountability should be transparently and completely allocated.

With every newly announced film studio around the UK (Dagenham East, Suffolk etc.) the detrimental impact of Scotland’s lack of leadership and resource allocation to the sector is further amplified.

What are your views on the availability of funding and support for all content development? How might Brexit impact the Scottish screen industry?

The film industry is an international business. One of the most remarkable successes of the Scottish film industry has been Sigma Films’ collaboration with international partners e.g. Zentropa. Addressing environmental uncertainties including Brexit, the potential undermining of territorial financing models via the Digital Single Market, debates over the revision of the AVMSD – requires partnership at the UK and international levels. Whilst there are Scottish specificities, the fundamental dynamics of the film industry are so powerful that they require the greatest attention, most helpfully through deep, networked collaboration with partners at BFI, EFADs etc.

Development funding is one of many fundamental issues to address, as well as IP valuation and accounting standards, data collection and analysis, cross Film Value Chain (FVC) balance of power dynamics, and developing strategic plans to maximise inward investment benefits to domestic industry.

Multiple works, including those of Olsberg SPI and Northern Alliance have rigorously and repeatedly set out the core issues of the UK independent film sector. These problems connect to concepts that have been difficult to fully, acceptably define in context, including profit and sustainability and growth.
To meaningfully set out and execute any strategy, the Screen Unit must fully define its terms and ambitions, its means of management and measurement. This includes mapping out the application of such definitions to each relevant context. For example, in respect of development what does sustainability or growth mean for individual companies, for the sector, in terms of conversion rate, scale of individual productions, volume of productions, amounts returned from production budgets including premiums or improved negotiated returns etc.?

Exploration of cross FVC R&D support for content businesses would require UK strategy if, for example, tax advantaged schemes are considered. Provisions of extra public financial resources have helpfully been used as working capital for increased or diversified development spending, usually extra staffing or rights acquisition costs. [As opposed to producers’ provision of equity investment in their own films – the typical lack of which limits access to revenues high up the recoupment chart.]

Development is the FVC segment regularly cited to be where prospective value may be maximised, relative to intervention expenditure. Development is where unmediated risk often lies, and new entrants including FAANG-like⁴ companies tend not to invest, choosing rather to acquire finished content of more known quality, thus destabilising the overarching FVC architecture that relies on investment in production such that hits have a chance to emerge.

Examination of development support, especially that which might encourage increased scale of budget – and correlative release, would be advantageous. Scale of project ambition inherently interacts with budgetary dynamics, audience reach and distribution requirements – and these connections illustrate the different dimensions of risk at play. Getting above a threshold scale status in order to compete with other entertainment options is deemed vital in order for a film to stand a chance of delivering meaningful revenue, upon which distribution and production companies might progress toward ‘sustainability’. Pursuit of this aim requires support at the bottom of the industry pyramid – development.

Nesta assesses the recognition of R&D⁵ as a legitimate practice in the arts, arguing experimental development meets the systematic work requirement. This is becoming ever more pertinent as an innovation issue as technology / services companies which also produce content for film, VR, games, cannot access support to help produce content – which is utterly vital to the ecosystem.

The issue of development is an illustration that each aspect of each industry requires both holistic strategic thinking including partnership work, and fine-grained detailed examination.

Talent Development, Skills and Training

N.B. I will also comment on the question “What improvements to the current studio infrastructure are needed?” from the subheading: Infrastructure, Intelligence and Maximising Benefit to Scotland, in this section.

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⁴ Facebook, Apple, Amazon, Netflix, Google
What infrastructure, support and investment is required to ensure continuing development of talent in Scotland? Are there clear pathways from education through training to the workplace that deliver an industry-ready workforce?

As noted in many publications, including the SSGL report, a film studio is crucial to Scotland’s film sector future. Delays in this area have seen Scotland continually slip behind numerous nations, cities and regions of the UK in terms of the scale and strength of its production and levels of inward investment.

An issue that more successful areas of the UK have encountered as a result of inward investment is the need to identify means by which inward investment productions can provide umbrella support to local companies. Across the world, the benefits of large-scale filmmaking, especially on technology companies that are then able to move into film creation and rights exploitation, are evident. How might similar benefits be derived for companies in other FVC positions? Could movement of talent across independent to major projects be reciprocated with corporate benefits e.g. co-signing of loans, provision of business expertise?

The decrease in mid budget independent filmmaking is recognised as a barrier to talent development. The complex relations between inward investments' pump primer utility, talent escalator role and the UK industry’s wish to avoid functioning purely as a service industry require mapping out. Scotland should bear these broader concerns in mind as it creates its studio infrastructure. For instance, setting out clear through-lines for e.g. potential career paths and business incubator support, from the new NFTS, right through to envisaged MPAA company productions must be established. Just as new facilities require appropriate funds for companies to access to incentivise location use, supportive environmental conditions for domestic companies are also required. Scotland should make best use of its particular advantages to join up innovation and the creative fields, and not just attempt to catch up with other nations and regions in traditional screen areas, but identify areas in which to excel.

Infrastructure, Intelligence and Maximising Benefit to Scotland

The need for more reliable data about the sector and how it might be collected

More, high quality data about the entire life cycle of each film project, company financial performance, and audience behaviour is critical to the life of the independent film industry. Areas of impact include: access to finance; audience targeting and engagement; and improvement in distribution / exhibition efficiencies. Without rich, analysable, transparent data, answers to the following questions become even harder to discern. What measures can be taken [to] grow audiences and encourage participation in the sector more generally? How can we ensure/promote the consumption and production of domestic content in the digital age? Public agencies can lead in forming cross sector networks to address data issues.

Data accrue at different times and places along the FVC⁶, and are rarely systematically combined, analysed or shared. Currently, through-lines of data-led

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⁶ See the introduction and papers of the Big Data Big Movies Conference Proceedings of the Erich Pommer Institut and the Film University Babelsberg KONRAD WOLF, Marketing Center Münster at the University of Münster,
work at larger companies or organisations with requisite data access are inhibited by team specialisms, or silo-ing, inertia, or HR legacies, whereas independents do not have the appropriate data or expertise. Public organisations often suffer many of these challenges.

Initiatives to combat the problematic (non)use of data through innovative adoption of technology could enable inclusive, long-term, evidence-led approaches to film policy. Such efforts require cross industry partnerships.

Technology and management models in other creative industries provide templates for adaptation. Projects such as the Open Music Initiative\(^7\) can inspire similar innovations in film.\(^8\) Such initiatives are ground-up and must start from simple building blocks to get necessary market actors on board, the OMI started with identifying a Minimum Viable Data & Metadata package for a song as a point to build upon. Progress requires sector-wide buy in.

The potential to address areas such as pooled anonymous data analysis, or networked trust to formalise derived due diligence in effect across devices mediating the FVC, are worth exploring. Steps can be taken by exploring decentralized data marketplaces\(^9\), where data can be appropriately valued and computation may be effected on confidential, encrypted data at point of use. [In areas of discrete tasks, such as audience segmentation, film dating and pricing, technology-led probabilistic approaches to risk can apply. However, application of data must be done accepting the existence of certain blackboxes, and respect for creative processes led by professional intuition: not closed probabilistic risk calculation, but experienced insight driving action based on informed reasoning.]

A wealth of budget and finance plan information resides in different public organisations’ application and certification databases. Exploring how to harness this data, cognisant of technological, ethical, and practical application challenges is a key task - collaboration is crucial.

Scotland has great advantages to exploit in this endeavour, not least its talent pool that has enabled production of data-led digital businesses e.g. Skyscanner and Fanduel. The strengths of its research universities, allied to a Studio hub and a world-renowned film school potentially offer a huge opportunity to deliver a top quality film sector. Consider the role the University of Edinburgh’s, Edinburgh Futures Institute could play: “We will mix our world-class expertise in data science with the arts, humanities and social sciences to better understand key issues. We will explore how data can improve civic services, **catalyse creative sectors and address challenges in financial technology**”.\(^10\) Establishment of a fully resourced and accountable Screen Unit integrated with Scottish partners such as the above mentioned, alongside e.g. Film City Glasgow and ECA Design Informatics, which works in alignment with BFI and other UK and international partners is vital to the future of the screen sector.

\(^7\) See http://open-music.org/
\(^8\) http://www.propellorfilmtech.com/ Consider the ideas presented at Berlin on 1.1.17
\(^9\) See the work of Enigma on such systems: https://enigma.co/enigma_full.pdf ; https://blog.enigma.co/beyond-catalyst-enigmas-vision-for-the-future-of-data-22fbb5845556
\(^10\) Bold - own emphasis https://efi.ed.ac.uk/wealth-of-expertise/
Culture, Tourism, Europe and External Relations Committee

15th Meeting, 2018 (Session 5) Thursday 24 May

Scottish Screen Inquiry: research, statistics and value

This paper was produced for the Culture, Tourism, Europe and External Relations Committee ahead of its evidence session on the research, statistics and value aspects of the Scottish Screen Leadership Group report, being held on 24 May 2018.

Screen Sector Leadership Group

On the topic of research, statistics and value, the Screen Sector Leadership Group’s Final Report recommendations were that:

- The public sector agencies and broadcasters should work together to coordinate and strengthen the gathering of accurate, reliable and consistent data in Scotland and ensure that it is disseminated widely, informing the development of screen policy in Scotland

- A working group should be set up to explore how a more robust method for collecting accurate regional production spend figures can be established. The relevant agencies and broadcasters should agree to a system for provision of production spend figures including timeframe, detail and scope of information

- Existing regular UK surveys, such as Ofcom’s Communications Market Report and Pact’s Annual Census, should be reconfigured to extract more useful and consistent data and these and other UK-wide studies asked to provide more detailed Scotland-specific data.

Screen Unit proposal

The Screen Unit collaborative proposal noted that

“The work done to prepare this proposal has highlighted the gaps in data and information about the industry, particularly in Scotland. […] a number of data sets exist at UK level, particularly around skills, for which a Scottish cut does not exist.

[…] There is a need for new public investment in the collection, analysis and wider availability of data around companies, productions, audiences and skills. This will help tackle both the information failures and information asymmetries.”

The proposal identifies that the Screen Unit Actions will need to address a number of constraints and challenges, including:

Data - there is very limited reliable and consistent data on the sector, its value and trends in Scotland. The continuing absence of credible and current evidence on the
demographics and skills levels of the workforce has presented particular challenges. The Screen Unit should invest in the technology, skills and capacities to create a ‘Big Data’ approach.

The remit for the proposed Screen Unit includes to:

- provide sector and opportunity insight supported by regular, robust data and trend gathering and analysis.

Among other things the implementation period for the Unit, up to mid-March 2018, was supposed to be used to develop information on data requirements, reporting and data-sharing, workforce skills assessment.

As part of its development of the Screen Unit proposal a report on Scotland’s Screen Sectors – Economic Baseline was commissioned.

The report noted various limitations to the data available and the difficulties in gathering data, as it:

“used two approaches, one of which has a partial, high-level dataset, a ranged approach has had to be used to identify likely GVA, turnover, and jobs impacts in Scotland. This reflects the fact that though we have worked to avoid any element of double-counting, the data we have had to use has not always been sufficiently granular to avoid this entirely.

This being the case, the lower end figure contains a 50% discount to the top end figures for non-company production spend, which consultation work suggests should be more than sufficient to avoid double counting.

Our approach has been driven by the difficulty of drawing specifically-Scottish data out of the UK-wide data sources which exist. While these are comprehensive and authoritative, identifying the national and regional impacts from these is challenging, necessitating a different approach.”

The analysis presented in the report suggested that two key pieces of data were required in order to build on the economic baseline produced in the report, namely:

- a clear picture of the turnover of Scottish production companies and companies operating in Scotland, which addresses the data challenges currently faced and ensuring that no double-counting occurs
- an unambiguous map of the skills presently available within the Scottish production sector, allowing for planning based on future growth and demand scenarios.

The report notes that none of the available data is suitable, but:

“this baseline should present a solid basis for initial development and discussion, in advance of unambiguous data being developed”.

Existing data

Annex 1 of this briefing lists some of the existing sources of Scottish and UK data relating the screen sector. This includes the following sources from the Scottish Government and Ofcom.
National Outcomes for Scotland: Culture

On 29 March 2018, the Scottish Government lodged in the Parliament: National Outcomes for Scotland: Consultation process undertaken to produce draft National Outcomes for Scotland. As well as providing background information on the consultation carried out by the Scottish Government to inform its new draft National Outcomes and associated indicators (set out in Annex Six of the publication) the paper also includes the proposed National Performance Framework.

Annex Eight of the publication sets out the draft National Indicators relating to the proposed Outcomes. The Indicators for the proposed outcomes – “We are creative and our vibrant and diverse cultures are expressed and enjoyed widely” – are:

- attendance at cultural events or places of culture
- participation in a cultural activity
- growth in cultural economy
- people working in arts and culture

The first two indicators were pre-existing outcomes and are currently measured in the Scottish Household Survey. The updated questionnaire for the 2018 Survey has also been published. This includes new or amended questions on cultural attendance and participation, including:

- attendance at the cinema in the last twelve months
- participation in film-making/ video-making as an artistic activity.

The second two proposed indicators, on the cultural economy and employment, are new and the draft outcomes paper does not indicate how these new indicators will be measured.

Ofcom

Ofcom plans to consult on its Made out of London reports, and how best to identify and measure those outputs in the nations and regions, later in 2018.

Its other publications which contain screen sector data include:

- Annual PSB Nations & Regions Compliance Report 2017

Pact

In its written evidence to the Committee Pact states that it:

“collates and analyses data from its Annual Financial Census and Survey specifically from the nations and regions including Scotland which it has presented in the report for the last two years. This report is available on our website at www.pact.co.uk. Pact will continue to push for more responses from out of London companies including Scotland in the future in order to allow for more data interrogation and analysis.”

The latest Pact census was produced in September 2017. The report contains limited information on Scotland or the other nations and the regions.
Written and oral evidence

A number of themes, relating to data and statistics, emerged in the oral and written evidence, including: the need for data, employment, skills, spend figures and public investment.

Need for data

In its written submission, Highlands and Islands Enterprise admits that:

“Whilst HIE does undertake research in the sector, we recognise there is a shortage of robust data, not only for our region, but for Scotland as a whole. There are a variety of reasons for this, but it will be immensely valuable to have a single source of data and statistics available.

This would enable all partners to monitor and evaluate progress with sector development.”

In its written submission, Scottish Enterprise, in relation to the SSLG’s calls for robust research and statistics on the value of the sector and the impact of funding and support mechanisms, wrote that it:

“recognises the scale of the challenge on this particular subject.

As an economic development agency grounded in data, research and statistical evidence in our day-to-day work, we consider it to be a high priority area and of significant importance to both the screen sector generally and the Screen Unit in particular. We led the economic baseline workstream for the new Screen Unit which has not completed. This workstream produced an economic baseline report that has informed the Screen Unit proposals development and against which future progress can be evaluated.”

This appears to be the report on Scotland’s Screen Sectors – Economic Baseline mentioned above.

In his written evidence Dr Michael Franklin calls for:

“More, high quality data about the entire life cycle of each film project, company financial performance, and audience behaviour is critical to the life of the independent film industry. Areas of impact include: access to finance; audience targeting and engagement; and improvement in distribution / exhibition efficiencies. Without rich, analysable, transparent data, answers to the following questions become even harder to discern. What measures can be taken [to] grow audiences and encourage participation in the sector more generally? How can we ensure/promote the consumption and production of domestic content in the digital age? Public agencies can lead in forming cross sector networks to address data issues.

Data accrue at different times and places along the FVC (Film Value Chain) [See the introduction and papers of the Big Data Big Movies Conference Proceedings …] and are rarely systematically combined, analysed or shared. Currently, through-lines of data-led work at larger companies or organisations with requisite data access are inhibited by team specialisms, or silo-ing, inertia, or HR legacies,
whereas independents do not have the appropriate data or expertise. Public organisations often suffer many of these challenges.

Initiatives to combat the problematic (non)use of data through innovative adoption of technology could enable inclusive, long-term, evidence-led approaches to film policy. Such efforts require cross industry partnerships.”

Pact in its written evidence states that it supports:

“calls for more “base-line” data to be gathered about the composition of the Scottish broadcast and production sector, the film production capacity of Scotland and the economic impact the screen sector within Scotland.”

At its meeting on 8 February Bella Doyle from the Association of Film and Television Practitioners Scotland told the Committee

“We have had a problem with collecting data so that we know who is working on what and what kinds of things people are watching, both of which are relevant. Creative Scotland has not had the capacity to collect that data, and that needs to be built into the work of the screen unit. Collecting data is very boring—it is not an exciting job—but it forms the basis for research and it will mean that we know what facilities companies we will need to invest in. We need to be mindful of things such as what skills might be out of date when crew are working on a production, because at the moment we are not collecting that data. The setting up of the screen unit is a good opportunity to do that.”

At its meeting on 29 March the Committee heard from Rosie Ellison from Film Edinburgh, that:

“With the screen unit and the screen sector leadership group requirements, data is really key. I know that City of Edinburgh Council was considering whether it could take the risk and run a film studio, but the data was not sufficient. It just did not have the data, and the council is not a property developer or a film studio operator. There was a call for accurate data, but there were no numbers to demonstrate exactly what would come back from investing over a 10-year period or longer.”

Employment

In written evidence the Association of Film and Television Practitioners Scotland wrote that:

“Data collection such as production spend and number of crew working in Scotland is important. We know there are difficulties in collecting such figures, but this too has to be an important component of the new Screen Unit. Establishing a baseline figure for current working crew – the production directory FilmBang would be a good starting point – is necessary to draw up a national training and skills strategy. We have offered to help Skills Development Scotland with figures, but we have to point out that data collection involves close collaboration with the industry, and would need at least one full-time member of staff, if not more, to maintain an on-going relationship with productions, both incoming and indigenous. Engaging consultants on a short-term basis to phone production companies does not present a full picture of what is going on. This has to be a long-term relationship, and one in which both sides can see the benefits.”
As stated above, in its written evidence Pact told the Committee that it:

“collates and analyses data from its Annual Financial Census and Survey specifically from the nations and regions including Scotland which it has presented in the report for the last two years. [...] Pact will continue to push for more responses from out of London companies including Scotland in the future in order to allow for more data interrogation and analysis.”

Skills

At its meeting on 8 March 2018 the Committee heard, from Skills Development Scotland’s David Martin, that:

“one of the key requirements of the enterprise and skills review is that there is clear evidence of demands across the sector. That is why Skills Development Scotland, 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.

[…] For the first time, there will be a unique, Scotland-owned and Scotland-held set of data that is live, real and robust, so that there is on-going engagement with the sector. We are also building in survey panels that will allow on-going review and testing of themes and actions.”

At its meeting on 10 May the Committee heard from witnesses on skills and training. Linda Fraser, from Hit the Ground Running, told the Committee:

“In past years, we have lacked specific data about the landscape of the industry in Scotland on which decisions can be made locally. Creative Skillset does skills surveys, and there are quite a few other surveys that come around from time to time, but, again, we lack the strategic consistency of an approach for collecting data that would enable us to get an overall picture of the landscape in Scotland. Generally, funding is based on the figures that Creative Skillset collates in relation to identified skills gaps in the UK, but that is not necessarily reflective of the situation in Scotland.

We therefore welcome the survey that is being done by Skills Development Scotland and Creative Scotland, but we very much hope that it will become an annual survey that is embedded in the industry. We are promoting the survey through hit the ground running and BECTU to get it out to freelancers and try to get a realistic picture of the landscape—a data or evidence-based picture—on which decisions can be based. I know from experience that people at certain grades and in certain parts of the industry respond to surveys, but a lot of the freelance crew do not, because they work very long hours and that is not their thing.
Work has to be done to reach out to get responses so that the strategy that is built on the data is not biased towards just the people who responded. Further, the data that is collected should be available to the sector, so that we do not constantly have different surveys of the same people.”

Seetha Kumar, from Creative Skillset, went on to elaborate on Linda Fraser’s point about gathering skills data:

“We have started conversations with SDS and I hope that we can work collaboratively. Linda Fraser is absolutely right about the Creative Skillset censuses in the past. In my view—I would say this, because I come from a different world—those were not as business intelligent as they might have been. They were not responsive. Doing a survey once a year does not really show the pain points in a sharp and detailed way.

Our sector in general does not have an agreed approach to the lexicon—or taxonomy—of different job roles and classifications. The central Government data does not have that. In this new guise, we are trying to work in collaboration, so that when we look at job roles or skill shortages we can go into granular detail and the approach can be consistent across the UK—given that the industry is global.

Where SDS could be brilliant is in providing more detailed place-based data and sharing that when we do horizon scanning. The more collaborative that we are, the more it helps everyone. I would welcome a collaborative approach in which we know what SDS is doing, it knows what we are doing, and we share information and work together. If we do that, everybody wins.”

Production spend

The Association of Film and Television Practitioners Scotland believes that:

“Most line producers would be happy to hand over spend figures, but it needs to be built into their budgets as an additional budget line: after they have finished a job, it is difficult to extrapolate figures. Everyone is willing to help, but there needs to be a system set up that helps freelance line producers and production accountants at the beginning: the public sector may need figures, but it is not acceptable to ask for this figures at the end of a production when people have finished their contracts and may be on another job. This is something that can be worked through with the BBC, PACT, the Production Guild and the unions: it is not difficult but requires working closely with the industry, specifically line producers and production accounts, to set up a system where giving figures on local spend is part of the work.”

In its written evidence Caledonia TV point out the need for more reliable data about the sector, including:

“The industry needs data about how the broadcasters spend their budgets, how they adhere to quotas and how their spend relates to their public service remits.”

For Comhairle nan Eilean Siar, it is important:

“With regard to more reliable collection of data we would recommend that frameworks are put in place whereby production companies and commissioning bodies are required to estimate the spend impact associated with their activities and
share this with the regional film-offices, SSLG and wider industry stakeholders. The current model whereby the onus is on the film offices to track screen spend through liaison with each production is flawed and open to significant omissions and misreporting. A framework which either incentivises or penalises production companies to co-operate in collecting and sharing this information would be mutually beneficial as it would not only make assessment and monitoring of the sector far easier in strategic terms it would also greatly support the case for encouraging more such activity, allowing local and national authorities are able to see the direct benefit the industry brings.”

At the meeting on 19 April, the Committee’s Convener asked Dr Franklin about the criteria for Scottish spend in the context of broadcasting and the criteria used in Canada and France to measure the percentage of Canadian and French crew used, he responded:

“I think that there are two aspects to unpack. I do not know the level of thought that has been applied or will be applied in future. We can see the benefits and the impact of having tough, strict criteria, and that is absolutely something to pursue. The ability to affect that and have an impact depends on how much money a company has to spend. It is more onerous, but worth it, for me to come here as a producer or to do a co-production and work with Arabella Page Croft’s company, as happens with Luxembourg, France and what have you; international producers will do that, and it will be easier for indigenous producers to go out and make those deals and make Scotland attractive. However, if they have to go through those hoops and there is not enough money to make it worth their while, an international co-production will not do it.

For a producer, it is a question of looking through all the potential options, and that holds for services such as post-production, post-deals and what have you. I could make a film in three locations, get some money from a certain European production and it will be a UK co-production or something like that. I run through all the possible incentives, one of which is how much money I can get as part of soft equity from the public funder and what that means in terms of hiring local crew and so on. Another aspect is whether, linked to that, there are fantastic facilities and a post-deal that is going to put some equity into the film as well and, in effect, make it a cheaper shoot.

All those things interact and that leads to the next point, which is about the data and how it is managed. Within the screen unit, people will be looking at the potential aspects for films of different sizes—where they could shoot and what the knock-on effect of that would be. As I understand it, that data does not exist in Scotland, but it is also an issue across the creative industries and across the film sphere. Some agencies are better than others. In France, CNC has a fantastic data system and it gets lots of money from the French Government. The British Film Institute has done some really good stuff recently, but that needs to be supported. In the sector deal for the creative industries that was announced recently, that was pointed out as a specific thing that everyone across the creative industries needs to work on.

To return to my point on integration and looking for where efficiency can be found, especially around data—I know that that will be the focus of another panel that I hope to be able to contribute to—it needs to be interoperable. We need to have the capacity to understand all of it—the data points that apply to a film that is here in Scotland, shooting in England or what have you.”
At its meeting on 22 March, on the commissioning of television productions, the Convener asked the witnesses about the challenge of data collection in the industry and why Northern Ireland appeared to have better data on its screen sector:

“Steve Carson [BBC Scotland]: In terms of data, you are right that Northern Ireland Screen is primarily an economic investment agency, and a huge amount of metrics work is done on multiplier effects and so on. The data on spend and quotas is readily available. I take the point about potentially going into deeper data on the Ofcom requirements, but in terms of overall spend and the effects that can happen throughout the economy, that information is readily available.

Bruce Malcolm [BBC Scotland]: It is easy to get broadcasters to participate. We will all participate in supplying information about what we spent, how we spent it and so on. The broader industry, with film and freelancing and with money coming from other sources, is the bit that the screen unit will find it difficult to get a handle on. That will be difficult to capture, I think.

Sophie Jones [Channel 4]: I think that that is right, but the emphasis in developing metrics should always be on the outputs rather than the inputs. The emphasis should be more on defining and using metrics that are about economic investment, multiplier effects, employment and so on. However, as has been said, we are well used to sharing that sort of data, and I am sure that we will want to help to contribute, whatever framework is put around that.

Bobby Hain [STV]: You need to see the delta effect on the existing data. If you spend too much time developing new metrics and key performance indicators, it is difficult to know what the difference is, whereas there are already trends, imperfect though they may be, in production spend and economic activity that are already established. It is much easier to take a view about what difference an intervention has made over two or three years than it is to start measuring something new that you have no history of.”

In his written evidence Dr Franklin states that:

“A wealth of budget and finance plan information resides in different public organisations’ application and certification databases. Exploring how to harness this data, cognisant of technological, ethical, and practical application challenges is a key task - collaboration is crucial.

Scotland has great advantages to exploit in this endeavour, not least its talent pool that has enabled production of data-led digital businesses e.g. Skyscanner and FanDuel. The strengths of its research universities, allied to a Studio hub and a world-renowned film school potentially offer a huge opportunity to deliver a top quality film sector. Consider the role the University of Edinburgh’s, Edinburgh Futures Institute could play: “We will mix our world-class expertise in data science with the arts, humanities and social sciences to better understand key issues. We will explore how data can improve civic services, catalyse creative sectors and address challenges in financial technology”. Establishment of a fully resourced and accountable Screen Unit integrated with Scottish partners such as the above mentioned, alongside e.g. Film City Glasgow and ECA Design Informatics, which works in alignment with BFI and other UK and international partners is vital to the future of the screen sector.”
In their joint submission, the Scottish Locations Network states that:

“Data used by the Scottish Government about the value of production in Scotland comes from the Scottish Locations Network whose film offices provide regional statistics to Creative Scotland. […]

The data includes only the productions that have contacted the film offices: those that are filming on location in the region or which need assistance. But not every production contacts the local film office. For instance, documentaries which do not need any assistance or are filming entirely on private property or productions filming in-house / only in studios. This means that the figures do not include much of BBC Scotland’s local output (news, River City, etc).

Most film offices in Scotland now collate data using recognised national averages, widely used by the film offices in England, Creative England and Production Guild UK. It has proved unrealistic to ask production managers to separate regional expenditure from the budget, at least in the case of productions which have not received funding from that region. Use of national averages allows film offices to record not only scripted drama but also factual TV, commercials, entertainment, corporate videos, and other small-scale productions which have no need to contact Creative Scotland. Where a city /region has made a financial contribution to the production budget, it is expected that the production supply budgetary data on what has been spent in the region as part of the terms & conditions, in the same way as productions which have received national funding from Creative Scotland will provide budget data at the end of production.

PACT also collates & analyses data from its Annual Financial Census and Survey, and this includes data from Scotland. Their most recent figures from 2015 put the value of Scottish original production at £190M. However, this data is about company turnover rather than Scottish expenditure, and therefore includes budget spent outside Scotland, and our understanding is that it derived only from PACT members in Scotland who responded.

The difficulty lies in creating a true picture of the value of production when not every production contacts a public agency, be that Creative Scotland or one of the film offices in the Scottish Locations Network. It goes without saying that concrete and sturdy data about the industry is obligatory when making policy decisions that effect it, in order not only to assess where we are and identify areas for improvement, but also thereafter to assess impact.

The Scottish Locations Network would call for all productions of every scale to make contact with the film office in the area in which they are filming, even just to let them know that there is filming taking place, in order to create an accurate report demonstrating the quantity and value of production in Scotland.”

Made out of London data

At its meeting on 22 March, Stuart McMillan asked the witnesses if the data that has been collected by the broadcasters was adequate, particularly for projects and project teams that are outside of London. David Strachan, from Tern Television Productions, told the Committee that:
“There is a weakness in the system. If a London-based company spends 70 per cent of its production budget outside London and has people who are based outside London as 50 per cent of its production talent, it is counted as being in the outside London non-specific category. If it has a permanent base—the crucial thing is the definition of a permanent base—in Scotland and meets 70 per cent and 50 per cent criteria, it is counted as being Scottish. A very small proportion of that 70 per cent may be spent in Scotland, but if it is spent outside London, the home base trumps everything else and it will determine the location of the company. There is a weakness in the definition.”

Public investment

Caledonia TV believes that:

“We need specific figures on the spend of Scottish Enterprise on inward investment in startups and London offshoots, as well as indigenous companies. We also need analysis of the growth and success of these companies and which still operates in Scotland.”

At its meeting on 19 April, Sajid Quayum, from Caledonia TV Productions, told the Committee that he:

“would like to see more data analysis of how that investment funding has benefited Scotland, Scottish crew and Scottish people. I talk a lot to people in the crewing sector and the freelance industry and it does not seem as though a lot of work is coming their way from such companies.”

In their joint submission, the Scottish Locations Network states that:

“Film offices are also the main source of data about the quantity and value of production to Scotland, providing annual statistics about all types of production in the region to the local authority in order to provide evidence as to why the local authority should continue to support production activity, and these statistics are shared with the Scottish Government via Creative Scotland to enable the creation of Scotland-wide figures. Most film offices tabulate value using national averages (produced by Creative England / Production Guild UK), having found it unrealistic to extract precise data about local expenditure from every production that shoots in the region, though local authorities which can invest in production ask for regional expenditure by way of return for investment.

Creative Scotland captures accurate data about the productions in which they have invested, but film offices capture not only feature films but also TV dramas, light entertainment, factual TV, corporate videos, commercials & even photoshoots – all of which make up the ‘film sector’ in Scotland. While the smaller-scale productions may not create such large headlines, nor have as large an economic impact as the likes of Avengers, they are nonetheless critical for the production eco-system in Scotland, being the majority stakeholder. These productions hire locations, skilled practitioners, they provide opportunities for new entrants, and they help to raise awareness of production within the community. Let’s not forget that a TV show like Strictly Come Dancing, which has filmed links in Glasgow this year with two Glasgow-based celebrities, is watched by over 10M people in the UK each week, and Location Location Location dedicates an hour of programming to a city region with audiences of around 2M per episode.
However, the current film office provision is uneven. While Edinburgh/East Lothian/Scottish Borders, Glasgow, and Fife/Tayside have dedicated full-time officers, with in-depth knowledge of their regions and extensive locations libraries and local crew databases, the other local authorities around Scotland have part-time film officer provision due to budget constraints, with officers focused on other demanding remits beyond production facilitation.”

At its meeting on **19 April**, the Committee heard from Naysun Alae-Carew, from Blazing Griffin that:

“We refer to the film and TV industry, but that is actually a whole bunch of different industries and markets that all need different types of support: we do not all need the same products.

I do not have a problem with things taking time, if it looks like the consultation, the discovery and even the experimentation will take time, although I realise that it is hard to say with public money, “Well, if we put a little bit of money here, maybe we’ll see what it does and then try something different fairly rapidly.” I would not necessarily consider the length of time that it takes for implementation to be a negative thing, provided that what is going on underneath the surface is data led, responsive and tailored across all our complex markets.”

**Other data**

The submission by [Screen Facilities Scotland](https://www.sfs.org.uk) (SFS) stated that it:

“has identified a lack of data from industry facilities services and is working to address this.

We are happy to forward this information when collated.”

At its meeting on **26 April**, the Committee heard from witnesses involved in distribution, exhibition and audience development. Claire Baker asked them if they agreed with Dr Michael Franklin that there was a need for greater data collection, better understanding of audience demand, project distribution and marketing spend, and more analysis. She was also interested in the potential role of the Screen Unit:

“Ken Hay [Edinburgh International Film Festival]: Yes, and yes. What we do not have is that central point. We are all trying to do our own stuff and we have responsibility for ensuring that we understand what our organisations are up to. However, we do not have that central point that is not just for gathering data but has a critical overview of the intelligence around it, and develops policy on the back of that.

James Mackenzie-Blackman [Eden Court]: Many of our organisations have sophisticated ticketing software, yet—this is a frustration with my organisation—we probably know only 70 per cent of the data that the tech could provide us with.

Additionally, with regard to how we report to Creative Scotland and our funders and how we use the data that we collect directly from audiences to evidence demand and see where people have come from, it would be really useful for our funders if we could look at what they are asking for and how they want it. I am pretty sure that we could all, including my organisation, provide richer data about who comes to our
organisations, how far they travel and what they come to see. We should be encouraged to interrogate a bit more closely the opportunities for cultivation across art forms, return attendance and new attendance.

Jaki McDougall [Film Hub Scotland]: We should not forget that we should be collecting information on the impact that our art form has on the communities and audiences that we serve, which is huge. At the moment, we all have lovely collections of information on the difference that taking part in film screenings, events and activities has on people’s lives, and how it genuinely transforms the way in which they think about the world. However, we do not have the collective information to make our argument to you.

Robert Livingston [Regional Screen Scotland]: Two years ago, in collaboration with the Social Value Lab in Glasgow, we did a survey that looked at the screen machine and 11 other kinds of community cinema, from a small film club in Orkney to a four-screen family-run cinema in Galashiels. We looked at the audience’s attitudes to those cinemas and the results were overwhelmingly positive—there was a 95 per cent level of satisfaction across the board. The report is still available on our website. It was the first really in-depth indication of how important local cinema is to audiences and how they see it in the bigger picture of their community, and of how much their community is supported and, to some extent, defined by having that kind of facility.”

Also at its meeting on 26 April, Allison Gardner, from the Glasgow Film Festival, told the Committee:

“I am not a big fan of numbers or raw data. I do not like the bums-on-seats analysis, because that is nothing to me. The numbers that are important to me are things such as percentages of screen capacity. I would like every screening that we have at the Glasgow film festival to be 75 per cent full, because then both the audience and the film makers have a great experience. There is not much point if we have a film maker visiting and there are only two people there. In that case, we think, “Oh my goodness—what are they going to ask?” It is about the quality of the experience for both the audience and the film makers.”

Francesca McGrath
SPICe
A selection of existing, or planned, surveys and annual reports produced on the creative industries since 2015. These publications contain Scottish and/or UK data, and are publicly available.

A number of industry membership bodies gather data which may only be made available to their members, for example, the Production Guild of Great Britain’s current productions data, or which is not clearly visible on the body’s website, for example, Pact’s annual census.

http://www.thecreativeindustries.co.uk/media/442330/2013-e_creative_industries.pdf


BFI (Ongoing) BFI Filmography https://filmography.bfi.org.uk/

BFI Research and Statistics (2017) Public investment in film in the UK

British Council (2018) Call for researchers: mapping creative spaces in Scotland
https://creativeeconomy.britishcouncil.org/blog/18/03/06/call-researchers-mapping-open-access-production-fa/?ga=2.268295118.1538821677.1521242862-577121369.1514914356

Carey, H. [… et al] (2017) A Skills Audit of the UK Film and Screen Industries. Report for the British Film Institute

Creative Industries Council: infographics & assets
http://www.thecreativeindustries.co.uk/resources/infographics

Creative Industries Federation: Statistics
https://www.creativeindustriesfederation.com/statistics

Creative Industries Federation (2017) Creative Freelancers

Creative Scotland (2017) Creative Industries Research Database
http://www.creativescotland.com/__data/assets/excel_doc/0017/41912/CreativeIndustriesResearchDatabaseJune2017.xlsx

Creative Scotland (2017) Understanding diversity in the arts 2016: a report on the findings of the diversity in the arts survey by Creative Scotland


Creative Skillset (2016) 2015 employment survey: creative media industries


Dent, T. (2017) Raising our game: next steps for the UK & film and television industry. Implementing a framework of accountability for parents and carers


Department for Digital, Culture, Media and Sport: Creative industries economic estimates


Department for Digital, Culture, Media and Sport (2016) Creative Industries: 2016 Focus on employment


Department for Digital, Culture, Media and Sport (2017) DCMS Sectors Economic Estimates 2016: GVA


Drew Wylie (2016) Mapping Film Exhibition in Scotland: a report for Creative Scotland


http://www.evaluationsonline.org.uk/evaluations/Search.do?ui=basic&action=show&id=598

Film Bang: Scotland’s film and television directory https://www.filmbang.com

Mateos-Garcia, J. and Bakhshi (2016) The geography of creativity in the UK: creative clusters, creative people and creative networks

http://www.nesta.org.uk/sites/default/files/the Geography of Creativity in the UK.pdf

NESTA (2016) Interactive map of the geography of creativity in the UK

http://www.nesta.org.uk/blog/interactive-map-geography-creativity-uk


Ofcom (2017) The Communications Market: Scotland

Ofcom (2017) Diversity and equal opportunities in television


http://www.pact.co.uk/asset/2D0DD977-4236-4764-9318FC36A3629246/

Olsberg•SPI (2017) Scotland’s Screen Sectors – Economic Baseline: Report to the Screen Sector Unit Project Board by Olsberg•SPI


Olsberg•SPI and Nordicity (2015) Economic Contribution of the UK’s Film, High-End TV, Video Game, and Animation Programming Sectors: report presented to the BFI, Pinewood Shepperton plc, Ukie, the British Film Commission and Pact by Olsberg•SPI with Nordicity


http://www.skillsdevelopmentscotland.co.uk/media/35670/creative_sip_digital_v4.pdf

VisitBritain (2018) Film and TV locations as a driver of tourism. Foresight –issue 160


Francesca McGrath
SPICE
Culture, Tourism, Europe and External Relations Committee

15th Meeting, 2018 (Session 5) Thursday 24 May

Annual Report 2017-18

Discussion of report

1. A draft copy of the Committee's Annual Report 2017-18 is attached for Members’ consideration.

2. The report covers the period between 12 May 2017 to 11 May 2018 and provides a factual account of the Committees work.

3. Members are invited to identify any changes that they would like to make to the report.

Committee Clerk
Culture, Tourism, Europe and External Relations Committee
Culture, Tourism, Europe and External Relations Committee: Annual Report 2017-18
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Introduction

1. This report covers the work of the Culture, Tourism, Europe and External Relations Committee (CTEERC) for the Parliamentary year from 12 May 2017 to 11 May 2018.

2. During the reporting period the Committee met 32 times.
   - 3 held wholly in public
   - 1 held wholly in private
   - 28 held partly in private
   - The Committee sought to include the consideration of equalities issues in all aspects of its work in the reporting period.
Membership changes

3. Previous Members of the Committee during the reporting year:

- Lewis MacDonald (Scottish Labour), Deputy Convener (from 7 May 2016 to 9 January 2018) (replaced by Claire Baker).
The Committee's work in Session 5

4. The majority of the Committee's work in session 5 has focussed on the implications of withdrawing from the EU for Scotland. In this reporting year, the Committee has continued to pursue the following themes:

- Scotland's future trade relationship with the EU: membership of the single market, a bilateral relationship, World Trade Organization rules,
- intergovernmental relations and the Scottish Government's role in negotiations the impact of withdrawal from the EU for the Scottish Budget;
- Scotland's future relations with the EU and its Member States;
- the domestic process of withdrawing from the EU.

Article 50 inquiry into the negotiations on the UK’s withdrawal from the EU

5. At the end of March 2017, the UK triggered the withdrawal process under Article 50 of the Treaty on European Union. Under this process, the United Kingdom will leave the European Union by the end of March 2019. In June 2017, the Committee launched a new inquiry to monitor and scrutinise the Article 50 withdrawal negotiations and their implications for Scotland.

6. The Committee held an evidence session with the European Union Committee of the Regions Conference of Presidents in June 2017. The Conference of Presidents includes the President and 1st Vice-President of the Committee of the Regions and Members from each of the political groupings represented in the Committee of the Regions. The Committee and the Conference of Presidents discussed the implications of Brexit for Scotland. The Conference of Presidents drew on this meeting for a report that they submitted to Mr Michel Barnier on Brexit.

7. On 22 September 2017, the Committee travelled to Brussels for a meeting with Mr Michel Barnier, the Chief Negotiator, Taskforce on Article 50 negotiations with the UK. Mr Barnier updated the Committee on the negotiations and stressed the importance of the negotiations being completed by October 2018. He outlined the core principles underpinning the EU’s position, and emphasised that it was not a typical negotiation as it was about managing divergence between the UK and the EU and the unpicking of a relationship that had been developed over forty years. He also highlighted the options available to the UK for its future relationship with the EU.
8. In its meeting with Mr Barnier, the Committee highlighted the inquiry work that it had conducted over the previous fifteen months on the implications of exiting the EU for Scotland and provided him with copies of the Committee’s reports. The Committee members raised a range of issues with Mr Barnier including the outcome of the referendum in Scotland with 62% voting to remain in the European Union. They asked Mr Barnier a series of questions on progress in the negotiations, the position being taken by the UK Government, the potential for transitional arrangements, time-sensitive exports, the rights of EU citizens in the UK and UK citizens in the EU, and the continuing protection of Geographical Indications.

9. In the autumn of 2017, the Committee held a series of evidence sessions on progress in the Article 50 negotiations. This included evidence on the border on the island of Ireland; on EU citizens rights; and on the Article 50 process. The Committee also took evidence from the Scottish Government Minister for UK Negotiations on Scotland’s Place in Europe and the Secretary of State for Scotland. The evidence gathered was the subject of a Chamber debate in early January 2018, following the European Council meeting at which it was agreed that the second phase of negotiations could begin.

10. The Committee continued to take evidence in 2018 on the Article 50 negotiations, including an evidence session with the Minister for UK Negotiations on Scotland’s Place in Europe, an evidence session on trade and an evidence session with the Secretary of State for Scotland and the Undersecretary of State for Exiting the European Union.

11. The Committee also undertook a fact-finding visit to Belfast and Dublin to consider the specific issues relating to the border on the island of Ireland. The British-Irish Chambers of Commerce hosted a meeting for the Committee with representatives from key economic sectors at which future trading relationships, the impact on existing supply chains and networks, and the necessary infrastructure for ports and borders was discussed. The Committee also heard from the UK Ambassador to Ireland, representatives from the Scottish Government Hub in Ireland, Irish Government officials, and academic experts in Northern Ireland. The key element of the visit was a meeting with the Houses of the Oireachtas Joint Committee on EU Affairs at which there was an in-depth discussion on the implications of Brexit.
Erasmus+ inquiry

12. In early 2018, the Committee conducted an inquiry into Erasmus+, which is an EU programme that aims to promote and modernise education, training, youth work and sport across Europe. This inquiry demonstrated the range of youth work organisations, volunteer groups, teachers and colleges which participate in the programme and have found that it has helped to raise attainment and the aspirations of young people throughout Scotland. The Committee heard evidence about college students who had never been abroad learning cookery in France, construction in Spain and hairdressing in Portugal.

13. The inquiry also showed that Erasmus+ is the main source of funding in Scotland for professional development for language teachers and that without access to the programme the opportunity to train and network with other schools and colleges across the EU will be lost.

14. In its report on Erasmus+, the Committee agreed on the basis of evidence heard, that it was “…imperative that the UK seeks to negotiate programme country status for the next programming period of the Erasmus+ programme” and called on the UK Government to commit itself in the framework agreement it concludes with EU to its continued right of participation in Erasmus+ as a programme country beyond 2020.

15. The Committee also agreed that if “the UK Government is not willing or able to negotiate the UK’s continued participation in Erasmus+ as a programme country, the Committee urges the Scottish Government to explore whether it would be possible to use existing institutional structures, …. to support Scotland’s continued participation as a programme country beyond 2020.”

16. The Committee held a launch for the report to which those who had given evidence were invited and a debate in the Chamber on Erasmus+ was held on 16 May 2018, just outside this parliamentary year.
Immigration inquiry

17. The Committee built on its earlier work on EU Migration and EU Citizens’ Rights by initiating an inquiry to explore how the UK’s immigration policy can best respond to Scotland’s demographic and skills needs. The objective of the inquiry was to seek evidence from organisations and individuals in Scotland on how immigration policy can be developed to reflect and respond to Scotland’s demographic and skills needs drawing on the policy options identified by Dr Eve Hepburn in her report to the Committee on Options for Differentiating the UK’s Immigration system.

18. The Committee launched a call for evidence and took evidence from the Minister for International Development and Europe on the Scottish Government’s position on immigration. The Committee intends to continue to monitor developments in relation to immigration policy and how Scotland’s specific demographic and labour market needs are taken into account.

Screen Sector inquiry

19. The Committee launched a major inquiry into the Scotland’s screen sector in the autumn of 2017 with a call for evidence. The aim of the inquiry was to consider how the Screen Sector Leadership Group’s report recommendations on strengthening and developing the Scottish screen sector can be implemented.

20. The Committee undertook a series of fact-finding visits as part of the inquiry in early 2018. It visited Northern Ireland Screen and an independent production company based in Belfast. It also visited the BBC Scotland Headquarters in Pacific Quay, Glasgow; Film City Glasgow; and the Ward Park Studios in Cumbernauld where Outlander is filmed.
21. The Committee started taking oral evidence in late January. The evidence that it heard convinced it that the proposals for a Screen Unit did not respond to the needs of the sector and in early May it published an interim report recommending the establishment of a standalone screen agency for Scotland.

22. The Committee will publish its final report on the Screen Sector inquiry before summer recess. The final report will draw on all the evidence heard during the course of the inquiry and build on the recommendations of the interim report.

Creative Scotland – Regular Funding 2018-21 Inquiry

23. Following the concerns expressed by arts organisations about the results of Creative Scotland’s regular funding round, the Committee took evidence from the Chief Executive and the former Interim Chair of Creative Scotland. It then issued a
call for views on the regular funding process and sustainable funding for arts and creative organisations in Scotland. The Committee received over 50 responses to the call for views and will consider the evidence received.

Culture


BBC

25. The Committee held its annual evidence session with the BBC on its Annual Report and Accounts in October 2017. The Committee scrutinised spend by the BBC and how it sought to support the screen sector in Scotland and portray Scotland and its people in its productions. The Committee also questioned the BBC representatives on plans for the new Scottish Channel.

Tourism

26. The Committee held a roundtable on 18 May 2017 with representatives of the tourism sector on the key challenges and opportunities facing the sector.

International Development

27. On 15 June 2017, the Committee also held a roundtable on the Scottish Government’s international development strategy, taking evidence from a range of international development organisations on the programmes and projects that they delivered with funding from the Scottish Government.

Scottish Government’s Draft Budget 2018-19

28. The Committee took evidence prior to the publications of the Scottish Government’s draft budget 2018-19 on international development and on Historic Environment Scotland. Following the publication of the budget it took evidence from Creative Scotland and the Cabinet Secretary for Culture, Europe and External Affairs. Following the evidence session, the Committee agreed to write to the Cabinet Secretary for Culture, Tourism and External Affairs to raise concerns about National Lottery funding and the geographical distribution of arts funding.
Scottish Government Reports

29. The Committee continued to monitor a number of EU funding streams and initiatives by considering bi-annual reports produced by the Scottish Government, including:

- Horizon 2020
- The Scottish Government’s 1+ 2 Languages Policy
- The Scottish Government’s transposition of EU Directives
- European and Structural Investment Funds in Scotland.

Public Engagement

30. As part of the Erasmus+ inquiry, the Committee visited the Jack Kane Community Centre in Edinburgh to see first-hand how the programme is being used to fund projects in Scotland. The Committee kept in touch with the members of the Jack Kane centre as the inquiry progressed and invited some of the participants in the Erasmus+ programme to attend the Committee’s debate on 16 May 2018 so they could see how this engagement had contributed to the Committee’s inquiry.