

## SUBMISSION FROM CATRIONA MACINNES, JUMPCUT

- As a writer and director, I have been given valued support from Creative Scotland but I feel that the pathways have not always been clear. I lived in Newcastle for a brief time and while I was there my first film premiered at Venice and I felt positively encouraged by the industry down there. When I moved back to Scotland and was successful with a Scottish Digital Shorts commission, I was very grateful for the opportunity however I still felt quite isolated during and after the process and not necessarily given much advice or support regarding my future in film. I have had some really positive conversations over the past 6 months but in the past 7 years since my first short premiered in Venice I wonder if I could have achieved more with the right support and perhaps even had more belief in myself. It cannot be ignored that female's in the industry have to struggle much more to be recognised and wonder if more could be done to actively support female (and male) emerging talent, particularly from broadcasters, who feel like a closed shop to me.
- I am 100% in favour of a film studio being developed at Pacific Quay. When you look at the income figures from studio based productions in Northern Ireland and countries with similar populations, it is clear that any financial input to such a venture would be a solid investment for the Scottish Government, not just a charitable donation.
- As the creative producer of JUMPCUT, an professional film training enterprise based in Film City Glasgow) I see first hand how difficult it is for young people to access the right training and opportunities to enter the industry. More schemes like JUMPCUT need to exist across the country so we have young people who are industry ready going to work on productions . More money must be invested in the film training sector so that all young people have opportunities to pursue film, not just those who's mum's and dad's can support them to take on unpaid internships. If we have a skilled and diverse workforce in parallel with a thriving studio, we will have a growing commercial film and TV industry, which in turn makes it easier for people to make smaller independent films.
- As well as crew screen talent needs to be actively identified though solid and accessible pathways and programmes. so that we start to see more diverse stories and characters on the screen as well as in the crew. In the film training sector we are all talking and trying to create more transparency so we can compliment each other's activities and expertise but rarely are we consulted by funders and there are hardly any opportunities for training/industry cross over events, activities. There are lots of driven and talented filmmakers out there, some of whom simply don't know how to progress. Their choices need to be made clearer and there should be provision and support for them to achieve their potential. With programs like SFTN, JUMPCUT and the BFI Film Academies, we are heading in the right direction but if we are all teetering on the edge of loosing funding, how can we forge pathways and join up our expertise if we don't know whether we don't have long term support. It must be acknowledged that any support that goes into training and talent

development is not tokenistic. It is in fact investing in the success of Scotland's future film and TV industry.

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