Regional Screen Scotland

Business Plan 2022-26

Screen Machine at Dornie (photo: David Redshaw)

A Cinema Near You-supported screening, Winchburgh (photo: Winchburgh Community Cinema)
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Executive Summary

The Regional Screen Scotland (RSS) Business Plan 2022-26 has been prepared during the pandemic and at a time when our major funder, Creative Scotland, has allocated transitional ‘Regular’ funding to RSS for an additional two years, 2020-22, prior to the introduction of new funding schemes from April 2023.

The Plan reaffirms RSS’s mission as:

*enabling more people in more places to share great screen experiences,*

based on our belief that *cinema has the power to change lives.*

After outlining RSS’s achievements since first being awarded Creative Scotland Regular Funding in 2015, the Plan then states the Principles which underpin the Company’s work, namely:

- Access to cinema should be made as local as economics and demography allow.
- Every community should be able to have access to the best form of cinema provision which it is able to sustain.
- Cinema helps people to feel that they belong in their community, and this has a huge positive impact on them, and the people around them.
- Cinema provision should therefore be at the heart of all local planning, whether to make the most of existing provision, or establish new provision where it’s needed.
- Cross-agency and cross-sectoral collaboration is critical to success.

Above all:

*Cinema-going should be inclusive and accessible for everyone*

Next, the Plan describes:

- Our plans for ensuring the future sustainability of the Screen Machine mobile cinema service
- Our recognition of the challenges faced by Scotland’s Screen Community as a result of the pandemic
- Our understanding of the social impacts of local and community cinema, and how these positive impacts can help to address issues of access and of social deprivation and disparity which have been heightened by the pandemic.

It then states our Objectives for the Year 1 of the Plan:
<table>
<thead>
<tr>
<th>Objectives</th>
<th>Evidence of Success</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Complete the successful delivery of A Cinema Near You</td>
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<td>At least two new sector relationships established</td>
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</table>

And outlines what, at this stage, we envisage the longer term Objectives may be for the remaining three years of the Plan.

The Plan then commits RSS to a key internal Developmental Aim:

*To ensure that RSS has the capabilities to help to make local cinema truly universal and seen as welcoming and accessible to all*

and to undertaking a programme of learning and growth which will enable the company to achieve this Aim, and then outlines the resources, finance and timescale required to deliver this Plan.

Finally, there is a Review of the context within which RSS works: our partners in and beyond the film exhibition sector, and a Statement of our Environmental Commitments for the period of the Plan.

February 2022
Introduction

Regional Screen Scotland (RSS) has developed this new Business Plan during a pandemic, when cinemas have been closed for much of the time, and our staff and Board have all been working from home and mostly unable to meet in person. Our chief funder, Creative Scotland, had already been planning major long term changes to its funding models, prior to the pandemic. These changes have inevitably been delayed by the urgent need to respond to current challenges, and have still to be announced at the time this Plan is being completed.

In this context, therefore, the chief purposes of this Plan are:

- to clearly describe our mission.
- to demonstrate how we will deliver that mission in a post pandemic world.
- to show we have the operational strength and flexibility to cope with ongoing uncertainty, and the ability to change and grow to meet new challenges and opportunities.

The plan is divided into four parts:

Part 1: Our Mission, History and Achievements

An explanation of our Mission, and a definition of the terms that we use; an outline of the history that has brought RSS to this point, and a description of our activities and achievements since first being awarded Creative Scotland Regular Funding in 2015.

Part 2: Delivering our Mission

How we aim to deliver our Mission in the changing circumstances wrought by the pandemic; how our work to date places us in a strong position to support Scotland’s Screen Community to emerge from Covid-19 restrictions and to be sustainable going forward, and what our objectives will be, first for the ‘transition year’ of 2022/23, and then for the next three years to March 2026.

Part 3: Ensuring RSS is fit for purpose

How we will seek to change and develop as an organisation, to build on our strengths and address our weaknesses; how in particular we will work to become a truly inclusive and diverse organisation; how we will respond to environmental challenges, and what resources we aim to deploy to deliver our Mission.

Part 4: The wider context

The networks of partners without which we cannot achieve our objectives; the environmental challenge and how we aim to respond to it.
1: Our Mission, History and Achievements

1.1 Mission

Our mission is:

To Enable More People In More Places To Share Great Screen Experiences

We do this by:

- bringing the cinema experience to people
- bringing people together to share that experience

We do this because we believe that:

Cinema Has The Power To Change Lives

When the cinema experience is embedded in the fabric of a community, when cinema-going is part of everyday life, it is a powerful, accessible and inclusive means of bringing people together and enhancing community and personal wellbeing.

Therefore, RSS works to enable communities across Scotland to achieve better access to the big screen experience. We explore our belief in the power of cinema, and the personal histories that have shaped our team, in more detail in Our Cinema Stories, in Appendix 1.

At the core of our mission is the Screen Machine mobile cinema service which, since 1998, has been bringing the highest quality cinema experience to up to 50 communities a year, across the north and west of Scotland and including many islands, from Arran to Orkney.

We are fortunate that, to enable us to deliver our mission, since 2015 RSS has been in receipt of Regular Funding from Creative Scotland, and is also funded by Highlands and Islands Enterprise.

RSS is a company limited by guarantee, with charitable status. It has an office base in Edinburgh, but its professional staff, and Board of Trustees, are spread throughout Scotland, from the Borders to Orkney and from Argyll to Inverness.

1.2 Definitions

Let’s unpack what we mean by our Mission Statement: enabling more people in more places to share great screen experiences.

More People
Cinema is already a hugely accessible, inclusive, inter-generational artform. Prior to the pandemic, UK cinema admissions were at a 50-year high, and total ticket sales were greater than those for all ticketed music and sports events put together.

Nonetheless, not everyone is able to enjoy the shared screen experience. A cinema’s location, and related issues of proximity and available transport, may just be part of the problem. For some pricing may be an obstacle, for others, the ‘culture’ of the organisation—how it programmes, who it sees as its core audience, how it is marketed—may send mixed or off-putting messages. When films are scheduled can make access difficult for those who may be reluctant to go out in the dark.

More Places

*Mapping Scotland’s Screen Community* presents the evidence of a diverse, dispersed and generally healthy screen community, prior to the pandemic. The Screen Machine plays a crucial role in this, serving up to 50 communities on its regular touring circuit. But mapping existing provision also helps to demonstrate a telling correlation between those places which score most highly on the Index of Multiple Deprivation, or where health inequalities are most evident, and the lack of accessible and affordable screen provision. Moreover, ‘places’ also includes those locations where people are unable to access even existing local cinema provision: in hospitals, care homes and hospices, or in communities where social barriers restrict public engagement.

Sharing

There is academic research on the health and wellbeing benefits of sharing a screen experience with a physical audience, whether of friends and neighbours, or complete strangers. During the pandemic a number of experiments were carried out to enable virtual sharing, where films were watched simultaneously in homes, and reactions shared online. Many film festivals also successfully delivered online versions, often to much larger audiences than would be physically possible. Despite these developments, the core experience of sitting in the dark, with others, to watch a projected image, remains at the heart of the cinema experience, as it has been since the birth of cinema, and despite all the technical innovations of the last hundred years.

Screen Experiences

Film, as a vital artform and a crucial form of entertainment, remains at the heart of the cinema experience. But, in the last decade, digital technologies have opened up the potential for a screening venue to offer a huge range of cultural experiences, from opera to major sporting fixtures, and from theatre to rock gigs. For some cinemas, shared computer gaming on the big screen has proved popular and lucrative. For some time now RSS has been campaigning

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for the inclusion of Scottish content in what is termed ‘Event Cinema’ programmes, and the many successes which Scottish cultural companies have achieved during the pandemic, in streaming their work to domestic screens, can now form the basis for developing a framework to make that possible.

Some further definitions:

*Local Cinema:* a venue, group or organisation which is either run by, or interacts closely with, the community in which it is based. It may be commercial, public sector or voluntary. It is contrasted with those national and international cinema chains where individual venues and managers tend to have little or no scope for local programming and interaction.

*Screen Provision:* the combination of digital equipment and venue which will enable a community to enjoy the full benefits of sharing the experience of projected content, from Hollywood blockbusters through independent film, archive material, locally made work, and event cinema relays, to visual arts.

*Scotland’s Screen Community:* an inclusive overview of all cinema provision, from international multiplexes to wholly voluntary community screenings.

*Regional screen network:* a grouping of screen exhibitors—full-, part-time or volunteer—who collaborate on joint projects, usually with a central coordinator, and often with a remit to support new exhibitors in the given area.

*Multiple Deprivation:* The Scottish Index of Multiple Deprivation (SIMD) identifies small area concentrations of multiple deprivation across all of Scotland in a consistent way.

*Event Cinema:* the digital relay (either ‘live’ or ‘as if live’) of performances of drama, dance, opera and music as they take place before a physically present audience.

*Digital Content Package (DCP):* the equipment required to show newly released films, to the highest projection standards, and meeting industry requirements for security and anti-piracy protection. This is contrasted with projection from DVD, Blu-Ray, or laptop, where the costs can be as low as one tenth of that of DCP equipment.

### 1.3 Historic Timeline

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1994</td>
<td>Highlands and Islands Enterprise commissioned its cultural development subsidiary, Highlands and Islands Arts (HI-Arts) to develop a version of the French Cinemobile that would be specific to the Scottish context.</td>
</tr>
<tr>
<td>1998</td>
<td>HI-Arts launched the Screen Machine, designed and built in the UK, and funded chiefly by the new National Lottery via the former Scottish Arts Council.</td>
</tr>
<tr>
<td>Year</td>
<td>Description</td>
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<tr>
<td>2005</td>
<td>Screen Machine 2 (SM2) was launched as a successor to the original prototype, this time commissioned directly from the French Cinemobile builders, Toutenkamion.</td>
</tr>
<tr>
<td>2008</td>
<td>HI-Arts was commissioned by the former Scottish Screen to establish a new regional cinema development hub. This became Regional Screen Scotland, set up with the aim: to use whatever means it has at its disposal, in concert with other bodies and agencies, to ensure that access to a cinema experience of the highest quality becomes available to all of the citizens of Scotland. Cinema development expert Ron Inglis was appointed as the first CEO, and RSS took over ownership and operation of the Screen Machine.</td>
</tr>
<tr>
<td>2013</td>
<td>Celebrations and special events to mark the fifteenth anniversary of the Service.</td>
</tr>
<tr>
<td>2015</td>
<td>RSS achieved Regular Funding status with Creative Scotland, renewed in 2018 and since extended, due to the pandemic, to March 2023. Robert Livingston, former Director of HI-Arts, was appointed as CEO of RSS, meaning that, together with Senior Operator Iain MacColl, two RSS staff have been involved with the Screen Machine since its inception.</td>
</tr>
<tr>
<td>2016</td>
<td>RSS and the Social Value Lab collaborated on a major study of the social impact of local cinema Your Cinema, Your Community [hyperlink].</td>
</tr>
<tr>
<td>2017</td>
<td>SM2 underwent a major refurbishment, to extend its operational life by a further six years.</td>
</tr>
<tr>
<td>2019</td>
<td>The new partnership, Screen Scotland, invited RSS, together with Film Hub Scotland, to devise a programme to address gaps in screen provision across Scotland. This was launched in June 2019 as A Cinema Near You with a budget of £500,000.[hyperlink]</td>
</tr>
<tr>
<td>2020</td>
<td>As part of A Cinema Near You, RSS launched the online resource Mapping Scotland’s Screen Community, which became a snapshot of how that community stood immediately prior to the pandemic [hyperlink].</td>
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<tr>
<td>2021</td>
<td>A Cinema Near You was extended for a year, to March 2022, to respond to Covid impacts. The Screen Machine resumed uninterrupted touring in May after long breaks during lockdown.</td>
</tr>
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</table>

1.4 A Year ‘On Hold’

RSS’s previous Business Plan covered the period 2017-21, running in parallel with our Creative Scotland Regular Funding Agreement for 2018-21. Our original intention had therefore been to prepare a new Business Plan for the period 2021-25. However, the impacts of the pandemic, on our own operation, on the longer term plans of our chief funder, Creative Scotland, and on Scotland’s Screen Community, meant that 2021-22 has been largely a year ‘on hold’ with little scope to move our plans forward. We therefore took
the decision to restructure the new Plan to cover the period 2022-26, thereby aligning with Creative Scotland’s plans for a new funding model from April 2023.

1.5 RSS’s Key Achievements since 2015

Achieving Creative Scotland Regular Funding in 2015, and retaining that status together with ongoing support from Highlands and Islands Enterprise (HIE), has given RSS a crucial stability and focus, and the ability to plan long term developments. Our work over the last six years can be defined as two overlapping areas: Operational (the delivery of the Screen Machine service) and Developmental (helping to grow and sustain the screen community across Scotland).

1.5.1 Screen Machine

Almost 24 years after it was first launched, the Screen Machine service is as popular and necessary as it has ever been, and it now visits as many as 50 communities each year. It has become a paradigm of the value and impact of local cinema, and a testbed for new approaches to delivering local cinema provision:

- Engendering a sense of ownership in more than 40 different communities, which are small and/or remote from other cinema provision.
- Providing the highest possible quality of cinema experience at the most local level.
- Offering a safe, welcoming, accessible and neutral space where different members of a community can meet on equal terms.
- Helping to heighten senses of community identity and local worth.
- Forging local partnerships, and responding to local needs, circumstances, and requests.
- Offering a varied programme which ranges from mainstream new releases to Scottish and UK independents and the best of world cinema.
- Establishing extensive ongoing links with its audiences, through newsletters, social media, and opportunities for feedback and consultation.
- Helping to create an appetite for cinema, and build audiences for new cinema provision, in towns such as Stornoway (An Lanntair), Thurso (Merlin Cinema), Portree (Aros), Cromarty (Cromarty Cinema), Aberfeldy (The Birks), and Fort William (Highland Cinema).
- And, following lockdown, offering isolated communities their first opportunities to come together in a social setting.

Funding from Creative Scotland and HIE meant that in 2017 the current Screen Machine (SM2) underwent a major refurbishment, and in 2020 we were able to replace our 16 year old tractor. In 2018 and 2019 (its 20th and 21st anniversaries) the service had the two most successful years in its history. Since 2015 we have:

- Expanded the range of venues we visit.
- Expanded the range of films we screen, offering audiences much wider choice, and featuring special promotions such as our ‘Films We Love’ seasons.
• Showcased a range of Scottish, and especially Highlands and Islands, content—both short and feature length.
• Collaborated with Street Level Photoworks in Glasgow on an ongoing programme of Photography on Screen presentations, shown before main features.
• Introduced the Small Screen Machine Video On Demand service to complement and extend what the ‘big’ Screen Machine can offer.

1.5.2 Screen Development

First, working with the Social Value Lab, we conclusively demonstrated the social impact and importance of local cinema in our 2016 report, *Your Cinema, Your Community*, following this up with an online toolkit to help cinemas and film groups assess their own social impacts.

Then, we began to develop an extensive network of contacts with national agencies which have a remit for such areas as: town centre regeneration; social enterprise; community development; social change; health and wellbeing. This included such bodies as: SURF, Scotland’s Towns Partnership, Development Trusts Association Scotland; SENScot; Scotland’s Towns Partnership; the Social and Community Development Centre; Coalfields Regeneration Trust; Voluntary Health Scotland, and Arts, Culture, Health and Wellbeing Scotland.

This network, and these relationships, have been invaluable in enabling us to promote the social value and impact of local cinema, and its ability to contribute to the priorities of those organisations. They’ve also been essential in enabling RSS to be crucial bridge between these various sectors, and the screen community.

All this groundwork came to fruition with the 2019 invitation from Screen Scotland to join with our colleagues in Film Hub Scotland in developing a programme to address gaps in screen provision across Scotland. Despite the constraints imposed by the pandemic lockdowns, *A Cinema Near You* has worked with new and existing fulltime cinemas, part-time DCP screening venues, and a host of DVD/Blu-ray-based community groups. We are currently working with ten regional screening networks, several of them in regions that include the most significant correlations between lack of provision and multiple deprivation. We have developed online training programme with our colleagues in Cinema For All which have already been delivered to three of these network areas. Our online resource *Mapping Scotland’s Screen Community* presents a crucial snapshot of the scale of that Community immediately prior to the first lockdown.
In response to the effects of the pandemic, the timescale of A Cinema Near You has been extended so that we can continue to make funding awards up till the end of March 2022, for activities that can continue up to June 2022, and the remit of the programme has been widened to enable us to help existing cinemas to become more sustainable, post-pandemic.
2: Delivering our Mission

2.1 Principles

These are the Principles which underpin our Mission:

- Access to cinema should be made as local as economics and demography allow.
- Every community should be able to have access to the best form of cinema provision which it is able to sustain.
- Cinema helps people to feel that they belong in their community, and this has a huge positive impact on them, and the people around them.
- Cinema provision should therefore be at the heart of all local planning, whether to make the most of existing provision, or establish new provision where it’s needed.
- Cross-agency and cross-sectoral collaboration is critical to success.

Above all:

- **Cinema-going should be inclusive and accessible for everyone**

We know that achieving true inclusiveness will include a range of factors such as: targeted programming and marketing, special screenings and events, changes in identity and perception, new skills and new partnerships. Exhibitors, from fulltime cinemas to voluntary screening groups, will need practical help to address these factors.

RSS is already a leader in delivering this Mission:

- We are the lead body working to develop cinemas in remote communities, and to date have built capacity for all forms of local cinema in many under-provided contexts.
- We work across the full range of Scotland’s Screen Community, from multiplex to volunteer group.
- We operate a unique form of delivery in the form of the Screen Machine, which can be both a testbed and a model for wider local cinema innovations.
- We take an inclusive view of the screen experience—not just film but all forms of event streaming.
- We have established important links with key agencies across a range of sectors, from town centre regeneration to health and wellbeing.
- We are a trusted independent voice for Scotland’s Screen Community.

2.2 The future of the Screen Machine

The Screen Machine is not only a lifeline service for the many communities which it serves across the Highlands and Islands and beyond, it is also a paradigm for delivering a local cinema experience of the highest quality. It’s therefore imperative that the long term future of this service is secured.
The current Screen Machine (SM2) came into service in 2005 with an anticipated operational lifetime of 10+ years. Thanks to a major refurbishment, and the purchase of a new tractor unit, it is still in fulltime operation 17 years later. Our previous Business Plan had therefore already identified the urgency and importance of fund-raising for, and commissioning, a new Screen Machine (SM3) to be brought into service as soon as possible. The uncertainty over Brexit, and then the pandemic, have caused serous delays to this ambition.

The Screen Machine’s touring schedule is especially punishing: it is in operation six days a week, 48 weeks of the year; its hydraulics are used to open and close it two-three times a week; it spends much of its operational time on coastal sites, and travels regularly on ferries, exposing its workings to severe corrosion.

Our aim has always been to bring SM3 into operation to take over this touring schedule before wear and tear reduced SM2 to the point where it was unfit even for lighter duties. But this is not only about ensuring the continuation of a vital service to the Highlands and Islands. If we can achieve the change-over in time, the current Machine, SM2, will remain fit for much lighter duties for years to come, with a range of potential uses:

- An additional venue for film, and other forms of, festivals.
- A promotional tool for Scottish film (the model adopted by the former Irish Cinemobiles).
- A test bed for potential new screening facilities, offering pilot screenings and raising awareness.
- A model for the potential value of other mobile cultural facilities, especially in the context of 20 minute neighbourhoods.
- A source of income through commercial hires.

In raising the funding for SM3, therefore, we will also demonstrate how continuing to operate SM2 will greatly expand the range of services we can offer.

2.3 The Impact of the Pandemic on Scotland’s Screen Community

As pandemic restrictions lift, and we learn to live with Covid, Scotland’s Screen Community faces a number of risks and challenges:

- International multiplex chains may close branches that are considered unprofitable, leaving significant gaps in provision (Odeon had already closed its Dumfries branch before the pandemic).
- The Independent Cinema Recovery Fund has been a vital lifeline, but without further such support, some independent cinemas may remain vulnerable.
- It is becoming evident that many community spaces operated by Councils and Leisure Trusts (and used for film screenings) may not reopen, or may be repurposed to prioritise income generation.
- Voluntary groups may need to recruit new members, at a time when communities are facing unprecedented calls on volunteer time, and many older volunteers may be reluctant to return to former roles.
But the pandemic is likely to have increased the scale of a wider and more fundamental challenge:

*How to reduce the inequity of access to the cinema-going experience caused by practical and attitudinal barriers*

This challenge may now be exacerbated by the following risks:

- Local community venues remaining closed.
- Further reductions in already restricted public transport services.
- Reductions in personal incomes, increased unemployment, increased working from home (and hence reduced access to city centre facilities).
- Potential increases in ticket prices to cope with ongoing reduced audience numbers.
- A shift in the content of cinema programmes, as the ‘theatrical window’ narrows, and more big titles premier online (on Netflix, or Disney+).

### 2.4 The Impacts of Local Cinema

Our [Social Impact Toolkit](#), produced for us by the Social Value Lab [hyperlink] identifies 7 main areas of social impact that can be delivered by local cinemas: *Culture, Learning and Employment, Wellbeing, Local Economy, Community, Environment, and Heritage*.

Working with partners, RSS can help Scotland’s Screen Community to deliver these impacts more effectively, and so help to mitigate the wider and long term societal impacts of the pandemic, and enable local cinema to be a catalyst for wider change and development:

**Culture**

Using digital technology to enable more people—especially those living outside, or on the edges of, cities—to enjoy and share a rich diversity of cultural experiences. Working with Film Hub Scotland to promote more varied film programmes; advocating for digital distribution of live Scottish content; working with specialist agencies to bring these opportunities to hard-to-reach communities.

**Learning and Employment**

Local cinemas offer valuable routes into employment for young people. Continuing work with Into Film and other agencies will assist film to be integrated more effectively into the school curriculum. Supporting freelance film exhibition curators and organisers will ensure a pool of expertise to support local initiatives and developments.

**Wellbeing**

Enabling access to the screen experience for those who will gain most benefit from it. Explore new ways of making cinemas more welcoming and inclusive. Build on our successful establishment of [Screen Memories](#) Scotland in using film to help people living with dementia.
Work with the Arts, Culture, Health and Wellbeing Network Scotland and other partners to promote the value and benefit of cinema-going in helping with mental health issues.

Local Economy

The Scottish Government is strongly promoting the concept of ‘20 minute neighbourhoods’: places where it’s possible to live, work, shop and play within walking or cycling distance. As our original social impact study showed, local cinemas can play a central role in the fabric of communities, and screening provision, using digital technology, can and should be a crucial component of ‘community hubs’. Local cinemas retain local spend, help to foster night-time economies, and stimulate the market for other local businesses.

Community

Local cinemas are often owned by the community, or, if privately-owned, can foster a strong sense of community ‘ownership’. They are inclusive, inter-generational, accessible spaces, a crucial part of the fabric of a community, where people can safely come together on equal, neutral terms. For many, the social aspect of local cinema-going is as important as the experience of the film itself.

Environment

An independent report demonstrated that the Screen Machine displaces 3 times as many carbon emissions as it produces, by enabling film fans to avoid long journeys to their nearest ‘static’ cinema. Increasingly, local, town centre cinemas and screening facilities will become important in reducing unnecessary travel. Moreover, with a higher occupancy rate per screening than multiplexes, local cinemas reduce carbon emissions per audience member.

Heritage

In the last ten years cinemas have reopened in historic buildings in the centre of Aberfeldy, Campbeltown and Bo’ness, and cinema (full- or part-time) has returned to communities such as Helensburgh, Fort William, Lanark and Kirkintilloch. Cinema provision can play a crucial role in regenerating historic buildings and high streets.

2.5 2022-23: A Transitional Year

For the financial year 2022/23 RSS is benefitting from a second ‘rollover’ of Creative Scotland Regular Funding, for a fifth year of the current Funding Agreement. This enables us to treat this as a transitional year towards a new way of working, one which can properly respond to the challenges and opportunities, post-pandemic, and potentially a new relationship with our key funders. We also now know that Creative Scotland is also viewing 2022/23 as a ‘bridging year’ to a new funding structure starting in April 2023.

We explore how we view our current position, and future opportunities and challenges, in a **SWOT Analysis**, included as Appendix 2.
For this first Year of the Plan, 2022-23, we have therefore identified a series of **practical objectives** to be achieved by the end of March 2023, and **evidence of success**:

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2.6 **Years Two to Four (2023-2026)**

With so much of the wider context still to be resolved, both in terms of the post-pandemic world, and the strategies of our chief funder, Creative Scotland, our longer term objectives for the remainder of this Four Year Plan can only be very broad at this stage, and will be refined and made more concrete, in terms of outputs and outcomes, in an **Action Plan** to be produced at the end of this first, transitional year:

- To launch Screen Machine 3, in 2023, as the successor to the current mobile cinema, ensuring the continuation of service to the North and West of Scotland.
- To define an ongoing role for the current Screen Machine (SM2) for as long as it is able to continue operation: supporting development, one off events, commercial hires, etc.
- To explore the wider potential for the Screen Machine model in a post-Covid world (eg how mobile facilities can ensure quality in 20 minute neighbourhoods).
- To ensure that cinemas, and cinema-going, make a central contribution to Government-supported initiatives in town centre and high street regeneration.
- To continue to support and grow the range of regional screening networks.
- To continue to expand the networks of partner and connected agencies working in related and relevant fields.
- To secure an appropriate level of funding from Creative Scotland from April 2023 onwards.
3. Ensuring RSS is fit for purpose

3.1 Learning and Growing

So far, we have laid out the evidence of the importance and value of local cinema, and how RSS can work to strengthen and grow Scotland’s Screen Community. But in developing this Plan we have also considered how RSS itself needs to change and grow, and we have set ourselves this core Development Aim, placing at its heart the concept of ‘universal cinema’ defined in the British Film Institute’s guide to Inclusive Cinema:

To ensure that RSS has the capabilities to help to make local cinema truly universal and seen as welcoming and accessible to all

And to work towards this Development Aim we have set a number of internal objectives for the first, transitional year of this plan:

| Achieve an internal restructuring to ensure RSS is fit to deliver these objectives | new staff structure in place by April 2023 |
| Open the organisation up to new influences, addressing knowledge gaps and overcoming existing limits | At least three new Board members, plus possible new partner organisations, and new team members |
| Access new sources of funding, especially major trusts | success in fund raising for a major new initiative |

We’ve stated our core belief that Cinema has the power to change lives and we believe that everyone should have the possibility of experiencing that power, for themselves and for their community. We believe this aim is about more than just inclusion, it has the potential to play a part in addressing key social justice issues.

We’ve described above, the particular challenges presented by the pandemic to cinemas and audiences alike, but we can also see that the pandemic is accelerating a process that had already been at work for decades, namely a growing disparity in incomes, in access to resources, in opportunities for participation in any form of culture. People of Colour, and those living with a disability, are more likely to experience that disparity acutely than the rest of the population.

We believe that such disparities can be overcome through two complementary approaches:

- Exhibitors of all kinds should be helped to welcome more audiences from those who may be marginalised or excluded.
- Film is an especially flexible and accessible medium as a tool for addressing the factors that cause people to be marginalised or excluded.

Exploring how we can best achieve this Development Aim will be a long term process which should lead to fundamental change within RSS, and the potential for that change to be influential in the wider screen sector. This Plan therefore commits us to certain key activities:
- A series of *conversations*—some of which may be uncomfortable for us—with groups on the ground and engaging directly with challenges of inclusion.
- A process of *research and discovery*, learning from others’ experiences, both positive and negative.
- Demonstrating an *openness* to discussion and radical change.

### 3.2 Three Questions

Our exploration will be focused on three key questions:

1. **What do we mean by seeking to make cinema ‘truly universal’?**

How can a balance be struck between making a venue, and a screening experience, genuinely inclusive and welcoming, while retaining its distinctive identity, and at the same time addressing particular needs, and creating spaces and environments that are seen as safe and comfortable by particular groups? What norms need to be challenged? How will the post-Covid world affect these ambitions?

2. **What meaningful contribution can cinema-going make to key social justice issues?**

What are the specific elements and qualities of cinema-going that make it an activity that can raise awareness about, and support efforts to address, the key social justice issues that will be the focus for Scottish policy in the coming years? What role can cinema provision make in developing new community hubs, and how can existing cinemas develop to become more effective as community hubs?

3. **How does RSS need to change to be able to address the first two questions effectively?**

From governance to operational roles, from how the Screen Machine is programmed and scheduled, to how we forge links with partner agencies, how can RSS change and grow to be more effective, more open to new ideas and influences, more welcoming to diverse approaches and concepts? We need to become more self-aware of the gaps in our knowledge, of our biases and limitations as an organisation. The crucial starting point is that the Board and staff will benefit from being opened up to a much wider range of ethnicities, backgrounds, and life experiences.

### 3.3 Timescale

<table>
<thead>
<tr>
<th>2022</th>
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</thead>
<tbody>
<tr>
<td>April</td>
<td>RSS Board approves 2022/26 Business Plan</td>
</tr>
<tr>
<td></td>
<td>Announcement of Creative Scotland funding plans for 2023/24</td>
</tr>
<tr>
<td></td>
<td>Launch fund-raising efforts, for SM3</td>
</tr>
<tr>
<td>October</td>
<td>Outcomes known of applications for Creative Scotland funding</td>
</tr>
<tr>
<td></td>
<td>from April 2023, and of approaches to Trusts and Foundations</td>
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<td></td>
<td>for major new project</td>
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</table>
### 3.4 Resources

Regional Screen Scotland is, above all, a knowledge-based organisation. That is, its greatest asset is the accumulated knowledge, skills, experiences and contacts of its staff team and Board of Trustees. A key way in which we seek to retain and nurture that asset is through adopting a highly flexible working model. For example, only the two Screen Machine Operators work fulltime, and even they work to a unique two weeks on/two weeks off model that maximises the impacts and benefits of the service while allowing them sufficient ‘down time’. Currently, all other staff are part-time, and even before the pandemic struck, working from home was a normal part of our office procedure, enabling staff members to strike not just a suitable work/life balance, but a balance also between their commitments to RSS, and other professional activities which can complement their RSS roles.

Nonetheless, there are gaps in that knowledge base, and a priority for the Transition Year is to ensure that the organisation can have access to the right skills, contacts and understanding to be able to address its core Development Aim, whether on the Board, as part of the staff team, through new partnerships, or working with freelancers.

One key *internal* Objective for the duration of this Business Plan is therefore:

*To ensure that RSS has the right staff and Board team, with the right skills and experiences, to deliver its objectives effectively.*

We have established a **Board and Staff Working Group** to oversee both the implementation of this Business Plan and an internal staff restructuring, to be completed in the first half of 2022/23. To aid the latter objective, we have benefitted from a comprehensive report on staff development and training opportunities by the Skills for Growth programme, and we are planning a dedicated development programme for the Board of Trustees with Arts and Business.

### 3.5 Finance

Regional Screen Scotland has been sustained through the pandemic by a range of factors:

- Core funders maintaining support and allowing for reductions in our planned activities.
• Furloughing staff who were not directly funded through specific projects (*A Cinema Near You*) and claiming from the Job Retention Scheme.
• A successful application to Screen Scotland’s Independent Cinema Recovery Fund.
• A one-off grant from Edinburgh Council offsetting business rates from renting a serviced office.

We therefore start the period of this Business Plan with our unrestricted reserves slightly higher than they stood at 31 March 2020. [to be amended once we can project the outcome for 2021/22]

We are also fortunate in having our funding for 2022/23, our Transition Year, confirmed by Creative Scotland and Highlands and Islands Enterprise [application to HIE currently in process], and so our **key financial objectives for this year are:**

• To maximise box office within the constraints imposed by any ongoing Covid restrictions.
• To continue to approach smaller trusts and foundations to underwrite our ongoing operational costs.
• To agree with Screen Scotland how to complete *A Cinema Near You* and plan what should succeed the programme.

Additional objectives for 2022/23 are:

• To begin the process of fund-raising for Screen Machine 3.
• To secure funding from Trusts and Foundations for a large scale developmental project that will reduce our overall reliance on Creative Scotland funding.

Longer term objectives are:

• Return Screen Machine box office income to pre-Covid levels.
• Achieve fund-raising targets for SM3.
• Secure future core funding from Creative Scotland/Screen Scotland and HIE.
• Recruit a new sponsor(s) for the Screen Machine service.
• Ensure that new modes of operation for SM2 can cover its costs (as a minimum).

3.6 **How we developed this Plan**

The development of this Plan was overseen by a Working Group made up of:
• Members of the Board
• The previous Chair, co-opted to the Group to ensure continuity
• The CEO and one member of the Partnerships Coordinator job share post.

Discussions around themes and objectives were held with this Group and with a meeting of the full Board and Staff Team, and Board and team members took part in ‘crowd-sourcing’ activities to compile the SWOT Analysis, and the Cinema Stories, both included as Appendices.
to this Plan. A full draft was reviewed in detail, first by the Staff Team, and then by the Board, and a substantial rewrite then undertaken.

The Staff Team also took part in a Skills for Growth Review led by the Re:markable consultancy, which has resulted in a positive, valuable and detailed report which will inform our planning and restructuring throughout the first, transitional year.
4. The Wider Context

4.1 Film Exhibition Partners

4.1.1 In Scotland

The creation in 2018 of the partnership Screen Scotland opened a new chapter in support for film exhibition, as part of that body’s wider remit to develop the film sector in Scotland. But while direct support through Screen Scotland remains crucial both for RSS’s own future, and for film exhibition as a whole, we also need to maintain links with Creative Scotland’s much wider cultural remit, for example with the Place Partnership team.

Film Hub Scotland is part of the British Film Institute’s UK-wide Film Audience Network, and so is a vital partner to RSS, complementing our own remit by concentrating on film as an art form, and on expanding audiences for non-mainstream film. In particular we are discussing how our two organisations can collaborate to support cinemas and film exhibitors to be truly inclusive and accessible.

4.1.2 In the UK

Throughout the pandemic the UK Cinema Association (UKCA) has proved to be an essential, and highly effective, link between its member cinemas, funding bodies, the Scottish and UK Governments, and the wider public. The UKCA team has a strong presence within Scotland, with a clear understanding of the very different policy context here, and close ongoing links with RSS.

Cinema For All (the former British Federation of Film Societies) has been a valuable partner with RSS in delivering online training as part of A Cinema Near You and we aim to broaden and strengthen its Scottish membership as a result of this development programme.

The film exhibition sector, in Scotland and the rest of the UK, is rich and varied, from University Departments to socially engaged charities, and a key role for RSS is to be a nexus connecting that sector to our wider network of partners in the fields of regeneration, community development, and wellbeing.

4.1.3 Scotland’s Screen Community

RSS began to promote the concept of ‘Scotland’s Screen Community’ by setting up a closed Facebook Group with that name in 2016 as a means for members of that community to share experiences, ideas and requests for help with the minimum intervention needed from RSS. As of March 2021 it had 368 individual members.

From the outset, a core objective of A Cinema Near You was to produce a public-facing, definitive, and readily updatable online mapping of Scotland’s Screen Community. By the time it was launched at the end of 2020 it had become a record of what that community looked like—from multiplexes to voluntary groups—in March 2020 immediately prior to the pandemic, and therefore a target for ‘building back’.
Scotland’s Screen Community is more of a concept than a concrete reality: there is no single constituted body, or an inclusive membership. Many within the community are members of Film Hub Scotland; some will be members of UK bodies such as Cinema for All and the UKCA. Nonetheless we believe it is a powerful and inclusive image of cinema and screening provision as a nationwide resource providing real and tangible community benefits, and with the potential to do much more.

4.1.4 The Wider Screen Industries in Scotland

Film exhibition, and screen provision, do not exist in a vacuum. RSS will aim to contribute to a holistic view of Scottish creative content, distribution and presentation, whether through showcasing the work of Scottish film-makers, photographers and other artists in our Screen Machine programme, through continuing to advocate for Scottish content in Event Cinema, through participating in the Scottish-based VOD platform developed by INDY Cinema Group, or by working with Film Hub Scotland and Screen Scotland to grow local audiences for Scottish films and other creative content.

4.2 Sectoral partners

Partnerships in the broader cultural sector are crucial for realising our objectives. We’re pleased to be able to continue our well-established partnership with StreetLevel Photoworks in Glasgow in presenting Photography on Screen versions of their exhibitions to our Screen Machine audience. Key network partners in delivering A Cinema Near You have been bodies such as the Touring Network in the Highlands, and Generation Arts in West Lothian.

As noted above, once RSS had established the clear evidence for the social and community benefits of cinemas, in 2016, we began a process of reaching out to national bodies working in the fields of town centre and high street regeneration, community development, and health and wellbeing. We found a great openness to collaboration, and a ready understanding of the value which cinema could play in addressing these wider agendas. The resulting links have therefore been crucial in disseminating awareness of A Cinema Near You and ensuring that we reach groups and communities with no previous involvement either with film exhibition, or with the arts funding world.

With the current Scottish Government policy focus on place-making, town centre regeneration, and ‘20 minute neighbourhoods’, there is considerable opportunity to both place film exhibition at the heart of new community hubs, and also to assist existing cinemas to develop their potential as community hubs.

4.3 Partners and Competitors

Although the need to bid for public funding engenders an unavoidable element of competition, RSS seeks to work with partners, not compete with rivals. If we consider a version of the ‘triple bottom line’ which focuses on economic, cultural and social impacts, then RSS’s mission concentrates primarily on the social impacts, complementing partner
agencies focused more on cinema and film-making as a creative industry, and film as an artform.

4.4 Environmental commitments

In 2019 an independent report commissioned from Practically Green found that the operation of the Screen Machine displaced three times as much carbon emissions as it generated, through enabling audiences to avoid long round trips by car to see high profile films. Since then, we have further improved our carbon footprint by purchasing a new tractor, replacing a far less fuel-efficient, 16-year-old vehicle. Coupled with changes in working practices during and after the pandemic, RSS is therefore already close to being net carbon neutral.

Nonetheless, we are at an advanced stage with Toutenkamion in designing SM3 as a highly energy-efficient mobile cinema—a ‘Green’ Screen Machine—combining the use of storage batteries able to be recharged from normal mains supplies with solar panels, so that a diesel-fuelled generator will now only be needed as back-up and for emergencies. It will also be future-proofed to be able to make use of hydrogen fuel technology as that becomes available in the Highlands and Islands. SM3 will also be more efficiently heated and insulated than the present Screen Machine.

Our aim of increasing local access to film exhibition throughout Scotland also has a strong environmental component, enabling more people to enjoy the cinema experience without the need for lengthy car journeys, in venues which are themselves being used more efficiently, with a far higher seat occupancy rate than for the average multiplex.

The pandemic has resulted in a radical rethink of issues of access, not just to film exhibition but also to live performance. Using digital projection facilities to enable communities to come together to share streamed live performances will extend the reach of such events, and so reduce the carbon impact per audience member of mounting the events.

The move to working at home and online during the pandemic will also have long term consequences. At least 3 out of 4 Board meetings each year will continue to be held by Zoom, allowing us to bring Trustees together across Scotland without any travel involved, and many other aspects of our work (such as the training being delivered as part of A Cinema Near You) may prove to be as effective, or even more effective, when delivered online rather than in person. At the same time, there are clearly real benefits from informal and social interactions in person, and for that, and other, reasons, we will retain our central Edinburgh office base, where team members can work together, within ongoing constraints, in a flexible combination with ongoing home working.

2-2-22
Appendix 1: Our Cinema Stories

Our core belief as an organisation is that Cinema has the power to change lives. The stories we see on screen can transport us into the experience of someone else temporarily and change our perspective. It can move us to action to challenge injustice. It can affirm our identity and sense of self. Most importantly, it brings us together, strangers in the dark, connected by a temporary intention to give ourselves over to the artistry and entertainment of the film.

The cinema venue makes this happen for us, a physical space we enter into for a shared experience. It is treasured and needed now more than ever as we adjust to living with COVID, and recover from such a prolonged period of social distance and isolation. We need to feel that once again we belong in our communities, that there is a safe place for us to go and feel like ourselves again.

The importance of belonging is crucial to our understanding of the power of cinema. We belong when we stop trying to fit into what others expect of us, when the space we’re in holds our authentic self, when we can just be, free and uninhibited. When we experience this belonging we can be our best selves, in order to make positive change in our own lives, the lives of our families, our communities and the world.

We have seen the evidence of cinema’s transformational power from many sources – Screen Machine audience surveys that resulted in hundreds of responses about the comfort, ease, joy and welcoming nature of the service; our 2016 report Your Cinema Your Community that showed the impact of cinema at a local level; the overwhelming success of A Cinema Near You both in the number of new local cinemas we are supporting and the resilience of our networks in supporting cinemas to respond to the needs of their communities.

In planning the nature of our work for the next five years, we wanted not only to rely on the broad and data-driven sources that support our vision, but to look inward at ourselves as a team and how our experiences shape our work. We hoped we would learn from our own stories how cinema has changed our lives and helped us to feel we belong.

We asked our staff team and Board this question: When has cinema made you feel that you belong?

Each person took their time to respond to the question, writing thoughtful and considered responses that most commonly connected to first experiences of cinema as children. The question provoked reminiscence of the first impact of the big screen experience and we connected that to cinema’s meaning for us now.

“Louise, Jennifer and Sally. My early memories of cinema-going are wrapped up in memories of female friendship. With them, I learned that a cinema can be the place where we learn much about ourselves. Forty years later, I usually go to the cinema with Jane, Janet
and Ros. Sometimes we can’t get in to the screening we want, sometimes a film makes us cry, and sometimes we sing the songs on the way home.”

The very different ways each person wrote their story was affirming of our varied lived experiences and the benefit each person brings to the team. Common themes emerged across our experiences that highlighted how cinema-going has given us a sense of belonging.

*Feeling safe and comfortable to be alone in the cinema.*
“It was around 1994 that I’d start going into town to the cinema on my own, just for the movies. It didn’t feel a sad or lonely thing to do, it’s just what I wanted to do... I still love to watch a movie on my own safe in the knowledge that I’m not the only one.”

“Discovering the Tyneside Cinema as a teen, I found a place I was comfortable with. I chose what films to see, I often went alone, because no-one wanted to see the films I chose! Opposite the Odeon, down a side street, it felt like a secret portal to a world I felt safe in.”

*Feeling connected, both to the particular film resonating with our experience, and to other people in the cinema, be they strangers or friends.*

“I’ve been drawn to the midnight screenings of the Marvel and Star Wars movie franchises. The screenings are in themselves events with many audience members dressing up in character costumes. There's a shared excitement of watching the first screening of a new eagerly awaited film. Even mostly surrounded by strangers there's a sense of being part of a bigger group.”

*Having a sense of being within a particular and specific place, a place like no other with its own atmosphere and identity.*

“The cinemas showing those big releases were real palaces, and the experience was so luxurious: the golden curtains, the immense screens, the Overture and Intermission music (!).”

“There is gold on the doors, gold on the hand rails, gold on the lights. The carpet and seats are dark red – like the colour of the Queen’s robes.”

“Our nearest cinema was The State in Kings Park. It was a beautiful art deco building with large sofas and fancy lights in the foyer. I went with friends after school sometimes. I can’t remember what we watched, and I am ashamed to say we regularly got thrown out for talking.”

*Being with an uninhibited audience, one that is free to feel and express those feelings. Whether that is demonstrable like laughter or talking, or less obvious like crying.*

“In the 1980’s in Mombasa, Kenya, in an old and dilapidated cinema, packed to the brim with all ages, entire families including babies in arms. I have never been in a cinema before or since with such a noisy and interactive audience. I’d felt very foreign in Kenya, but somehow I didn’t feel like a tourist in this cinema. Somehow it surpassed that, like this was
neutral ground, like the cinema space is a kind of no (wo)man’s land. “

*Feeling independent and autonomous for the first time, particularly in stories of formative years - the cinema as a safe place to break away from our first family and find new connections.*

“We’re [were] all trying to get in to the ABC to see Grease – the brand new film which has spawned Number One singles all summer. I’m nearly 11, a newly minted P7. Up to now, my cinema going has largely been confined to school trips, but now I’m branching out. Making my own choices, going with my own friends, paying with my own pocket money.”

“The first time I ever felt like I belonged with cinema was when I volunteered as a print viewer at the Edinburgh International Film Festival. At the film festival, I felt like I was part of something beyond my small team of print viewers. The air was alive with a simple and general appreciation of film. I enjoyed sitting in the Filmhouse cafe, filling out reports, surrounded by people, often meeting someone I knew. It felt I could almost speak to anyone in that environment, strike up a conversation with a stranger, and share our delight of film.”

*Having a choice of film and developing taste and preferences.*

“As a child, Saturday morning pictures at Chester Odeon was staple diet. When Rocky first showed, me and my brother stayed in all day, watching four screenings back to back! The Cameo in Edinburgh opened my eyes to a new film landscape. Co-hosting the Edinburgh Film Festival meant I was exposed to amazing independent and international films, and I was able to meet directors from all around the world. The Cameo was pure gold dust.”

“the time I went to the see the triple bill of Krzysztof Kieslowski’s *Three Colours* trilogy really sticks in my memory as a time a hardcore of about 5 or 6 of us who never spoke to one another would come out blinking into the light in front of Filmhouse after *Blue* and then after *White*. I never spoke to anyone else who watched all three movies either in the cinema or outside, but I remember feeling a sense of satisfaction at the end that we’d all got through 288 minutes of raw and beautiful emotion on-screen. “

These themes - our comfort, connection, the atmosphere, the audience, our autonomy and our choice of film – tell us how each element works together to have an impact on our sense of belonging. All of us recalled a feeling of awe and inspiration that seems symbolic of the spark that led each of us to work in film exhibition. Our stories show how our own values align with those of our organization and reveal what fuels us to ensure the audiences we serve feel the same sense of belonging, whether that’s on the Screen Machine, or in the venues we support across Scotland.

HW. April 2021
## Appendix 2: SWOT Analysis

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Weaknesses</th>
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<tbody>
<tr>
<td><strong>Screen Machine</strong></td>
<td><strong>Screen Machine</strong></td>
</tr>
<tr>
<td>• Our 23 year history of service to the Highlands and Islands</td>
<td>• The age of SM2</td>
</tr>
<tr>
<td>• Our positive relationship with our customers</td>
<td>• Subsidy requirement; little scope for cutting costs</td>
</tr>
<tr>
<td>• Our Ushers – great ambassadors for SM and ears on the ground for RSS</td>
<td>• No readily available relief Operator</td>
</tr>
<tr>
<td>• The SM Operators: their combined experience and expertise and how they complement each other</td>
<td>• SM service being weather dependent</td>
</tr>
<tr>
<td>• Screen Machine is a well-known brand that communicates our values</td>
<td>• Due to a wide number of locations, we are often limited with how many films we can show in each location</td>
</tr>
<tr>
<td>• SM has a strong air filtration system to keep it safe during Covid times</td>
<td>• While our audience is loyal, it is widely spread</td>
</tr>
<tr>
<td>• A large and loyal group of supporters and customers located in many different locations</td>
<td>• Audience members in areas with weak internet connection for streaming SSM</td>
</tr>
<tr>
<td>• Small Screen Machine allows us to bring more films to our audiences than before</td>
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**Screen Development**

- Relationships with partner agencies working in areas of community and social development.
- *A Cinema Near You* – able to deliver RSS’s remit through funding and focused help
- Our regional screen networks are a proven method of support for Scotland’s Screen Community
- Mapping Scotland’s Screen Community database

**Core**

- A stable organisation with a clear, and clearly understood, remit
- Effective leadership by Board and CEO
• A creative, engaged and committed staff team
• Part time posts allows us to have more people, and therefore more skills and life experience in the mix
• Staff are made to feel involved and their ideas are encouraged eg Films we Love, SSM film recommendations.
• High quality technical and IT support
• Viewed positively by key funders

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<tr>
<th>Opportunities</th>
<th>Threats</th>
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<tbody>
<tr>
<td><strong>Screen Machine</strong></td>
<td><strong>Screen Machine</strong></td>
</tr>
<tr>
<td>• SM3: a greener vehicle ensuring the long term sustainability of the service</td>
<td>• Ageing audience</td>
</tr>
<tr>
<td>• Video-on-Demand platform, Small Screen Machine (SSM): developing our brand and audience engagement</td>
<td>• Post-pandemic, changes in customer attitudes towards cinema-going</td>
</tr>
<tr>
<td>• Launch of SM3 opening up new opportunities for SM2</td>
<td>• Post-pandemic, changes in film distribution models</td>
</tr>
<tr>
<td>• SSM, and links with Screen Scotland, opening up scope to showcase more Scottish content</td>
<td>• Economic downturn affecting money in people’s pockets and levels of funding</td>
</tr>
<tr>
<td>• Increased schools’ screenings while Covid restrictions remain</td>
<td>• Continuing Brexit issues affect cost and feasibility of SM3</td>
</tr>
<tr>
<td>• Expanding screenings for ‘special interest’ groups</td>
<td>• Capacity of staff team to operate both SM and SSM once we are back on the road and well established</td>
</tr>
<tr>
<td>• Streaming ‘live’ events</td>
<td>• Changes at regional level which impact the service, eg NC500 and accommodation costs.</td>
</tr>
</tbody>
</table>

**Screen Development**

• Government policies to revitalise town centres and high streets
• A Cinema Near You and its potential legacy
• Any “bulk buying” benefits for the community cinema networks in terms of distributors
• Rise of virtual meetings removes barriers to us connecting and collaborating with wide range of partners
• To envision and solidify a stable network of networks

**Core**

• Health and safety issues
• Data Protection issues
• Unknown long-term impact on wellbeing/efficiency of staff from working remotely
• Overall reductions in public sector funding
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<th>Core</th>
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<tr>
<td>• Increase representation at board level with people from specific outreach organisations to allow us to focus our work to reach underrepresented and/or neglected groups and areas</td>
</tr>
<tr>
<td>• Restructuring staff team to be fit for new working environment</td>
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<tr>
<td>• Expand on fundraising opportunities from e.g. trusts, foundations, sponsors, individuals</td>
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