



2. Pathways

2.1 Education

Entry into the Screen Sector depends critically on prior opportunities to acquire skills and knowledge. Young people with no experience of film and moving image education are much less likely to understand the employment structures of the Screen Sector, and the wide range of jobs involved; nor are they likely to have acquired the necessary entry-level skills. The role of education, then, is critically important in widening access at entry level.

2.2 Schools

Scotland's schools education system is distinct from that of the other nations of the UK, with its own curriculum qualifications and teacher education framework. Its approach to moving image education (MIE) and film literacy also differs from that of other parts of the UK, with a forward-looking and inclusive approach to literacy, which recognises that the moving image is a language: *'Within Curriculum for Excellence, therefore, literacy is defined as: the set of skills which allows an individual to engage fully in society and in learning, through the different forms of language, and the range of texts, which society values and finds useful.'* This definition explicitly includes *'film, games and TV programmes'*.⁸

This encourages and allows schools to address moving image literacy – all teachers have a responsibility for literacy, whatever their subject specialism may be – and in some respects it puts the moving image in a stronger position than in England, where literacy is defined in purely verbal terms. However, not all teachers have the skills and confidence to work with the moving image in their particular curricular context, and not all schools have accorded the moving image the priority given it by Curriculum for Excellence (CfE). For this reason, Scottish Film Education (funded by Creative Scotland) is focused especially on supporting teacher development within the [5-19 Film Education Programme](#) (see below).

In Scotland, a further challenge within the schools context is the lack of a film-specific

national qualification that is predominantly creative and takes an expressive arts approach. Northern Ireland's [Moving Image Arts](#) offered at GCSE, AS and A2 levels, and established by the Council for the Curriculum, Examinations and Assessment (CCEA) in 2004, is 70% creative, and takes an 'expressive arts' approach. The [WJEC's](#) Film Studies qualification has been available in England and Wales for nearly 40 years, and takes a more academic approach, but nonetheless includes a 30% creative element. In Scotland, the moving image can feature within Media national qualifications, which do include the production of media content, but studies have a more theoretical / analytical and sociological framework; and within a broader media field. Similarly, the moving image can be studied within English, which provides opportunities *'to analyse and evaluate texts in the contexts of literature, language and media'*, thus building on CfE's conception of literacy outlined above.

Without a specific national qualification in film or the moving image, school students wishing to develop creative skills in the moving image to a higher level are unable to do so: the progression routes available elsewhere in the UK are missing in Scotland. In turn, this limits the numbers and diversity of young people presenting themselves to the next level, be that further and higher education, training or employment.

Responding to these challenges, the 5-19 Film Education Programme is delivered in partnership by Scottish Film Education (supported by Creative Scotland) and Into Film (supported by the British Film Institute). It seeks to develop film education both within and outwith the schools context, though its principal efforts are directed towards schools, local authorities and teacher education institutions, across Scotland. A key aim of the programme is the integration of moving image as non-print-based literacy texts across CfE, ensuring engaging opportunities to support and encourage learners. It seeks to do this by developing teachers' skills and confidence, and working with them to develop moving image education appropriate

⁸ ['Curriculum for Excellence: Literacy Across Learning/Principles and Practice'](#) 2004

to their specific curricular priorities and levels, while also providing rich film and pedagogical content online, (accessible via [GLOW](#), the schools intranet).

In this way, the 5-19 Film Education Programme is seeking to significantly widen access to learning about film and the moving image, and in turn to widen access to and increase the visibility of potential progression routes. Previous work of this nature – most notably a long-term development in Angus supported by one of Creative Scotland's predecessor bodies, Scottish Screen – was closely examined by University research teams. Both researchers and teachers noted repeatedly that moving image education often re-engaged school students who had previously disengaged, and improved their performance and behaviour markedly: in other words, disadvantaged young people benefited disproportionately from moving image education. For example:

“The majority of teachers reported an improvement in relationships between themselves and pupils, and among pupils. Much of the improvement was attributed to the levels of engagement of pupils with MIE, in particular those pupils who might otherwise be described as disruptive, disengaged or disaffected... the benefit of MIE for pupils was clearly visible in the ways in which pupils who might otherwise be described as reluctant, disengaged or demotivated had, in fact, become active participants in MIE activities.”⁹

Scottish Film Education has also supported the delivery of Moving Image Arts AS level and GCSE by Screen Education Edinburgh (SEE¹⁰) during 2015/16, with two groups of young people from predominantly disadvantaged backgrounds. The purpose was to examine the qualification's potential to play a role in providing a progression route for young people. A high pass rate at high grades was achieved, with all AS level graduates progressing to further or higher education (three into the BA Hons Film at Edinburgh Napier University) or film-related employment or training.

2.3 Learning outside formal education

There is a range of opportunities for young people to learn about film outside formal education. Historically, two types of organisation have led delivery in this context, at local and regional level, and occasionally at national level: the specialised film exhibitors, and organisations providing creative film and media access and education.

Most of the specialised film exhibitors in Scotland, especially Glasgow Film Theatre, Dundee Contemporary Arts (DCA), Centre for the Moving Image (CMI), Macrobert Arts Centre and Eden Court, have significant education and outreach programmes, including a range of youth film festivals. While many of these initiatives are available to all young people, a number focus on reaching young people from currently under-represented communities, who are often disadvantaged and may also be disengaged from formal education. While much of this work is framed around film viewing and learning, most of these organisations also develop and promote creative film activities: for example, DCA delivers one of the BFI Academies (see Page 24); and CMI developed and delivers the annual [Understanding Cinema](#) project (an international filmmaking programme) and the nationwide McLaren animation project.

Film Access Network Scotland (FANS) is a consortium of leading moving image and media access organisations that work with young people and the wider community across Scotland. The founding members of FANS are: Glasgow's GMAC Film; Media Education; Plantation Productions; Screen Education Edinburgh; Aberdeen's Station House Media Unit (SHMU); and Voice Of My Own (VOMO). These charitable or project-based initiatives offer practical hands-on experience of filmmaking for young people. Much of their work is aimed at broad learning outcomes and transferable skills and is often targeted at disadvantaged young people. Some participants progress into industry-focused careers or further education. There is considerable experience and expertise

⁹ [Wilkinson, Head & McConnell Evaluation of Moving Image Education in Angus \(Phase 2\) University of Glasgow 2010](#)

¹⁰ See section 2.3 for a more detailed account of SEE's activities and context.

in these organisations, but, being largely project-funded, their capacities are inevitably limited.

In addition to their regular and more local projects, several FANS organisations have played key roles in developing and delivering a range of creative film programmes for young people which have a more national reach, and which have made significant efforts to recruit more diverse participants, including:

CashBack for Creativity. Part of the Scottish Government's CashBack for Communities initiative, this fund for arts activities (including film) targets areas affected by crime. It has been managed by Creative Scotland since 2009 and has recently been confirmed to run from 2017-2020. GMAC Film, Station House Media Unit (SHMU) and Screen Education Edinburgh (SEE) have delivered several filmmaking projects supported by this programme.

BFI Film Academies, now in their fourth year, provide opportunities for 16-19 year olds to develop practical knowledge and skills through hands-on filmmaking experience and residential programmes. Co-funded by Creative Scotland and the British Film Institute (BFI), regional programmes are delivered in Glasgow (GMAC Film), Edinburgh (SEE), Dundee (DCA), Aberdeen (SHMU) and Highland (SEE in partnership with Eden Court). In addition, a larger national residential programme is delivered by SEE, to ensure that young people unable to attend the regional academies may be able to attend a residential programme. These organisations gathered the following EDI data and shows an equal balance of males and female applicants and participants. The percentage of participants reporting a disability, or from minority ethnic or poorer socio-economic backgrounds was higher than the percentage of applicants from these characteristics.

Figure 1: BFI Film Academies - applicants and participants by gender

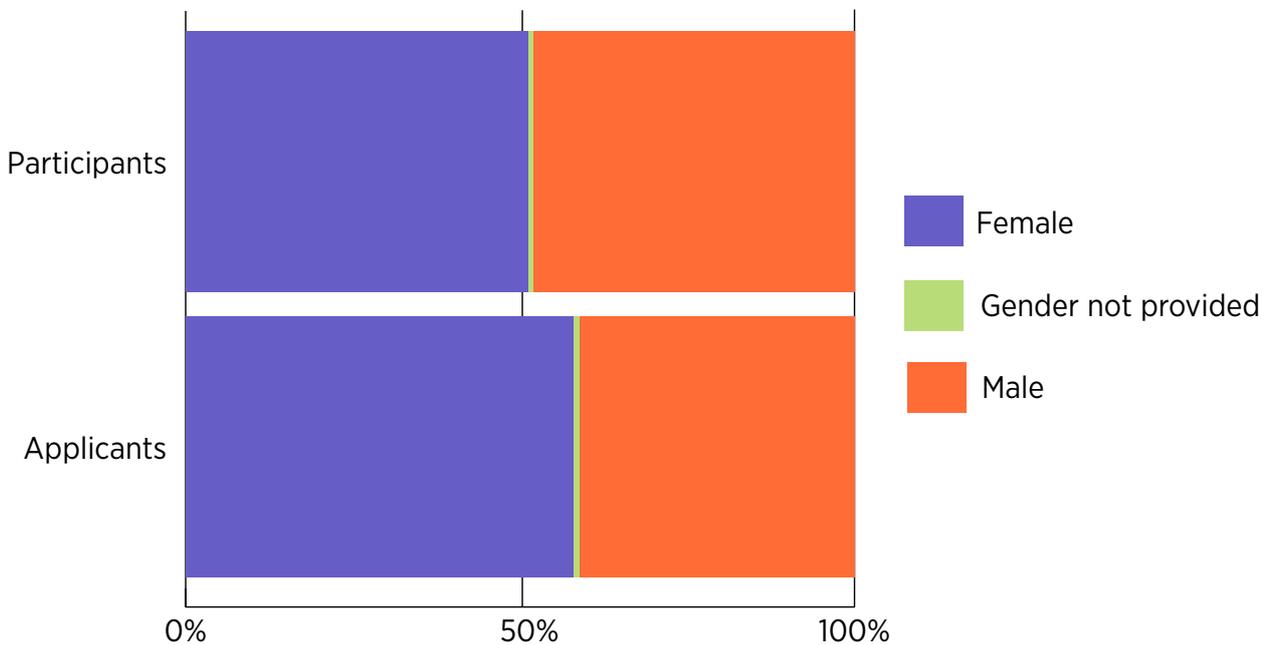


Figure 2: BFI Film Academies – gender breakdown across all providers

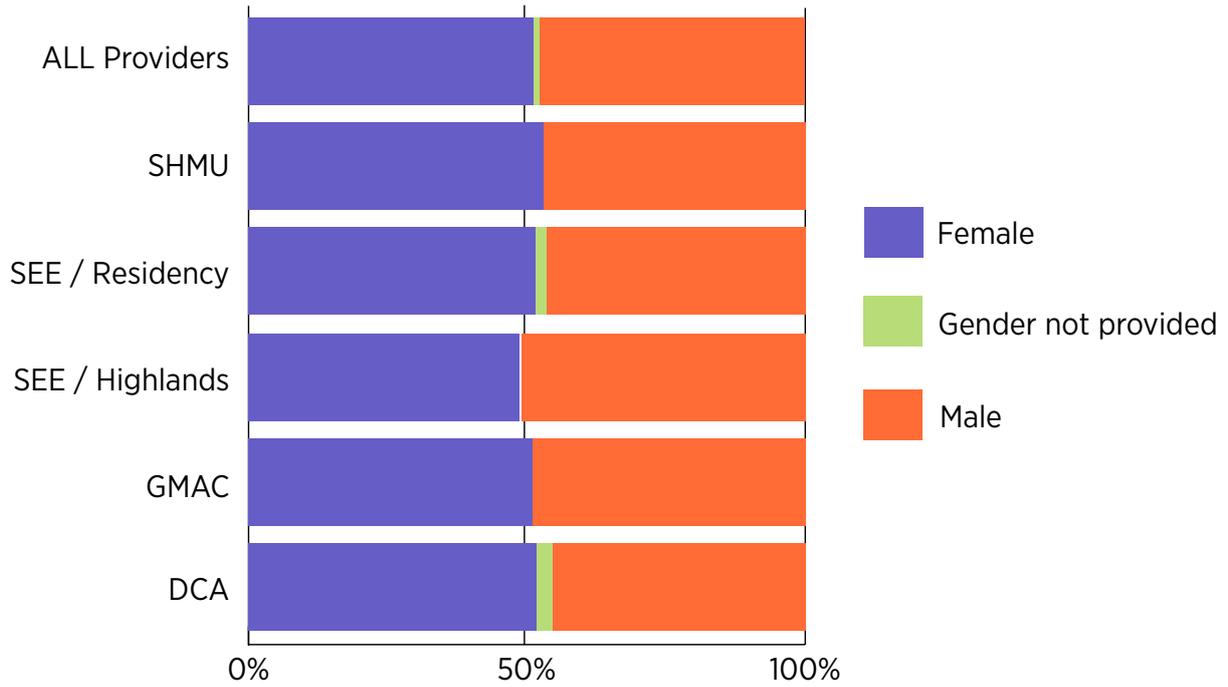
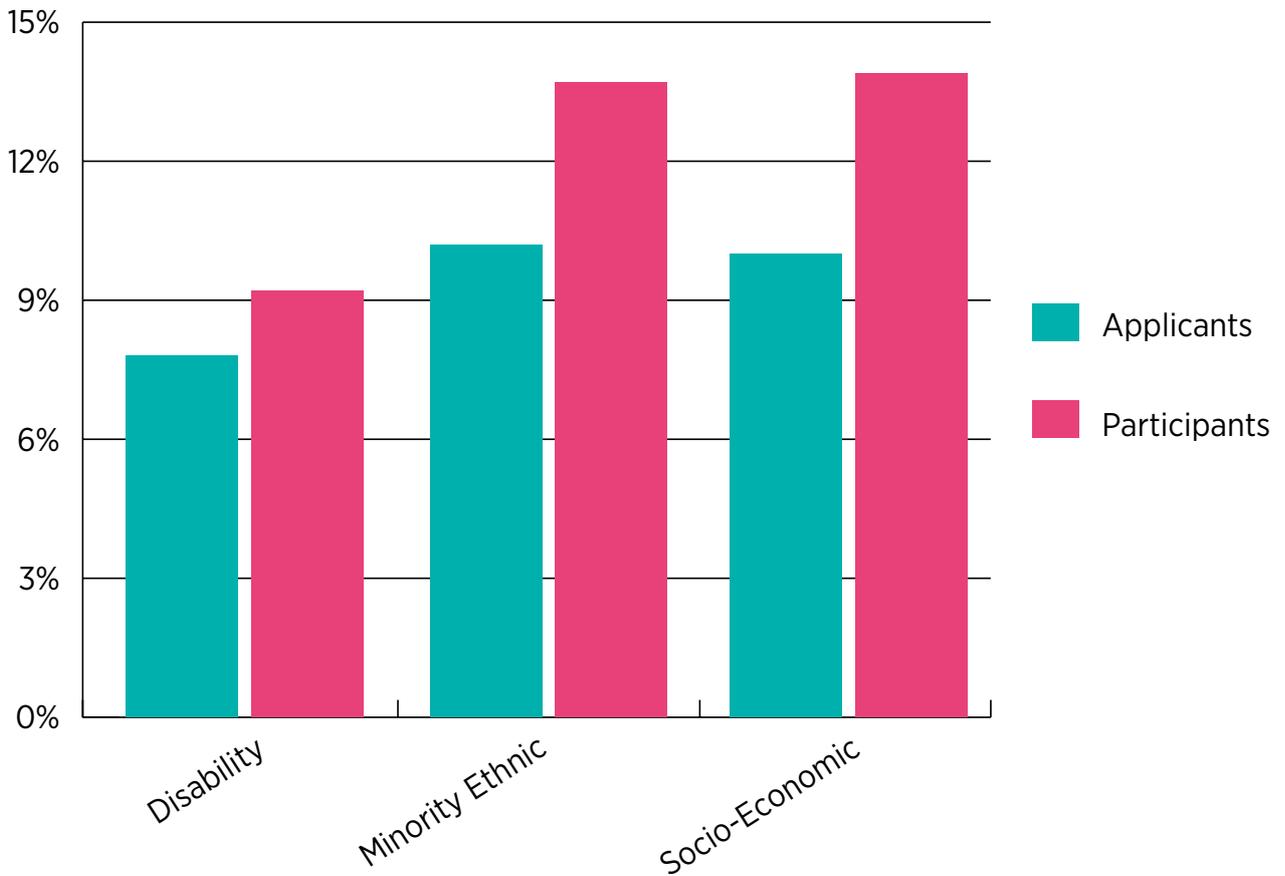


Figure 3: BFI Film Academies – applicants and participants by disability, minority ethnic identities and socio-economic background¹¹



¹¹ Socio-economic background determined by free school meals allocation

From 2015/16, with support from [Creative Scotland's Screen Skills Fund](#), GMAC, SEE and SHMU together created FIND, a positive action training and development initiative to support entry-level participants from under-represented groups within the Screen Sector. FIND was an intense pilot programme of training, industry placements, career guidance, and short film commissioning. It provided pathways into employment and production for 12 participants.

FANS organisations undertake a range of layered recruitment methods to engage those from under-represented communities including working with schools and community organisations. With community engagement comes the heightened visibility and accessibility of opportunity. The research indicates that this engagement must be community-led in order to ensure community participation, and this activity is both resource and time intensive. Organisations 'parachuting in' do not have the same impact in connecting and engaging with communities.

The broader social value of these programmes should not be under-estimated. Over time and across activity, these organisations encourage individual's agency, build confidence and offer alternative options to, often, disengaged and disenfranchised young people.

Taken together, these initiatives make a vitally important contribution to widening participation in and access to film and the moving image. However, these programmes do not provide the scale of intervention that is required to make the necessary difference in this Sector, an all-important bridge between education and industry. In addition, they are not as well coordinated and 'joined-up' as they might be, though many providers have indeed created progression pathways through the various discrete projects. SEE, for example, used the pilot of Moving Image Arts AS level to test it as a progression route for young people who have previously participated in other SEE projects, with considerable success, all participants gaining good grades and progressing into further and higher education and employment.

Case Study Example of CashBack Film project – Screen Education Edinburgh

In 2014-16, SEE engaged with 391 participants of which 87% were from the bottom 15% Scottish Index of Multiple Deprivation (SIMD) zones in Edinburgh.

Screen Education Edinburgh (SEE) was awarded £60k from Cashback's Strategic, Training and Employability Fund in Round One (2014-16). Their programme was designed to provide progression from Taster to Introduction to Film to Next Steps projects, providing a true ladder of learning and progression.

SEE has a track record of engaging young people who have little opportunity to engage in arts activities, supporting them to develop skills and confidence through their programme of activities. For those young people who develop an interest in filmmaking as a career, SEE provides opportunities for vocational development to support them on their pathway onwards into training, education and employment.

SEE engages young people from areas of deprivation who have little opportunity to participate in cultural learning activities. SEE has developed a comprehensive approach to reaching young people from SIMD areas and other target groups. The SIMD target areas within each local authority are identified. SEE identifies the local agencies who engage young people in each area and through partnerships with these agencies, offer opportunities which are accessible to the target client groups.

Taster sessions comprise a single four hour session which aims to introduce young people to the world of filmmaking and give them an idea of what might be involved in taking part in a longer project with SEE. The programme of taster activities reached nearly 500 young people. Following the Taster Sessions, 116 participants progressed onto **Introduction to Film** – an introduction to film education and filmmaking. This is an eight-week programme (three hours per session). Young people learn about filmmaking, but also get real hands on experience in making and screening their

own film. Through the programme, young people can earn an Arts Award (Discovery Level).

Next Steps in Film is the next stage of progression and is eight sessions long. Participants manage a two-day shoot and a four-day post-production period to produce their films. Young people who participate at this level can achieve Arts Awards at the Bronze level. Alongside this activity SEE offers further opportunity to young people, including:

- BFI Film Academy
- BFI Craft Residential
- GCSE and A-Level in Moving Image Arts (the GCSE qualification is more practically based than the Scottish Higher in Media Studies, which means that it is more accessible to non-traditional learners)
- SEE also supports young people to prepare CVs and portfolios for Further or Higher Education
- Volunteering and work experience placements at SEE
- SEE have also created internships and paid work experience and training places to support young people into the industry.

Evaluation of the recent programme showed:

- 51% rise in film knowledge and
- 48% rise in film skills amongst participants
- The courses had a 100% approval rating

Young people exhibited positive changes in their behaviour, particularly in the areas of organisation, teamwork, effective contributions and active listening:

'It has built up my courage and I can communicate better with people'

'I can express my opinion better than I could before'

'I discovered that I was very good at adapting to different parts in a team'

Many young people developed further aspirations for learning and progression in to the film industry. Final evaluations highlighted these aspirations:

'to gain experience and move forward in the film industry'

'to attend the Royal Conservatoire of Scotland to study directing and filmmaking',
'looking to attend the UWS (University of the West of Scotland) for a practical filmmaking and screenwriting course'.

Across the project, 73 young people in total gained accreditation for their learning (16 Bronze Arts Awards and 57 Explore Art Awards). 13 young people have opted to study towards further qualifications, of which: four young people who were at risk of dropping out of school have achieved a Moving Image Arts GCSE; three young people have progressed onto BFI training programmes; one has achieved a place within Higher Education (filmmaking).

Example of an individual's journey:

- J is from Midlothian (SIMD 15%)
- J first engaged with SEE through a taster session at Midlothian Young People's Advisory Service (MYPAS) in early 2014.
- Participated in Cashback project SEE delivered in partnership with MYPAS.
- Progressed into work experience placement with SEE (as part of his school studies).
- In summer 2015, J was successful in gaining a place on BFI Film Academy Scotland Residential, one of only 24 participants from across the UK.
- J was successful in his application to Edinburgh College to study Media at HND level and progressed into full time education September 2015.

Libraries

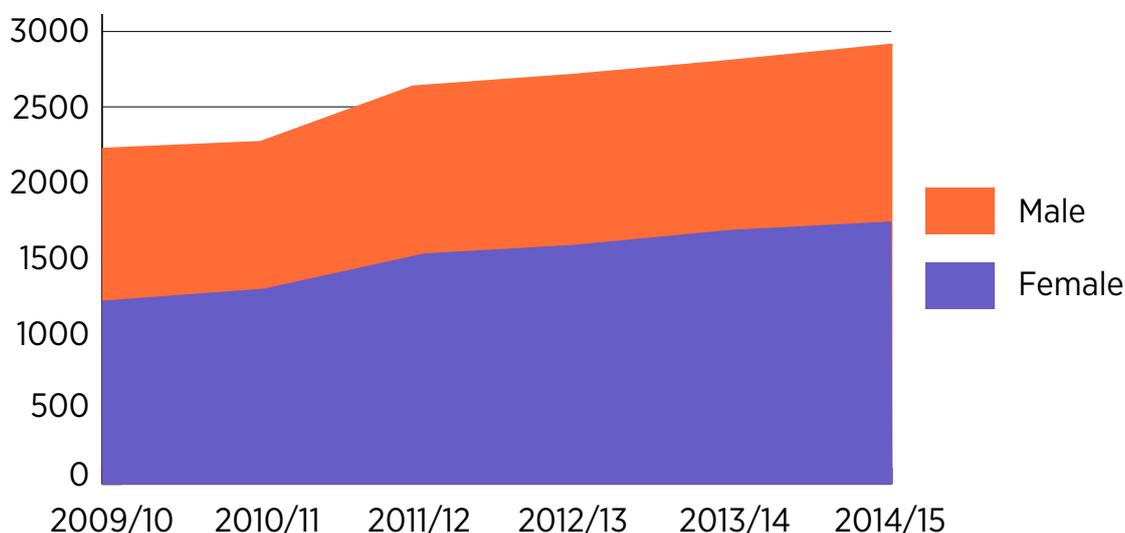
To widen access to film education and exhibition, Creative Scotland is supporting the Scottish Library and Information Council (SLIC) to pilot a series of film education projects in Scottish libraries. The network of around 600 libraries across Scotland offers an opportunity to reach communities that are less likely to benefit from some of the provision outlined above, and the rich film culture offered by the specialised film exhibitors. A strategic aim of the SLIC Strategy for Public Libraries in Scotland 2015-2020 is for libraries to promote their creative and cultural role, including film, and this project is exploring various means to develop and strengthen their work in film education and culture. Projects are taking place over 18 months from April 2016 and will include training for staff to create community engagement activity, extending DVD collections, film screenings, film clubs for different age groups, and activities relating to the National Library of Scotland's Moving Image Archive. All of the projects are targeting under-served or disadvantaged communities. Participating library authorities include: City of Edinburgh Council (four libraries in areas of multiple disadvantage); Falkirk Community Trust (young offenders); Culture North Lanarkshire (early years and young families); Midlothian Council (isolated older people); South Ayrshire Council (Girvan); and Comhairle nan Eilean Siar (Tarbert and Benbecula).

2.4 Further and Higher Education

Data for Film Studies students in Further and Higher Education is held by the Scottish Funding Council and the Higher Education Statistics Authority. Creative Scotland identified film-related subjects in order to analyse this data.

- The data reveals that in Scotland there were nearly 3000 (2911) students studying Film Industry-related subjects at Scottish Higher Education Institutions in 2014/15. Around 84% of students are studying at undergraduate level. A total of 2149 students were studying film-related subjects at Scotland's Colleges.
- Student numbers have seen a 30% (678) increase since 2009 and this is almost completely accounted for by an increase in undergraduate degree students.
- There are more females than males studying film-related subjects and the proportion of females has increased over time. In 2014/15 61.6% of these students were female.
- 5.4% (156) of students were from minority ethnic backgrounds and this percentage has remained relatively stable.
- 11.6% of students (323) stated they had a disability. This has seen a general upward trend from 9.4% in 2009/10.

Figure 4: Students in film related subjects 2009 – 2015, by gender.



Source: Higher Education Statistics Authority (HESA) with additional grouping and analysis by Creative Scotland 2016.

2.5 Skills Training

Work-based training such as Modern Apprenticeships, internships and professional training courses are key to gaining entry to the Sector. The culture of unpaid work experience is well documented in the responses to our own Screen EDI Practitioner Survey, which revealed that 21% of respondents had undertaken some form of unpaid placement compared to 12% who had benefitted from a paid placement. This unpaid internship culture presents a major barrier to people from less-advantaged backgrounds.

To address this barrier there have been a range of initiatives that target minority ethnic and those from lower socio-economic backgrounds to support their career progression. Funding bodies that support this training include Skills Development Scotland, Creative Skillset, Creative Scotland, alongside initiatives provided by the broadcasters (BBC Scotland and Channel 4) and other agencies such as the BFI. However there has not been an overall mapping of these programmes and as such there is no mechanism to build an overall picture of the impact of these distinct targeted initiatives.

Skills Development Scotland (SDS) is the national skills body for Scotland. While its responsibilities cover all sectors, it has an important strategic role in the creative industries sector, and through that for film and TV. It is the lead agency on the development of the Creative Industries Skills Investment Plan (SIP) and its particular relationship to the Screen Sector. Modern Apprenticeships are jobs where young people can work, learn and earn to gain industry-recognised qualifications. There are more than 25,500 new Modern Apprenticeship opportunities across Scotland each year, with over 80 different types available – from financial services and healthcare to construction and IT. Over the past five years, BBC Scotland have taken on a total of 50 creative industries Modern Apprenticeships. Each September 10 young people join BBC Scotland as apprentices and during their time work with BBC professionals on radio, TV and online content across a range of departments including sport, radio and news. Delivered in partnership with Glasgow Kelvin College and Skills Development Scotland, the

apprenticeships lead to practical experience and qualifications in the broadcast media industry.

Internships

Internships are often dominated by an expectation to work for free and are a common route to entry, creating a culture where only those who can afford to work for free will do so, and creating barriers at this early crucial stage of development. Creative Skillset's Media Workforce Survey (2014) states that 73% of Scottish-based respondents have undertaken some form of unpaid work experience, this mirrors Creative Scotland's own research which also finds that 74% of the internships undertaken by respondents to the Screen EDI Practitioner Survey were unpaid. There are formalised internship programmes offered by organisations such as Screen NETS and further detailed below.

Professional Training

Creative Skillset is UK-wide strategic skills body that works with employers, individuals, trade associations, unions, learning and training providers, Government and its public agencies and other key organisations to ensure that the UK's Creative Industries have continued access now, and in the future, to the skills and talent they require. Creative Skillset's Media Workforce Survey (2014) provides further context with findings that practitioners in Northern Ireland (64%) and Wales (63%) were much more likely to undertake training than those in Scotland (46%), with high fees cited as the most common barrier. The highest area of skills need in Scotland was identified as craft and technical skills. There are a number of initiatives and programmes in Scotland that have received Creative Skillset support, these are referenced in more detail throughout this section and include programmes delivered by Screen NETS, SFTN, Raising Films and the Outlander Trainee Scheme. As part of a structural re-organisation the Scottish office of Creative Skillset was closed in 2016 and work covering the whole of the UK is now centralised in the London office. Creative Skillset also operates a distinct Diversity Fund (England) which does not relate to provision in Scotland.

Both BBC and Channel 4 have a remit to address EDI in the UK broadcast industries. With the introduction of [Channel 4's 360 Diversity Policy](#) in January 2015, and the [BBC's Diversity Strategy](#) in July 2016, both organisations are implementing policy that commits to effecting change. The BBC has committed to meet targets by 2020 across on and off-screen to ensure that their workforce and their output reflects the audiences it serves: 50/50 gender parity, 15% ethnic minorities, 8% disability and 8% LGBT communities.

In summer 2016, BBC Scotland commenced their own review and implementation plan aligned to the wider BBC Diversity Strategy. This piece of work is currently in progress, however as part of this process the Diversity Group at BBC Scotland have identified some actions and recommendations that they have started to implement now which they are convinced are achievable and will make a sustaining difference. These include a number of events in-house to widen the potential contributor pool and increase the accessibility of 'new voices'; outreach and staff community engagement; a review of recruitment practices; and the continued support of BBC Scotland Apprenticeship scheme.

As highlighted in Channel 4's [360 Diversity Charter: One Year On](#). Channel 4 piloted their activity relating to diversity in the Nations and Regions in Glasgow, with the aim to grow off-screen diverse talent at both entry and mid / senior level. There are two strands to this initiative:

The Nations and Regions Production Scheme - piloted in Glasgow in early 2016: the six paid placements at Glasgow indies were funded for six months on a 50/50 basis between the indies and Channel 4. The scheme targets people with disabilities or people from minority ethnic backgrounds working and living in Scotland.

Channel 4 are also delivering bespoke career development interventions for mid / senior level diverse talent currently working out of Glasgow. These include paid shadowing placements on Channel 4 programmes for Series Producers and Producer / Directors,

co-funded between Channel 4 and the indies. These strategic interventions aim to take standout talent identified by Channel 4 and the indies to the next level, fast-tracking diverse talent.

In 2015, Creative Scotland's Screen Skills Fund was a £1m fund from the Scottish Government to support skills development and training opportunities in the Scottish Screen Sector. 14 projects were supported, and a number of these focused particularly on increasing accessibility, including:

- **FIND** (see Section 2.3)
- **Screen NETS** who were supported to deliver four industry embedded strands covering crew from entry level through to experienced personnel. The programme was a partnership between Screen Academy Scotland, BECTU and Hit the Ground Running, Scottish Union Learning, Creative Skillset and BBC Scotland. Screen NETS offers a suite of initiatives, a number of which focus on the economic barriers to participation, with programmes aimed at those who don't have existing industry networks or the financial support to develop a freelance career, providing wage, subsistence and transport to those at entry level.
- Film City Future's **JUMPCUT** short film programme run in association with Film City and Sigma Films, for young people aged 16 – 25 with a specific focus on those at risk of exclusion. They do this through partnerships with youth and community groups, supported by FCF's wide-ranging industry links. The course simulates all aspects of pre-production, production and post-production, under the guidance of industry mentors resulting in the creation of a short film. Uniquely, training is provided across all departments and during all stages of JUMPCUT young people undertake new roles in an environment replicating a professional shoot. JUMPCUT was funded by Cashback for Creativity in its first iteration.
- Left Bank Pictures **Outlander Trainee Programme** was also supported through Screen Skills Fund and Creative Skillset's

Trainee Finder (83 trainees in total gained work experience across season one, two and three of *Outlander*; 38 trainees supported through season one, 25 trainees complete training on season two, and 20 trainees in season three). The programme was established to foster practical TV production skills training for young people to develop the skills and professional experience needed to progress within the screen industry.

- **Step Ahead Mentorship Programme** is aimed at individuals who are looking to develop their knowledge and abilities in film exhibition allowing them to accelerate their careers and the overall Sector. This seven month programme includes one-to-one mentoring, work-shadowing, bursaries to attend festivals or venues for an inside look at how they operate, plus training and networking activities during Edinburgh International Film Festival 2016. Mentors have been specially chosen to complement each participant's career path and skills base, and will include representatives from across the exhibition sector.
- **Grow Your Own Cinema** (see Section 4.5, Page 51)

Over 2015/16, there have also been a number of initiatives that are specifically targeted at addressing the under-representation of women in the industry.

The **Independent Cinema Office** launched the Women's Leadership programme in December 2015, to address under-representation of women within senior film exhibition roles. Women occupy just 4% of top cinema jobs in the UK (Creative Skillset 2014). The programme offers an intensive eight month programme featuring one-to-one coaching, work shadow placements, monthly skills development workshops and mentoring with eight women participants of which three were Scottish based participants.

Campaigning organisation **Raising Films** was supported through Creative Scotland Screen EDI targeted funds in 2016 to develop a number of events and training opportunities for parents working in film in Scotland. This support also enabled Raising Films to work

with University of Stirling's Centre for Gender and Feminist Studies to devise a UK-wide survey to determine the specific challenges faced by parent practitioners in the UK film sector alongside making recommendations. The activity has helped Raising Films establish a baseline of data on the impact of parenting and caring on career progression, as well as engage with public agencies and industry bodies on the specifics that affect their members. This early support has enabled Raising Films to develop a UK-wide strategy and they are now rolling out this activity across the UK with the support of partner bodies: Directors UK, BFI, Creative England and Creative Skillset.

2.5 Talent Development

Creative Scotland has devolved funds relating to the development of new and emerging talent to the **Scottish Film Talent Network (SFTN)** which offers filmmakers significant support for individual film projects and professional development. SFTN is a consortium made up of the Centre for the Moving Image (CMI), 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 SFTN consortium has been awarded the contract by Creative Scotland and is supported by BFI and Creative Skillset. Over its first two years of operation SFTN has recorded equalities data that suggests that while the number of successful females applicants is close to half, the levels of awards to minority ethnic and disabled people are still under-representative.

While women are better represented in producer and writer roles, there is still a lack of female talent in directing roles coming in at application stage.

Minority ethnic writers and directors participants were under-represented in SFTN year one, especially at the more advanced levels. In response, SFTN have launched some focused professional development activity towards the end of year one and into year two which will aim to improve participation moving forward.

Figure 5: Scottish Film Talent Network participants, Years 1 and 2*:
Year 1 - Participants

	Scottish Shorts Participants	Emerging Talent	First Feature Development	Professional Development
Total participants	35	8	40	25
Female (%)	49	25	43	48
Minority Ethnic (%)	6	0	0	6
Disabled People (%)	3	3	3	0
LGBT (%)	9	13	8	8

*Please note, in Year 1, data was only collected on participants, not applicants.

Year 2 - Applicants

	Scottish Short Applicants	Emerging Talent	First Feature Development	Professional Development
Total Applicants	216	32	59	72
Female (%)	32	38	33	39
Minority Ethnic (%)	8	0	5	15
Disabled People (%)	7	0	8	4
LGBT (%)	11	25	3	5

Year 2 - Participants

	Scottish Shorts Participants	Emerging Talent	First Feature Development	Professional Development
Total Participants	28	6	12	45
Female (%)	43	67	33	38
Minority Ethnic (%)	8	0	8	16
Disabled People (%)	4	0	8	4
LGBT (%)	8	17	9	4

SFTN has recently partnered with Creative Skillset to work at pre-application level to widen the engagement of minority ethnic filmmakers through the *New Voices on Screen Lab*. This offers masterclasses, discussions and screenings, focussing on both the creative and commercial sides of filmmaking, with a view to preparing participants for applications to SFTN talent development programmes and beyond.

In November 2016, SFTN published a call for applications to their new short film programme, *Five@5*, an initiative to support five women filmmakers with a £5k award to work on a five-minute film that will allow them to experiment, be daring and showcase their talent. Awardees will also benefit from

bespoke support addressing their individual development needs. This support might cover mentoring, working with a script editor or specific professional development opportunities. The ambition of this programme is to support female filmmakers at pre-application to SFTN's Emerging and First Feature routes to develop their experience and showreel.

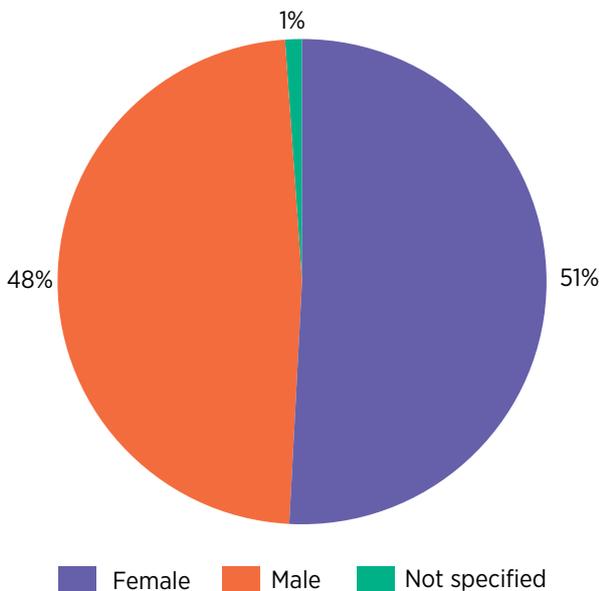
Scottish Documentary Institute's Docscene

Docscene is a development programme for documentary talent, ideas and projects supporting documentary filmmakers in Scotland and promoting Scotland as an international creative documentary hub. Among the activities supported are:

Bridging the Gap from the Scottish Documentary Institute (SDI) is one of the leading documentary new talent initiatives for cinema and broadcast in the UK. Consistently picking up awards, BAFTAs, special mentions and international festival screenings, it offers a creative training programme alongside production.

Now in its 13th year, the initiative aims to 'bridge the gap' between training / graduation and a first commission by offering the opportunity to work closely with SDI and make a 10 minute documentary. Since its inception and as of 2016, 36 women and 39 men have been commissioned (including two all male and one female / male co-directors), a split of 48% to 52%.

Figure 6: Bridging the Gap - total participants 2014-16

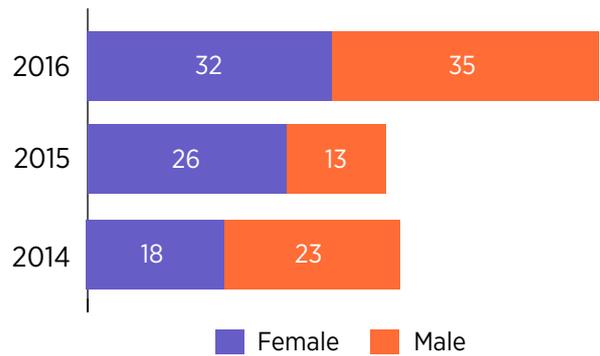


Total Participants 147

- 14% minority ethnic
- 8% had a disability
- 22% had children (27% of males and 18% of females)
- 19% LGBT

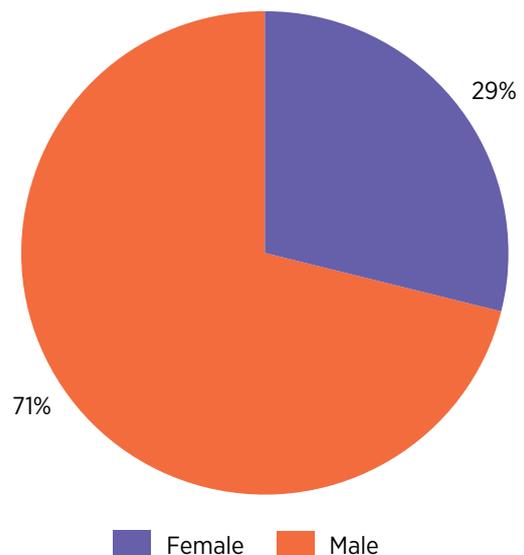
In 2015 there was a significant increase in share of female participants (the theme was 'women' for 2015) but lower numbers over all the programmes.

Figure 7: Bridging the Gap - gender breakdown 2014-16



This Is Scotland is a documentary talent initiative, run in association with Creative Scotland, that offers filmmakers based in Scotland a unique opportunity to work with SDI to create two 23-minute creative documentaries that will screen at peak time on STV.

Figure 8: This is Scotland - Gender Breakdown of participants



- 7% Minority Ethnic
- 31% had Children (37% of males and 17% of females)
- 16% LGBT

Aside from these core activities Docscene also includes Interdoc Scotland, a development programme for emerging producers; The Edinburgh Pitch, - running alongside the Edinburgh International Film Festival, The Edinburgh Pitch allows selected participants take part in a one-day preparatory workshop before a formal public pitch, followed by one-to-one meetings with decision makers the

next day; and Consultancies – SDI offers year-round submissions of Scottish documentary projects in development (shorts and features) to their Docscene project pool.

Across these talent programmes there are inconsistencies and variances in the gathering and monitoring of EDI data. Without consistent EDI tracking, there are gaps in

an evidence-base, making it challenging to create targeted initiatives to address issues of under-representation. A recommendation that emerges from this Review is that in the creation of the Screen EDI Framework a standardised approach to EDI data gathering and monitoring should be developed for organisations to follow.