EVALUATION REPORT

2020/21 and 2021/22 DELIVERY

October 2022

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EXECUTIVE SUMMARY

Into Film delivers the ScreenWorks work experience programme providing young people aged 14-19 with 3-5 day practical opportunities to learn more about careers in the craft and technical disciplines of the 5 priority sectors of the Northern Ireland screen industries, Film, Television, Animation, VfX and Gaming.

Over the past 2 years, the COVID-19 pandemic had an impact on the delivery of ScreenWorks, with face-to-face delivery not possible for much of this time. Into Film effectively pivoted to provide continued opportunities for young people to engage with industry professionals through both online delivery and Q&A sessions. Outputs achieved by ScreenWorks have included:

- 200 Industry Q&A sessions delivered with 2098 participants in 2020-21, 301 sign ups to ScreenWorks Online, and 230 participants in ScreenWorks Online information presentations;
- 415 young people engaged in 2021-22, 184 in 21 face-to-face programmes, and 231 in online Q&A sessions;
- 25 ScreenWorks Online videos produced, 1252 video views and 8387 page views of ScreenWorks Online content;
- Engagement from 52 post-primary schools, of which 23% of schools and 13% of young people were drawn from schools on the extended schools programme; and
- 70% of the young people engaged recognise as female.

In terms of the Outcomes achieved by ScreenWorks as measured through pre- and post-delivery questionnaires completed by the young people:

- 85% of participants stated that they had a good or great understanding of job roles in the screen industries, an increase from 55% at the start of the programme, with 61% of participants seeing their understanding improve;
- 78% of participants stated that they had a good or great awareness of the creative industries in Northern Ireland, an increase from 32% at the start of the programme, with 64% of participants seeing their awareness improve;
- 81% of participants stated that they had a good or great understanding of working in the creative industries, an increase from 44% at the start of the programme, with 61% of participants seeing their understanding improve;
- 82% of participants stated that they had a good or great understanding of how to start a career in the creative industries, an increase from 25% at the start of the programme, with 64% of participants seeing their understanding improve; and
- 84% of participants stated that they would definitely or were very likely to pursue a career in the creative industries, a slight reduction from 87% at the start of the programme, with 19% of participants having seen their likelihood increase.

Participants also identified additional benefits of attending ScreenWorks, including an increased awareness of the support structures available in NI from Northern Ireland Screen; links made with industry professionals as a potential future employer and awareness of jobs that exist in NI; improved interpersonal skills and self-confidence; a greater focus on their future careers; supporting school activities, both through skills developed and a change in attitude; and signposting on to other opportunities to further develop their skills and experience in the screen industries in NI.

Benefits for teachers and schools that have engaged with ScreenWorks included the ability to source a range of worthwhile creative industry placements to meet individual student needs; the role of Into Film as a conduit to gaining direct access to screen industry professionals; the availability of support online, both during the pandemic but also to assist schools that are not located close to Belfast or Derry; and the regular information received by teachers keeping them up to date on what is happening in the screen industries.

For the screen industries and those employed in the sectors, the initial benefits from 4 years of ScreenWorks have been the benefits of having a structured, coherent and managed work experience programme providing access and links to the sectors; developing the skills of industry professionals through programme delivery and providing links with education sector; strengthened pathways into the industries as well as into relevant further and higher education courses or other support schemes offered by Northern Ireland Screen; responsiveness to the emerging skills needs of the sector; and identification and development of future talent that will be employed in the screen industries.

The delivery of ScreenWorks continues to represent an excellent approach to managing work experience opportunities for the screen industries, providing an important link between the needs of the sector with academic activities taking place in schools. Raising awareness of the viability of a career in the Northern Ireland screen industries continues to grow and ScreenWorks plays an important role in supporting Northern Ireland Screen in achieving this.

INTRODUCTION

ScreenWorks is an initiative that has sought to provide young people aged 14-19 with an opportunity to learn more about careers in the screen industries in Northern Ireland through practical work experience. Delivered by Into Film and funded by the Department of Communities through Northern Ireland Screen, ScreenWorks has provided programmes of 3 to 5 days of work experience in craft and technical disciplines delivered by professionals working in the local screen industry.

Having completed a programme pilot as well as 3 years of delivery, Into Film identified the need for an independent external evaluation of ScreenWorks, with Brian Stratford & Associates appointed to carry out this work. The overall aim of the evaluation has been to ensure that progress towards intended outcomes is being achieved, as well as to identify any learning from implementation and reflect on potential changes, opportunities and developments. The overall objectives for the evaluation are:

- To explore whether and how the project outcomes have been achieved;

- To assess the impact on the various stakeholders (participants, schools, industry professionals, NI Screen and Into Film staff) that have been involved in the work;

- To demonstrate to key stakeholders the benefits and outcomes (direct and indirect) of the work for those who participated in the project; and

- To inform recommendations for future development and sustainability.

This report presents the findings from the evaluation of ScreenWorks delivery in the 2020/21 and 2021/22 academic years, including an adaptation to online only delivery during the period when restrictions due to the COVID-19 pandemic meant that face-to-face delivery was not possible. These restrictions did not have an adverse effect on the ability to carry out the planned evaluation, with consultation carried out both face-to-face and using video conferencing technology.

The approach taken for the evaluation has included:

- A Desk Review of secondary information sources generated as a part of the management of ScreenWorks, including the Funding Agreement with NI Screen and periodic reporting against this;

- A Desk Review to establish both the policy context and the need for work experience provision in Northern Ireland, including the Building Inclusive Communities Strategy, Northern Ireland Screen Business Plan and UK ScreenSkills Assessment Report;

- A Desk Review of data generated in delivery, including demographic information on participants and collated information from the 'before' and 'after' questionnaires relating to learning and skills development carried out;

- Consultation with young people that have participated on ScreenWorks, through both focus groups and a review of pre- and post-programme questionnaires completed; and

- Qualitative Consultation Interviews carried out with staff from NI Screen and Into Film, and a Zoom focus group with teachers that have referred young people into ScreenWorks.

This report seeks to provide an overview of the last 2 years of delivery of ScreenWorks. Having provided some background to ScreenWorks and what it has sought to achieve, the report will set the context in which the work experience has been delivered, both in terms of the policy context for the work in Northern Ireland as well as the need for structured work experience to support the future development of the screen industries. This will be followed by setting out the activities that have taken place (what has happened), the outputs and outcomes that have been brought about (what has changed), and to attempt to establish the likely longer term benefits that the funding has brought for the participants and the legacy this may leave for the screen industry (what has lasted). Recommendations will also be made for the future development and delivery of this or other similar schemes of work.

BACKGROUND

This Section will provide the context for the delivery of ScreenWorks, including details on what ScreenWorks has sought to achieve, the policy context, and secondary research demonstrating the need for a structured work experience programme in Northern Ireland.

Northern Ireland Screen

As the national screen agency for Northern Ireland, NI Screen is committed to maximising the economic, cultural and educational value of the screen industries for the benefit of Northern Ireland. This will be achieved through 3 overarching objectives:

1. For Northern Ireland to have the strongest screen industry outside of London in the UK and Ireland;

2. To ensure the industry supports vibrant and diverse cultural voices that will be recognised and celebrated equally at home and abroad; and

3. Mainstream the most successful screen and digital technologies education provision in Europe across Northern Ireland.

In October 2022, Northern Ireland Screen launched its new Strategy, 'Stories, Skills & Sustainability', establishing the priorities for the industry for the following 4 years. The Strategy recognises that whilst the most significant limiting factor to the growth of the screen industries varies over time and between the different screen industry sectors, the availability of appropriately skilled individuals is a constant issue that could potentially limit growth. A focus on skills development, and in particular digital skills, is a key element of the education initiatives.

Most of the activity in the new Strategy is a continuation of successful initiatives from previous strategies. Delivering on the strategic objective to strengthen the pathways into the screen industries, Northern Ireland Screen has prioritised the need for young people, schools, youth groups, teachers and parents from all social backgrounds to better understand the career opportunities in the screen industries and the pathways to those careers. ScreenWorks programmes will continue to provide young people in Northern Ireland aged 16-19, hands-on, practical work experience, featuring craft and technical roles across all five screen industries, as well as considering any in demand and emerging roles.

Into Film

Into Film is a leading UK charity focused on film in education, supporting educators to put film at the heart of children and young people's educational, cultural and personal development. Through delivery in classroom, extra-curricular and cinema settings, learning outcomes for young people are achieved through a range of interventions, including:

• Into Film Clubs – in school and out-of-school settings, clubs provide rich and varied opportunities to watch, discuss, review and make films;

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- Resources – high quality learning outcome-focused materials to enable teachers to embed film across a range of subjects and curriculum areas;
- Continued professional development (CPD) – training and support for teachers to develop their skills to teach in, through and about film;
- Into Film Festival – the largest youth film festival in the world, including free screenings, discussions, filmmaking workshops and Q&As;
- Careers – wide range of classroom-based lessons, curriculum-linked resources and in-school visits from industry practitioners;
- Into Film+ – the UK's only dedicated school-specific film streaming service providing free access to a unique range of films, educational resources and wrap around content directly tailored to the curriculum.

In Northern Ireland, Into Film is funded through NI Screen's Education Objectives under the Department of Communities strategic priorities of tackling disadvantage and promoting equality of opportunity by reducing poverty, promoting and protecting the interests of children.

In the 2021-22 Into Film Review, it is recognised that the provision of effective careers information in schools will be an integral element of a long-term strategy to address the challenge of skills shortages facing the screen industries. Into Film is ideally positioned to play a supporting role, serving as a bridge between the industry and the education sector, particularly through the pioneering ScreenWorks work experience programme.

ScreenWorks work experience programmes

Work experience opportunities in the creative industries are traditionally highly sought after, but not always readily available or easy to practically deliver. Film locations and sets can be complex locations to provide a safe and meaningful work experience opportunity with issues including transport, child safeguarding and health & safety all having to be considered. In addition, these opportunities may not be equally available to all of those that would like to access them, particularly to young people in areas of higher social deprivation or away from major towns and cities.

The overall aim of ScreenWorks has been to provide young people in Northern Ireland aged 14-19 with the opportunity to experience and explore a range of screen crafts and technical roles from across the 5 priority industry sectors supported by Northern Ireland Screen, through a range of unique, immersive experiences. The Programme has sought to provide participants with an opportunity to develop an increased awareness, knowledge of and interest in the craft and technical roles within the Film, Television, Animation, VfX and Gaming sectors of the local screen industries.

Participants are provided with a work experience programme of 3 to 5 days in duration, with the experiences designed to accurately reflect the reality of the role being explored as closely as possible. ScreenWorks has sought to replace existing provision by offering coherent 'taster' sessions for those considering a career in the screen sector, creating an interest in and awareness of job roles delivered by those employed in the industry.

It is recognised that there is a lack of awareness around craft and technical roles within the screen industries, which is exacerbating a skills shortage within these areas. By

highlighting these areas to young people before they make their career choices, they will be better informed to make the educational choices required and more likely to pursue job roles in these areas.

An accompanying digital offer, ScreenWorks Online, is provided through Into Film's learning platform. Users can access videos exploring a variety of jobs in Northern Ireland's screen industries, some of which include tutorials on industry-standard tools. Each video is hosted by a screen professional and concludes by setting an exercise to help the user start a portfolio of work.

ScreenWorks receives £184,000 of funding per year from Northern Ireland Screen.

Performance Indicators

As a part of the funding agreement with NI Screen, the performance indicators (key deliverables) agreed by Into Film for the 2021/22 financial year were as follows:

- To deliver a minimum of 30 ScreenWorks events between April 2021 and March 2022, targeting 450 participants aged 14-19, with each event lasting between 3 and 5 days;
- To deliver each event with a minimum of 15 participants;
- To deliver a minimum of 1 experience in each of the 5 target industry sectors (i.e. Film/TV/Animation/VfX/Gaming), with each programme delivered by an industry professional from the relevant sector;
- To encourage and recruit participants from a broad range of socio-economic and educational backgrounds, with a minimum of 60% of participants from schools on the extended schools programme and 5% from SEN Schools;
- To encourage and recruit participants from across all geographic areas of NI;
- To procure a ScreenWorks video case study to be used to promote the programme across Northern Ireland; and
- To prepare a full report on all ScreenWorks activities to be submitted to Northern Ireland Screen.

The achievement of these performance indicators will be considered further in Section 3.

As a result of the delivery, the Programme has sought to achieve the following outcomes:

- In the short term, to provide young people with an introduction to the various craft and technical roles that make up the screen industries;

- Participants to take part in meaningful and practical work experience opportunities led by leading professionals in their respective areas;

- To provide an opportunity for young people to learn about pathways for career progression within the Northern Ireland screen industries infrastructure; and

- In the long term, ScreenWorks aims to develop an increased pool of talented crew members that can be hired on productions here in Northern Ireland across all five screen industries.

Policy Context and the Need for ScreenWorks

The following provides an overview of the key government policies or strategies that are directly relevant to the delivery of ScreenWorks, as well as setting out some of the current secondary research carried out that clearly shows the ongoing need for the support and the key issues being faced by the screen sectors in the UK.

Programme for Government (PfG) Framework

The Programme for Government has represented a commitment from the Executive to a long-term strategic vision for the future which aims to improve wellbeing for all. This has seen a focus on the major societal outcomes to be achieved and the impact on individuals rather than the actions taken within Government.

The delivery period of the most recent PfG was concluded in 2021 and a consultation on a new Framework closed in March of that year. Without an operational Executive at Stormont, a new PfG has not yet been implemented. The proposal is for a reduction from 12 to 9 Outcomes. Those that would be of most relevance to ScreenWorks would be:

- Everyone can reach their potential;
- We have an equal and inclusive society where everyone is valued and treated with respect; and
- Our children and young people have the best start in life.

Department for Communities Building Inclusive Communities Strategy 2020-2025

This Strategy establishes the vision for the Department to work together for a fair and inclusive society by transforming support for people, communities and places to improve lives and deliver generational change. Building on and supporting the objectives of the Executive's New Decade, New Approach, the Strategy sets out long-term outcomes over 4 cross-cutting themes of Anti-Poverty; Wellbeing & Inclusion; Sustainability & Inclusive Growth; and Agility & Innovation.

Whilst the work of ScreenWorks fits with a number of these cross-cutting themes, the priorities 'support cultural and community confidence, participation and wellbeing through direction and support to the creative industries', and 'increase and incentivise participation in the labour market and wider society through targeted, sustainable interventions' are of most relevance. There is a commitment to change the circumstances of those that are currently impacted by poverty to provide opportunities to play a part in wealth building in the community.

Ongoing need for ScreenWorks

The Post Project Evaluation (PPE) completed by Into Film sets out the current need for ScreenWorks. Work experience opportunities in the creative industries are highly sought after, but not readily available. Furthermore, access to such career enhancing opportunities are not always accessible to those most in need, particularly those in regional areas and those from areas of high social deprivation.

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Northern Ireland Screen and Into Film are committed to ensuring that careers in the screen industries can be accessed by all. With that in mind, the ScreenWorks programme delivers work experience programmes outside of the main cities and towns, to help attract a more diverse range of young people into these careers. Obstacles to this involvement will be removed, such as the price of public of transport, or lack of geographical proximity to programmes.

There continues to exist a lack of awareness around craft and technical roles within the screen industries, which is exacerbating a skills shortage within these areas. By highlighting these areas to young people before they make their career choices, they will be better informed and more likely to pursue these areas as jobs.

By developing the provision for generating awareness of these careers, Northern Ireland will benefit from a long-term increase in skilled workers in these areas, which in turn will attract international productions that will lead to additional job opportunities in Northern Ireland.

Northern Ireland Screen Value Report 2021

This report sets out the added value that the screen industries are delivering in Northern Ireland and celebrates the successes that have been achieved.

Film has the potential to drive educational achievement in a number of ways, including:

- Supporting learning in a wide range of curriculum areas, it has a unique ability to bring a subject to life and facilitate deeper learning;
- By bringing together so many different arts and sciences and making them real, film is a valuable tool that can be used to engage children and young people with the curriculum and increase their overall motivation for learning;
- Filmmaking is a collaborative activity that can be used to develop essential life skills such as communication, enterprise and problem-solving; and
- Providing a valuable tool for broadening the minds of pupils and enabling them to access a more diverse range of cultural experiences. It opens up alternative perspectives and experience outside of their current world view.

The report highlights the important role film has to play in delivering a broad and balanced curriculum and is used by educators throughout the UK to bring subjects alive, develop key skills and broaden pupils' access to culture. From a survey by Into Film in 2019, educators identified that support from Into Film has helped improve pupil literacy skills (99%), social skills (98%) and creativity (99%). In addition, support had helped support pupil development, including behaviour (97%), motivation to learn (96%) and leadership skills (76%).

UK ScreenSkills Assessment Report June 2021

This report considers skills issues affecting the UK screen industries in the 12 month period to January 2021. Key findings from this research have included:

- **Impact of COVID-19** – the pandemic has had an impact on all elements of the screen industries, with many having to change their working practices and embrace remote working, although this varies based on the nature of the job role. This had less impact on sectors that had established tech-enabled workflow, such as animation and games development. Communication difficulties were experienced, and the development of communication skills needs to be given equal weight with the development of technical and creative abilities in the future.

- **Skill Shortages** – there has been a reduction in the recruitment of employees overall with tighter budgets as a result of the pandemic. Shortages identified across different sectors include production management crew, hair and make-up artists, 2D and 3D animators and 3D and programming skills for games companies.

- **Skills Gaps** – amongst the areas identified as being lacking were organisational and teamworking skills, interpersonal skills, the ability to manage and support remote working, mentoring and communication skills, highlighting the increased importance of these 'softer' skills. It was also mentioned that the increased use of technology to enhance, speed up or replace existing practices, including applications of technology in craft and technical roles, has the potential to drive future crossover skills.

- **Training and Development** – employers providing training indicated that they appreciated the ability to access remote learning, but that a more blended learning approach was the preference in the future. Online learning was already commonplace in the animation and games sectors. Delivery methods would be chosen based on the type of skill being developed, with practical craft skills more likely to be taught in-person, with 'softer' skills taught online.

The report highlights that remote working and the use of remote communication tools are likely to be the most significant changes to endure beyond the lockdown restrictions. Adopting these changes is likely to enable hiring from a wider geographical pool, with the potential for greater working internationally. A better work-life balance and reduced travel were also highlighted here.

Whilst it remains unclear what impact the pandemic has had on the diversity of the screen workforce, the report highlights the fact that inequalities may have been exacerbated and disproportionately impacted under-represented groups. Policies designed to support these groups and prevent them being lost to the sector have been suggested. Amongst the priority actions suggested are:

- Continue developing targeted interventions to address persistent shortages;
- Build on collaborative solutions for tackling barriers to new entrant training;
- Improve communication skills, at all levels and across all sectors;
- Continue to embed workforce diversity and inclusion in all priority actions;
- Support employers and training providers in optimising blended working and learning; and
- Monitor emerging practices, including Covid-19 safety and virtual production.

Transforming the 14-19 education and skills system in Northern Ireland – youth voices and solutions (Pivotal Public Policy Forum NI – September 2021)

Research carried out in 2021 has identified the need for transformational change in the education and skills system for 14-19 year olds in NI, to address skills gaps and to ensure that all young people meet their potential. For this to be successful, a connected approach between government departments, education providers and employers is essential to ensure young people have a clear roadmap of opportunities, so they can make more informed choices and gain the skills needed to succeed in these careers.

Amongst the major themes from the research are as follows:

Developing employability and life skills – whilst both employability and life skills are incorporated into the Northern Ireland Curriculum, the research suggests that the focus on grade attainment in examinations at Key Stage 4 may undermine wider skills development. The majority of young people referenced their family and part-time employment as the main sources of gaining experience in developing employability skills such as problem-solving, communication, leadership and critical thinking. Less than a third (31%) of young people claimed to learn these skills in school. Only 29% of parents felt that young people were currently learning the skills they needed for future study and employment, with the need for more opportunities to develop stronger links between education and industry to ensure an understanding of the skills needed across sectors also highlighted.

Experience of careers guidance and advice – young people's existing experience of careers guidance was mixed, with 20% finding it useful and 79% indicating careers guidance could be improved. Careers guidance should be more ambitious in its nature and there remains a focus on traditional career paths such as medicine, law and teaching, and a resulting lack of opportunities to learn about areas of growth and innovation in the labour market. There was a stronger consensus that earlier exposure to the world of work could help better inform pathway choices, with 55% of young people indicating that work-based learning experiences were most helpful in informing their decision-making.

Understanding of career pathways and the labour market – a lack of understanding of labour market information and the range of career pathways available for young people may contribute to reduced engagement in vocational opportunities and reinforce the existing dominance of the Higher Education (HE) route which exists in Northern Ireland. There is a lack of understanding among all stakeholders about progression pathways, qualification levels and labour market information, with a suggestion for a central online platform which would allow all stakeholders to easily access and engage with this information.

Attitudes toward Further Education (FE) and vocational pathways – FE is often viewed as a lower-status pathway rather than a valued alternative to school sixth form or HE. This perception and influence towards 'higher status' options may prevent young people from pursuing certain careers and contribute to skills shortages and over-education in areas with limited further growth. Findings indicated that traditional mindsets toward vocational education routes in Northern Ireland are changing but it is a slow process. In a context where success is viewed as academic achievement, FE is often

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seen as a lower-status route or second choice option. Young people would like to feel more informed about vocational pathways and value learning from the experiences of others who have taken this path.

Recommendations made from the research have included:

- A culture of skills development should be embedded in education from an early stage, with the need for transferable skills likely to grow in the future, with a reduction in manualised job roles available;
- A need for better connections between education and employers to inspire young people, particularly those from marginalised communities, to raise aspirations to work in growth sectors and encourage continued engagement in education;
- Young people require access to an inspiring range of work experience placements across a number of sectors to provide a taster of options available to them and better inform career decision-making;
- Ambitious and innovative careers advice is required to inspire a future ready workforce pushing beyond traditional careers to areas of innovation, growth and development;
- Comprehensive measures must be in place for those on the periphery of mainstream education including additional careers advice, essential skills training, mentoring from peers who have successfully navigated the education system and support to complete non-traditional programmes of study are provided to young people who are failing to meet their potential;
- Careers and skills training for young people should involve parents/carers to better reflect the development stage of young people aged 14-19, to increase parents' knowledge of career pathways and increase confidence in supporting the career aspirations of their children; and
- The status of vocational education must be elevated through effective working across education providers to increase awareness of the options available and improve the progression pathways into sectors to address labour market demands.

BFI Skills Review – workforce development in the scripted film and high-end television production sector (June 2022)

With a continued growth in scripted productions in the UK, the need for a skilled crew base is recognised as being greater than ever. Crew shortages at all levels, not just new entrant, are impacting film and TV productions. The report estimates that continued film and TV production growth will require between 15,130 and 20,770 additional full-time equivalent employees (FTEs) by 2025. To address this, an overall skills strategy and accompanying uplift in investment will be required.

Key findings from the review have included the following:

1. An industry-led and localised approach to investment in training, including a new approach to how training is funded and a financial investment to provide the required skilled workforce. This approach will require engagement from stakeholders across the industries, including regional partnerships to meet localised demand.

2. A more formalised approach to hiring, workplace management and professional development. This will include providing the necessary support, training and

experience for those entering the industry, and professional development opportunities for those seeking to develop.

3. Stronger bridges into industry from education and other sectors. The mismatch between industry needs and education delivery persists, resulting in new entrants who are not appropriately equipped for a career in production. There is a need to think about curriculum development from a holistic perspective that takes into account the key elements of production across all disciplines and forms of content rather than a focus on more visible above the line roles, such as writing and directing, and better prepare students for viable entry level roles.

   Industry needs to better utilise and build on existing models for trainee schemes, work placements and apprenticeships that can provide entrants with the on-set experience and contextualised knowledge needed to sustain and progress their careers. Such pathways can help recruit people from diverse geographical and socio-economic backgrounds who traditionally have not been able to access opportunities. This requires employers to invest time in forging close working relationships with education and training providers (helping to inform curricula and identify structured, replicable placement opportunities), as well as paying for trainee and apprenticeship wages, and increasing access to employer-led opportunities for students.

   Interviewees from higher and further education emphasised that they often lack insight into the needs of industry. Such intelligence would help these providers make more informed decisions when writing, planning and resourcing course curriculum.

   Hirers and crew interviewed expressed concern that graduates are not prepared for entry-level work. A variety of developmental gaps are perceived as inhibiting individuals' ability to successfully progress from student to crew member. Skills gaps identified range from fundamental understandings such as how a production or set operates and what their role within it requires, to less defined but necessary professional (sometimes referred to as 'soft') skills such as teamworking, management and organising.

   Multiple employers interviewed felt unease about the qualifications of new entrants from theory-based, as opposed to vocational courses. Within schools and further education, these courses can be taught by teachers who do not have industry experience or training. The additional dimension of preparing entrants for life as a freelancer was noted as lacking, despite being an essential reality for the majority of roles in physical production. Examples included financial management and business skills, as well as understanding the tax and wider implications of freelance working.

4. More comprehensive careers information, profiles and pathways. There is a lack of awareness of the breadth of job roles in the screen industry, and progression pathways can be unclear. To address this, the sector needs to continue to support efforts to improve careers advice across schools and in higher and further education. However, a lack of careers support is not just an issue that affects students. Those already in the industry, or seeking to return to it, can experience uncertainty in making the right progression choices – something that is often exacerbated by the lack of formal job descriptions used in specific roles. Career-changers from other

sectors would also benefit from clear, comprehensive information to aid their move into production.

ScreenSkills Assessment 2021 found that nearly four in 10 (38%) of the employer sample felt that different working practices and the financial strain caused by COVID-19 made it more difficult to offer the crucial on-the-job training and support for new entrants. Nearly half (47%) said that informal on-the-job training, including job shadowing and paid work experience, is the type of training most suitable to tackle shortages and gaps within the workforce.

The 2017 Skills Audit of the UK Film and Screen Industries found that young people lack a true understanding of the screen industries, the breadth of roles available, and the career paths that exist. This is particularly the case for less 'visible' roles in film and TV, outside of actors, directors and writers, such as production managers and accountants, or more technical roles such as grips and editors.

Research recently commissioned by the BFI found that one in five young people (between the ages of 13 and 16) surveyed said that their dream job would be in the screen industries, however only 6% saw a career in the sector as achievable. Young people surveyed appeared to be unaware of the breadth of roles available, beyond 'actor' or 'director'.

Careers teams were also found to have limited knowledge of careers in film and TV production. For example, 91% said they were surprised to learn that there are nearly 600 production crew working on the average studio film set and 70% said they think it is very hard to get a job in the film and TV industry. Less than half of careers teams surveyed said they have given guidance about careers in film and TV.

5. Better data to support policy and action, to provide a stronger evidence base upon which to identify opportunities and effectively deploy private and public sector investment.

Amongst the responses to the key findings, the BFI has committed to address the gaps in, and extend the reach of, careers advice about the screen industry, to better resource and inform careers advisors so they are able to direct students to existing information. The project will work in tandem with the next stages of the Creative Careers Programme, and include a one-off social media campaign aimed at raising the profile of jobs in the industry and driving young people to existing resources/assets. As well as supporting the screen sector to meet its skills needs, the BFI will continue to support creative industries-wide activities to improve skills and pathways into industry.

Summary

This Section has set out many of the key issues currently facing the screen industries and it is in this context that ScreenWorks is delivered in Northern Ireland to attempt to address some of the issues identified.

The next Section of the report will consider the quantitative outputs delivered and the extent to which the performance indicators have been achieved.

PERFORMANCE INDICATORS AND QUANTITATIVE OUTPUTS ACHIEVED

This Section considers the Performance Indicators for ScreenWorks agreed as a part of the Funding Agreement with Northern Ireland Screen and the extent to which these have been achieved over the past 2 years. The Outputs achieved by ScreenWorks will also be set out, including work experience programmes delivered and demographic data gathered for participants.

The impact of the COVID-19 pandemic on the delivery of ScreenWorks will be considered in more detail in Section 4 of this report. In relation to the performance indicators and gathering of data, with face-to-face delivery not possible for the bulk of the 2020-21 year and all activity delivered online, some of the anticipated data could not be gathered effectively. Delivery was not possible from April-September 2021 and again from December 2021-February 2022 due to uncertainties caused by the pandemic, and this will have impacted the ability of Into Film to achieve all of the targets set. These issues were regularly discussed with Northern Ireland Screen and any remedial action agreed accordingly.

Several performance indicators have been re-worded to remove dates, so that these can be considered for both years that are within the remit of this report. Further recommendations in relation to the performance indicators will be set out in Section 4.

Performance Indicators

To deliver a minimum of 30 ScreenWorks events each year, targeting 450 participants aged 14-19, with each event lasting between 3 and 5 days

Over the 2 years, ScreenWorks has delivered:

- 25 ScreenWorks Online videos produced;
- 1252 Video views and 8387 Page views of ScreenWorks Online content;
- 200 Industry Q&A sessions delivered in 2020-21; and
- 21 Physical programmes delivered in 2021-22, with physical programmes supplemented by 3 weeks of online Q&As (see Appendix 1).

All ScreenWorks programmes in 2021-22 were 3 days in duration in an attempt to encourage schools to release young people to participate, given that they had missed so much school time during the pandemic. Whilst schools and young people had been actively engaged in the online activity during 2020-21, there was less enthusiasm for this approach once face-to-face engagement was again possible.

In 2020-21, online activity engaged with more than 2,500 young people overall. This included:

- 2098 participants in Industry Q&A sessions;
- 301 sign ups to ScreenWorks Online; and
- 230 participants in ScreenWorks Online information presentations.

It should be noted that the young people engaged in 2020-21 are not all unique, given that the same young person could engage in more than one Q&A as well as in ScreenWorks Online. But given all of the difficulties arising with delivering activity at this time, these numbers achieved by Into Film are impressive.

In 2021-22, ScreenWorks engaged 415 young people, 184 in 21 face-to-face programmes, and 231 in online Q&A sessions. Into Film had registered 421 young people of which 415 completed ScreenWorks, representing a completion rate of 98.6%. Again this is very impressive when set against similar initiatives engaging young people, and has seen an improvement from the 94% completion rate seen in the last evaluation report. A breakdown of courses delivered is included in Appendix 1.

The restrictions in place as a result of the COVID-19 pandemic meant that Into Film was not able to reach the overall target of 30 programmes delivered each year in the way that had been anticipated at the outset. With face-to-face activity not possible, the range of approaches taken to still engage the young people proved to be an effective alternative, and overall far exceeded the target number of young people to be reached.

To deliver each event with a minimum of 15 participants

The target of 15 participants per event was based on engagement before the pandemic. Delivering events online allowed for no limit to be placed on the number of young people that could attend many of the sessions, allowing for many more than 15 participants at each, whether connecting from home or as a part of a school group.

Social distancing requirements reduced the maximum numbers of participants on each ScreenWorks programme from 15 to 10 for the 2021-22 year. Now that COVID-19 restrictions have been eased, the number of participants at each session can be re-visited. Whilst it is important to have a target number to work towards, other factors should be considered when setting the number of participants on each work experience programme. These would include the appropriate number of participants for the facilities being used, the industry area being covered, and the way in which the programme will be delivered. For example, it is conceivable to have more than 15 young people for a programme in a prop warehouse, whereas for a VfX programme that will largely be delivered using a computer, 15 participants would seem a lot if there is only 1 facilitator.

To deliver a minimum of 1 experience in each of the 5 target industry sectors (i.e. Film/TV/Animation/VfX/Gaming), with each programme delivered by an industry professional from the relevant sector

Of the 24 programmes (21 face-to-face and 3 online Q&A sessions) completed in 2021-22, 19 were in the Film and Television industry sectors, 2 in Animation, 2 in Gaming and 1 in VfX. Further details on the number of programmes delivered is contained in Appendix 1, with details on the programmes and their contents included in Appendix 2.

To encourage and recruit participants from a broad range of socio-economic and educational backgrounds, with a minimum of 60% of participants from schools on the extended schools programme and 5% from SEN Schools

Based on the current extended schools listing published by the Department for Education for the 2022-23 academic year, there are 75 post-primary schools that are a part of the extended schools programme. ScreenWorks engaged 16 (21%) of these schools in 2020-21 (of which 6 schools participated in dedicated Q&A sessions) and 19 (25%) extended schools in 2021-22. A list of schools engaged is included in Appendix 3.

In terms of the participants, 268 (13%) young people from extended schools participated in the Q&A sessions, with 37 (17%) of applicants in 2021-22 from an extended school.

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The targets for extended schools have not been met in this reporting period and this will be considered in more detail in Section 4 of this report. There were no participants from SEN Schools in 2021-22, with Into Film finding that these schools were not yet ready to engage in activities outside of school following the pandemic, nor were they able to safely accommodate a visit from Into Film staff.

To encourage and recruit participants from across all geographic areas of NI

Across the 2 years of delivery, Into Film engaged young people from 52 schools or other educational establishments in 2020-21, and from 72 schools in 2021-22. Of these schools, 16 (17%) are on the extended schools listing. Of the schools engaged, 39% are in Belfast; 20% are elsewhere in County Antrim; 20% in County Down; 10% in County Derry; 6% in County Armagh; 4% in County Tyrone; and 2% in County Fermanagh.

For the young people engaged, figures are only available for the 2021-22 year. These show that 31% are from County Down; 26% are from Belfast; 18% are from elsewhere in County Antrim; 11% are from County Armagh; 6% each from Counties Derry and Tyrone; and 1% from County Fermanagh.

These figures demonstrate that ScreenWorks has achieved engagement from across all counties in Northern Ireland, but that the focus has been on Counties Down and Antrim (including Belfast). This reflects the fact that Into Film is based in Belfast and that a lot of the delivery has taken place at their premises. There is scope to markedly increase the engagement (and delivery) elsewhere in Northern Ireland in the future.

To procure a ScreenWorks video case study to be used to promote the programme across Northern Ireland

Into Film has made good use of online content, primarily through social media, to promote the work experience programmes. This will be considered further in Section 4.

To prepare a full report on all ScreenWorks activities to be submitted to Northern Ireland Screen

Annual reports are prepared by Into Film at the end of each delivery year, usually in March, and are submitted to Northern Ireland Screen. These reports have been used to assist with the preparation of this evaluation report.

Statistical Outputs Generated by ScreenWorks

The following presents statistical information gathered by Into Film as a part of the delivery of ScreenWorks. Where possible, this information has been presented graphically. Unless stated otherwise, this information relates to the 2021-22 year only as there is limited statistical information available when delivery was online only.

Demographic Information for Participants

Of the 207 young people engaged, 70% recognise as female, with 28% male and 2% as 'Other'. This is a marked increase from the previous evaluation period when 52% of young people were female. Just 3 participants stated that they had a disability. The most common ages of participants were 17 (35%) and 16 (33%). Young people have been drawn primarily from County Down (32%) and Belfast (26%), whereas the most common location for schools engaged was Belfast (38%).
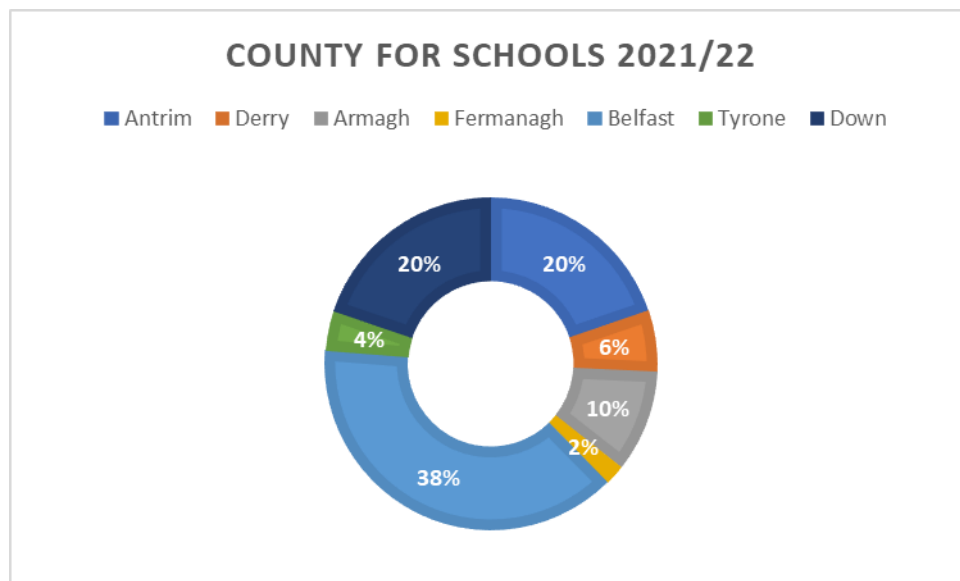
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Figure 1: Gender for 2021/22

Male Female Other

2%

28%

70%
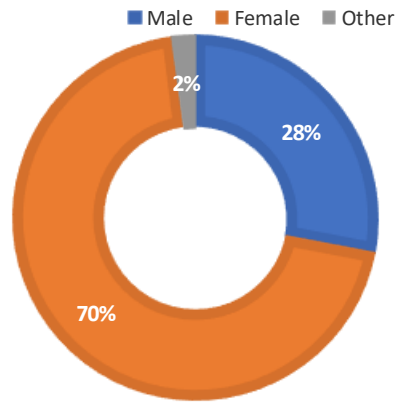
AGE OF PARTICIPANTS IN 2021/22

14yo 15yo 16yo 17yo 19yo 18yo

5%

7%

33%

35%

1%

19%
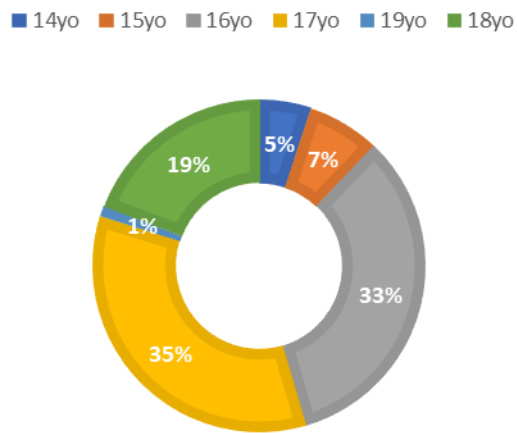
COUNTY FOR PARTICIPANTS 2021/22

Antrim Derry Armagh Fermanagh Belfast Tyrone Down

18%

6%

11%

1%

26%

6%

32%
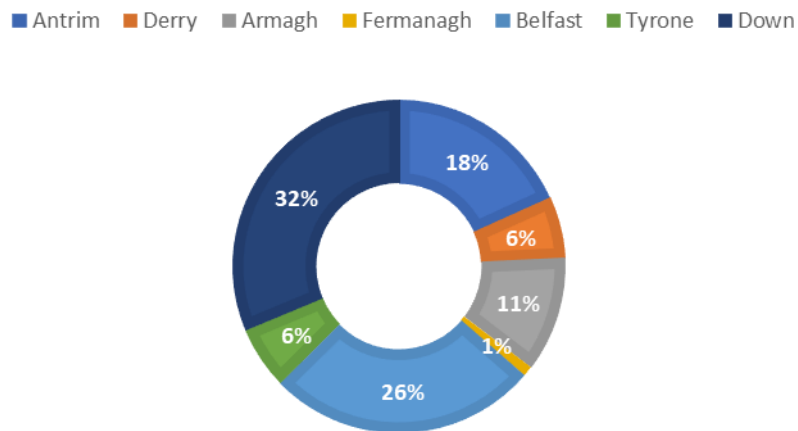
Value for Money

Given that Into Film has had to take a different approach to the delivery of ScreenWorks in the 2 years covered by this report, it is not possible to make a meaningful assessment of value for money for the whole delivery period.

Based on the 421 applications received for the 21 work experience programmes and 3 online Q&A sessions delivered in 2021-22 and an overall Programme cost of £184,000, this would amount to £437 spent per person. If this assessment was to be made for the face-to-face content only, the cost would be £1000 per participant. With 2,500 young people engaged online in 2020-21, the relative spend per participant would be £73.60. Approximately £74,000 (40%) of the budget was paid to industry professionals.

Summary

Given all of the difficulties created by the COVID-19 and the restrictions that were put in place as a result, Into Film can be considered to have done well to achieve what they have with regards to the performance indicators. Working with Northern Ireland Screen, they have been effective in pivoting and adapting to the new circumstances they were faced with and delivered a ScreenWorks programme suitable for the circumstances.

Moving forward, there is scope to apply much of the learning gained during this period to future delivery, with the potential for adopting a blended approach incorporating both face-to-face and online engagement in the future based on demand. There will be a need for a greater focus on engaging with and recruiting from both extended and special education schools in the future to meet the target agreed with the funder. There is also scope to review the way in which the existing objectives and performance indicators are worded, but again this will be considered further in Section 4.

The next Section will consider the qualitative analysis of ScreenWorks drawn from the findings of the consultation undertaken.

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QUALITATIVE ANALYSIS

This Section will consider the qualitative findings from the evaluation of ScreenWorks.

Information has been organised in a logical format based around the key themes emerging and on the requirements set out in the terms of reference for the evaluation. Given the nature of ScreenWorks and what it has hoped to address, there may be some repetition in issues raised but every effort has been made to keep any duplication to a minimum. The findings presented will also seek to reflect on previous evaluations of ScreenWorks and, where applicable, any progress that has been made.

Management of ScreenWorks by Into Film

The consultation has again highlighted a high level of satisfaction with the way in which ScreenWorks has been managed by Into Film. Including the pilot, ScreenWorks has been delivered for 4 years and this has allowed Into Film staff to develop and refine the programmes based on the learning they have gained from delivery. The consultation exercise highlighted that ScreenWorks is now established and visible in Northern Ireland as a much richer work experience programme that is available for other sectors. More than 100 post-primary schools have engaged over the last 4 years and the feedback from teachers is very positive as will be set out later in this Section.

The pandemic presented difficulties for the staff team involved in the delivery of ScreenWorks, in particular as they were all working from home and did not have the opportunity to meet in person for long periods. Utilising video technology services including Microsoft Teams and Zoom allowed the team to adapt and the results achieved suggest that this approach was a success. Changes were made to the budget, for example the purchase of equipment and software licences that could be used by young people that did not have access to this at home.

Part of the reason for the success of ScreenWorks has been the close working relationship established and maintained with Northern Ireland Screen. NI Screen have indicated they are very satisfied with both Into Film and the staff delivering the Programme. COVID-19 has presented challenges, but these have been appropriately met, with regular updates on what was happening and discussion around options going forward, with Northern Ireland Screen staff able to assist with this.

An important part of this relationship is the direct link that Northern Ireland Screen can provide into the screen industries, helping to identify the most suitable professionals that can deliver each programme. Their knowledge of the industry also helps to identify emerging trends or skill shortages for job roles that could be addressed by offering a ScreenWorks programme in that area. Into Film staff were able to use this past experience and contacts to shape ideas for programmes also, including applying the learning from previous delivery.

In terms of the performance indicators, Into Film staff highlighted that two areas are likely to be most challenging to achieve in the future. The first is in relation to achieving engagement from extended and special educational needs schools. Into Film have made some progress here but the level of engagement and referral is far below the 60% level that has been agreed. Staff highlighted that they found secondary schools to be much

more cautious when they returned to school premises full-time, reluctant to allow pupils to attend extra curricular activities or to allow external individuals into the school, with insurance concerns related to COVID-19 cited. This was true of SEN schools also. Comparatively, Grammar schools were more open and this may have contributed to the engagement numbers for the 2021-22 year.

The other area that will prove challenging for Into Film is in terms of achieving regional coverage. With Into Film now in their new premises on the Dublin Road in Belfast, much of the delivery in 2021-22 has been located here. The room has been set up to meet the needs of ScreenWorks, equipment is readily available and industry professionals have indicated they are happy using this location. This does not address the requirement that Northern Ireland Screen has for the coverage of ScreenWorks to be regional and to be accessible to all parts of Northern Ireland. This will require additional focus in the years ahead and may require specific targets for engagement in locations other than Belfast that can be measured against.

The travel bursary scheme, provided to ensure access to the programmes for any young people across Northern Ireland, is considered to have worked well in general. This is a vital component of the Programme from Northern Ireland Screen's point of view as it opens access to the traditionally harder to reach young people, whether due to their personal circumstances, a lack of support networks or geographical location.

Project Planning and Outcome Measurement

Into Film should consider developing a Project Plan for ScreenWorks in which all of the key information on management and delivery would be included. This could potentially include:

- Clearly identified Aims, Objectives (performance indicators), Outputs (targets) and Outcomes for ScreenWorks. The existing key performance indicators (KPIs) are not SMART (Specific, Measurable, Achievable, Realistic and Time-Bound) which makes it difficult for these to be measured. Targets should be set for all elements of ScreenWorks against which performance can be measured. There is also some overlap in the KPIs. Any new metrics developed should be consistent with what Northern Ireland Screen is trying to achieve as a part of its Education initiatives in the recently launched 4-year Strategy, and should form the basis of funding agreements and reporting templates moving forward.

- A review of the variables that Into Film currently gathers for the ScreenWorks programme to ensure these meet the future reporting requirements of both Northern Ireland Screen and the Department of Communities. These variables should be agreed with Northern Ireland Screen but are likely to include information on participants including gender, school year, ethnicity, disability and postcode/county. In addition, data on schools engaged should be gathered including postcode/county and those that are on the extended schools listing, and monitoring data on all marketing and outreach activities to establish what is most effective.

- A clear Marketing and Outreach Plan for how ScreenWorks is going to be promoted and recruited for each year. This plan should set out which schools or educational

establishments Into Film will be targeting to promote ScreenWorks, when this marketing and outreach will happen and using which methods of engagement. Again this should be agreed with Northern Ireland Screen to ensure this is consistent with other activities taking place and does not duplicate similar engagement by other organisations, such as Nerve Centre, Nerve Belfast or Cinemagic.

- A Schedule of programmes to take place in the following year, including brief details of what each programme will cover and the learning outcomes for the participants.

- A Gantt Chart clearly setting out a timeline for delivery of ScreenWorks programmes.

- A Budget clearly setting out how the funding will be spent.

Project planning should commence as soon as the funding has been confirmed by the letter of offer. This would ideally be before the end of the previous academic year in May/June. Trying to recruit for ScreenWorks in September at the start of an academic year has been challenging given the amount of other activity going on in schools at this time. For this to happen, funding may need to be confirmed earlier than has been the case in the past.

Into Film should discuss with NI Screen about using an Outcomes Based Accountability Report Card as a way to present the information contained in the Project Plan. This is the approach that has been adopted in support of the Programme for Government and would strengthen the quality of information being gathered and reported on as well as providing this in an agreed and recognised format. The information would be structured around the 3 key variables of 'How Much Did We Do?', 'How Well Did We Do It?' and 'Is Anyone Better Off as a Result?', and directly linked to the Outputs and Outcomes agreed in the Project Plan.

Into Film has adopted a number of outcome variables that are measured at the start and the end of each work placement programme, the findings from which will be presented later in this report. These Outcomes could be linked directly to the Objectives and Outputs to be developed as a part of the project plan and reported on accordingly. There may be scope to consider additional outcomes also, based on both the Northern Ireland Screen Strategy and also monitoring taking place for other Into Film activities.

When developing a project plan, it should be borne in mind that ScreenWorks is a 3-5 day programme for most of the participants. Any change to be affected in the participants needs to be realistic for this limited period of engagement, often as the first occasion the young person will have engaged with a Northern Ireland Screen initiative.

Promotion and Recruitment for ScreenWorks

The consultation has highlighted the most successful method for recruiting for ScreenWorks has been through direct engagement with schools. The experience of 4 years delivery and the contacts built up with teachers during this time has made it easier to reach young people, with many of the teachers now having a clearer idea as to what is available and the benefits it will bring for their young people. Teachers have identified they first met Into Film through engagement with Film Clubs, at conferences for careers teachers or through Moving Image Arts events.

Engagement with schools is a two-way process. Into Film will regularly update schools (primarily by email) to let them know what is happening, programmes that are coming up that are being recruited for and any relevant information they may require. Schools will invite Into Film to come into the school for events such as careers fairs, for Moving Image Arts events or to deliver presentations to students that may benefit from ScreenWorks. Teachers will on occasion also ask for advice from Into Film to address relevant issues arising, suggesting a lot of strong relationships that have been built up in this time.

Marketing of ScreenWorks is managed directly from the Belfast office and this is considered to have been of benefit to its development, without having to go through staff that are based elsewhere in the UK. Staff have been able to learn over the years of delivery as to what works and refine the approach accordingly, which means that staff time is now much better utilised on the channels that are most suitable to the target audience. Staff have upskilled themselves on the use of software such as Canva for creating posts and are more competent in the creation of video content also.

The importance of social media, most particularly Instagram and Tik Tok, has grown over the years of delivery and Into Film are now seeing more applications coming as a result of observing content initially seen on social media. This is reflective of a general trend for programmes that seek to engage with young people. ScreenWorks has its own Instagram account with more than 1000 followers. Content can be focussed where it needs to be, with Insta Polls and 'Ask Us Anything Wednesdays' used to gauge future content the young people would benefit from. Most of the young people engaged in focus groups first found out about ScreenWorks through their school, with many studying Moving Image Arts. Several others had previously attended a BFI Film Academy and came to ScreenWorks following this, whilst some had googled film in Northern Ireland and discovered Into Film this way.

Into Film has benefited from a link to School Employment Connections in Derry as a liaison between schools and work placement providers. This was very helpful in filling places on the first games design programme in Derry, as well as establishing links with schools that had not been reached by ScreenWorks before.

As mentioned already, Into Film will need to achieve greater engagement with extended schools with more young people from these schools attending future programmes. This is likely to take up more of the time spent undertaking outreach in the immediate future. Also, there is the ongoing need to change the perception in some schools that all young people go on a work placement week at the same time, a model that would not be workable for ScreenWorks.

There is also the need to consider who the target audience will be when undertaking any marketing and outreach work and it is not a 'one size fits all' approach. For example, the way to engage with parents and teachers is unlikely to be the same as for young people and the messaging will be different, though each is equally important. Young people indicate that they use Instagram, Snapchat and Tik Tok whereas their parents or teachers are more likely to use Facebook and, to a lesser extent, Twitter and LinkedIn to find out this information. All of this should be considered in any Marketing Plan developed.

Into Film has again been able to make good use of Kelly PR to issue press releases across the year. More than 200 articles have been printed in NI newspapers, including the Belfast Telegraph and Irish News. Additionally, each professional spotlighted in these articles appeared on various radio shows (U105, BBC Radio Ulster) to promote ScreenWorks.

Features have spotlighted careers in the screen industries and have included Producing (Amanda Verlaque), Set Design (Shane Bunting), Documentary Filmmaking (Brian Henry Martin), Gaming (Stephen Downey, Outsider Games), Costume Design (Susan Scott) and Games Design (Kippie).

The Costume Design article has been particularly successful as it was included as a front page story on the Belfast Telegraph. The Games Design article was picked up by Belfast Live, and then featured on MSN, with an estimated value of £9,700. The combined reach of broadcast and print stories is estimated at 733,199, with a combined marketing value of £63,100.

Programme Delivery

As with the management of ScreenWorks, the consultation has highlighted a continued high level of satisfaction across stakeholders with how ScreenWorks has been delivered overall. Consideration will first be given to the different phases of delivery, to reflect the impact of the pandemic and how issues have been overcome, before considering some of the key learning around delivery.

ScreenWorks Online and Industry Q&A Sessions

Whilst both years of delivery were impacted by the ongoing disruption caused by the COVID-19 pandemic, the uncertainty and social contact restrictions in 2020-21 resulted in the traditional physical ScreenWorks programme not being deliverable. Following discussions with Northern Ireland Screen, the Into Film staff team sought to adapt the way in which delivery took place to ensure that there was continued engagement with schools and young people as well as providing work for industry professionals, many of whom had not been able to work properly during the pandemic.

ScreenWorks Online is a series of videos hosted by industry professionals where they discuss a different job role within the screen industries. This includes what it has taken for them to get to where they are in their career, and what is involved in the job role, including the skills or aptitudes required to be successful. Following the presentation, many of the industry professionals set the young people a practical exercise to try out an element of the job role. On completion, the young person could submit the exercise and get feedback from the professional.

ScreenWorks Online officially launched on 1st June 2020. Initially from a dedicated webpage, the content was switched to the more user-friendly Into Film online learning platform from 1st September 2020. This included a function whereby young people could upload their assignments to the platform. Into Film staff delivered 14 presentations using Zoom to raise awareness of the platform and the screen industries in general. Overall,

there were 1252 views of videos, 301 registered users on the platform and 230 young people presented to.

Building on ScreenWorks Online and to provide another opportunity for young people to engage with screen industry professionals, a Question & Answer series was developed to run between January and March 2021. Each session lasted 45 minutes made up of a presentation using Zoom Webinar on a job role before taking questions from the audience. Schools could book a session to fit with their timetable, with professionals potentially doing multiple presentations on the same day to different schools. This worked well, whether the young people accessed from school or home. Adopting this approach saw 200 bespoke presentations delivered over 9 weeks to 2,098 young people. Further details on ScreenWorks Online and Industry Q&A Sessions delivered are included in Appendix 1.

The consultation has highlighted that the Q&A Sessions were more successful than ScreenWorks Online in achieving engagement from young people. A number of reasons for this have been suggested, including:

- the requirement to undertake a practical exercise on top of existing schoolwork;
- having to register personal details on the website/platform;
- potentially too many videos available causing confusion or proving daunting;
- not having a teacher there to provide assistance or encouragement;
- a lack of confidence or motivation as a result of the pandemic; and
- the ongoing uncertainty brought about by the pandemic and moving in and out of lockdowns.

Teachers favoured the Q&A sessions as they were engaging, unlike the more passive ScreenWorks Online approach, evidenced by the number of questions typically asked by the young people. The Q&A sessions also offered the opportunity for the teacher to be present for the whole session, something that was not possible for the traditional approach to ScreenWorks, and this was considered to be an important towards developing their understanding of the opportunities in the screen industries that can be passed on to other students in the future. If the young person was accessing the session from home, there is also scope for the parent to have viewed the content, contributing to an improvement of their understanding of the opportunities for screen careers also.

There is scope to adopt the approaches used for the Q&A Sessions again in the future as a way to engage more young people or to act as a taster before attending an actual ScreenWorks face-to-face work experience programme. This could particularly be the case when targeting new schools or for areas that are geographically far from Belfast. For young people that have completed a ScreenWorks programme, attending Q&A sessions could offer a possible way for them to broaden their knowledge of the screen industries. The videos developed could also potentially be adapted for use by teachers as a part of their existing lessons.

It is important that the young person has something to take away from the engagement and that the sessions are not only verbal, for example a Factsheet or Job Description as a summary of the information covered, so that the learning can be maintained. This type of content will be important for teachers and parents to see also.

Mentoring Programme

The mentoring programme provided an opportunity to offer something extra for selected young people that had completed a ScreenWorks programme. Extra funding was available from Northern Ireland Screen and Into Film chose to use this for mentoring to provide additional support for young people identified that would benefit from this. Having completed ScreenWorks, what was the natural next step for young people that showed talent, particularly in some of the design related elements?

This mentoring support built on the initial introduction the young person had had from ScreenWorks, allowing for more in depth knowledge and development in their chosen area of the screen industries, including identifying the potential next steps for them in their career path. The mentoring could provide a bridge into further or higher education or even to the screen industries directly, by providing extra support and allow them to develop their craft through one-to-one support from a screen industry professional mentor.

Delivered online, 33 young people came through the mentorship programme providing them with one hour of support per week over 5 weeks. Each young person created something as a result of the mentoring support, though the nature of this varied based on the screen industry sector and capacity of both the young person and the mentor. Not all of those that applied received a place as there was a limit in the mentoring time available.

As a result of the support received, 3 young people have already gained industry recognition or paid employment through their hosts, with industry areas covered including film journalism, editing, colour & grading, sound trainee, prosthetics and hair & make-up. Comments from young people that completed the mentorship include:

"I found it really useful. I thought it helped a lot because I was confused what to do with my portfolio and what to include in it exactly so it really helped more to get a more concentrated idea of what I had to do as well as what I had to plan for the future."

"Really good, informative and I loved having a reason just to write a script and work with an actual screenwriter."

"It definitely helped me get more knowledge about the art industry. It was definitely the next step from the physical programme as it was more specific."

"I think the online Mentorship was better for me individually because everyone (at the physical programme) had different interests and the programme was made to fit everyone. The Mentorship helped me get more specific information about the type of field I'm wanting to go into."

"I found it really useful and I felt it was a good duration that the programme ran for."

"I just found it really useful, especially with the critique and practice which definitely helped with letting me know what I had to do to work towards my goals."

"The mentorship is a good next step in the right direction, it just furthers your knowledge and when you get on set you have more of a background in hair and make up and knowing what you're suppose to do. And its great to have Patricia as a contact and someone you call on if you have any questions or need help."

There is scope for the mentoring programme to be offered again in the future if funding can be found to resource this. Into Film staff have indicated that they learned a lot from offering the mentoring and that there continues to be demand for this type of support. There is a need to consider where a mentoring programme such as this would sit in the wider continuum of education support initiatives for the local screen industries, and ensure that this does not duplicate other types of support that are available. The progression pathways for a mentoring programme need to be considered, with targets established for the numbers going on to a screen academy, FE/HE or screen industry employment set and measured against to show the added value.

As well as rewarding and supporting talented young people, this type of one-to-one support could also potentially be offered to young people that experience barriers to a programme such as ScreenWorks or who would benefit from additional tailored mentoring support to allow them to take up future opportunities. There may also be value in considering how a mentoring programme may differ for each of the priority screen sectors given that their needs and structures are so different.

Return to Face-to-Face Delivery in 2021-22

The return to the traditional model of delivery has been welcomed by all of those involved with ScreenWorks. The consultation has highlighted that whilst the online approaches have been worthwhile, they cannot replicate the rich vocational experience that comes from face-to-face delivery from an industry professional. This allows for a rapport to be built up between the facilitator and the young people, for the young people to get to know their peers and for delivery to be more interactive and not through a screen, something they have had a lot of in the past 2 years.

Into Film have seen a slower uptake of places than had been the case prior to the pandemic, reflective that some schools are taking time to get back to where they were before. Many schools are prioritising the mental health and pastoral care of their students now, resulting in them being more risk averse in terms of extra-curricular activities. In particular, the consultation highlighted this to be the case in secondary schools rather than grammar schools which appeared to be more 'open'. The main result of this has been a slight reduction in the number of applications overall, and a slight increase in the percentage of applications coming from grammar school students.

As was mentioned above when discussing extended schools, Into Film are confident that they will be able to change this circumstance by focusing more of their outreach on extended schools as well as looking at youth and community organisations working in areas of need, and this work has already begun. Good relationships with schools, and in particular with careers teachers, has seen many of these teachers 'sell' ScreenWorks each year, requiring minimal work from Into Film staff in those schools. The attitude of the Principal and other senior staff in schools towards work experience was also highlighted as having an impact on the level of engagement from schools.

With 4 years of delivery of ScreenWorks, Into Film has built up a list of industry professionals that are willing and capable to deliver ScreenWorks programmes. As was outlined in earlier evaluation reports, not all professionals will be suited to facilitating sessions with young people or have the skills or aptitudes to do so. Into Film can be

considered to have treated the industry professionals well over the past 2 years, providing additional opportunities for them to engage with and deliver to young people whilst earning income that may not otherwise have been available. Anecdotally, this has built considerable goodwill. Delivery by those that currently work in the screen industries continues to be what sets ScreenWorks apart from other work experience programmes.

Programmes have almost all been 3 days in duration in this evaluation period, as it was easier to 'sell' this shorter engagement to schools and for young people to be released after missing so much school time. It is recognised that a week out of school is a lot for young people, particularly where this can be throughout the academic year and not as a part of a designated work experience week. It is the intention of Into Film to return to more 5-day programmes in the future as better outcomes can be achieved for the young people, although feedback will be sought from teachers before instigating this. Programmes will continue to be offered across the academic year, avoiding weeks when students will be preparing for or sitting exams, primarily in January and May/June.

Programmes offered in 2021-22 have largely been those that had been delivered in the past and that had seen good demand from young people. One new programme delivered was in Storyboarding with Adam Prescott and this was considered to have been very successful. Into Film will continue to engage with Northern Ireland Screen to identify emerging trends in the screen industries that could be addressed by ScreenWorks. Details of the existing portfolio of programmes are contained in Appendix 3.

A majority of the programmes delivered have been held in Into Film's offices in Belfast. The training room has been set up with ScreenWorks in mind, including having the necessary equipment and layout to meet the need of the different programmes. This venue has received positive feedback from both industry professionals and young people using it.

The consultation has highlighted the need for ScreenWorks to be a regional programme for all of Northern Ireland and therefore a lot of the delivery will need to take place at venues outside of Belfast. Whilst Belfast is accessible to those in the city as well as parts of Counties Down and Antrim, it is not ideal for those that are more than one hour away. In future delivery, targets should be established for the number of programmes that are to be delivered outside of Belfast. If there is a difficulty in engaging industry professionals to deliver programmes in these areas, Into Film should work with Northern Ireland Screen to try to identify other screen professionals who may be able to assist, encouraging more individuals to support the education of young people and advocate for ScreenWorks. Future online delivery would also potentially assist in achieving regional coverage.

What Participants hoped to achieve from attending ScreenWorks

In the focus groups, young people identified a number of things that they had hoped to achieve from attending the programmes, and these included:

- **Industry Contacts** – to establish an initial contact with someone that is working in the screen industries that could be beneficial to have in their future career;

- **Peer Contacts** – to meet other young people that have similar interests, to learn from them and to create a network of contacts that will be beneficial in the future;

- **Understanding Specific Job Roles** – to get an idea for what screen industry job roles involve, what a typical day involves for a person working in that sector;

- **Skill Requirements** – to better understand the skills that are required for job roles, not only the creative or 'taught' skills but also those that will be useful when employed in the sector, including interpersonal and organisational skills;

- **Skills Development** – to be able to develop their skills by applying what they have learned during the work experience, including as a part of their schoolwork;

- **Using Equipment** – having the opportunity to use professional equipment and software that would not otherwise have been available to the young people;

- **Range of Roles** – to better understand the range of job roles that exist across the screen industries, how these roles work together and to be able to apply this when going on to specialise in one area in the future;

- **Professional Approaches** – having had some basic experience of job roles themselves, several young people mentioned that they wanted to get an idea of how a professional qualified person would approach the same tasks;

- **Questioning** – to have the opportunity to ask questions of the professionals over the course of the 3 days and to get an insight into their thoughts;

- **Teamworking** – to understand the importance of working as a team when in the screen industries (where MIA at school is individual work) and to have some opportunities to collaborate with other young people on ScreenWorks;

- **Future Career Decisions** – to better inform what they will do next in their education by having the opportunity to try something they are interested in that has the potential to be a part of their future career;

- **Building a CV** – attending ScreenWorks was considered to be a good thing to have on a CV when approaching Colleges and Universities; and

- **Northern Ireland screen industries** – to get an appreciation that there are lots of companies and freelancers working in the screen industries in Northern Ireland, and that this is much bigger that they had been previously aware of.

Many of the young people stated that they had not known what to expect at the outset of the work experience. It may be worth re-considering what information young people are supplied with in advance of programmes in the future as to have more information might allow them to be better prepared for the experience ahead. At the same time, going in

with no preconceptions was also highlighted by young people as being one of the many positives of attending ScreenWorks.

What Participants enjoyed most about ScreenWorks

Young people were asked at the end of the work experience on an evaluation form what it was that they had enjoyed most about the programme. The answers can be grouped under a number of headings and illustrated with comments as follows:

Practical Elements of each Programme

"Being able to design and play our own games"

"Creating our own animations through photoshop"

"I enjoyed being able to gain an understanding of coding, while also looking at the art aspects of game design"

"I enjoyed doing character design and finding out about the creative process"

"I enjoyed learning how to create my own individualized character using prosthetic makeup"

"I really enjoyed working with scripts and learning about pitching and loglines"

"Learning about creating an idea and how to pitch"

"Seeing my sound effects make a scene come to life"

"The ability to be able to make our own game through our own ideas, but being guided in the right direction and helped with issues that appeared"

Approaches to Programme Delivery

"I enjoyed the fact that, after being taught some skills we got the opportunity and freedom to make use of these"

"I enjoyed the hands on learning style of the course. With my degree we haven't had access to industry level equipment like in this course."

"I enjoyed the inclusivity of this programme; everyone has their own voice and could answer questions freely. Each day was 6 hours, and time went by quite rapidly, but through all that time, I have made a lot of notes and detailed experience."

"I mostly enjoyed the programme being interactive and being able to work with the equipment rather than it just being a talk"

"Putting together the equipment (and putting away), and all the tactile elements. I especially enjoyed experimenting and trying out all the different settings."

"The atmosphere was very comfortable and respectful which made it easy to learn."

"The no-pressure environment where we were able to chat and share our ideas with other people"

Screen Industry Insights and Experience

"Discovering what it is like to be on a film set and seeing everything that goes on"

"I enjoyed hearing about a career in production from an independent producer, and I enjoyed learning with other people interested in production."

"Meeting new people and learning about the film and journalism industry"

Most beneficial elements for academic studies of young people

The impact that attending ScreenWorks had on young people academically largely depended on what subjects they are studying and on the level of previous experience that the young person has had with the industry area they engaged with.

For young people that are studying Moving Image Arts (MIA) at either GCSE, AS or A Level, ScreenWorks was often building on work that they will have had some experience of through school. The key difference will have been hearing directly from someone that works in the industry at present and can give a first-hand account of how they use the skills, equipment or knowledge as a part of their job, and not only from a theoretical point of view. The other difference with MIA is that the young person will largely work on their own in the practical elements of their studies. ScreenWorks highlights the importance of working as a part of a team in the screen industries and this is a key difference highlighted by many of the young people, as well as having the opportunity to receive feedback from a professional and from your peers.

For young people that are either not studying MIA or have not had the opportunity to do so, they will effectively be starting from a different position with potentially less past experience of many of the topics being covered. For a work experience programme that is 3 days long, it may be worth Into Film considering offering programmes for MIA and non-MIA students as both the starting point and content of each could be quite different.

The focus groups with young people that have gone on to Higher Education highlighted the benefit ScreenWorks has brought. One young person studying film and business had attended a ScreenWorks programme in costume and in hair and make-up. The experience gained on these 2 programmes has been an asset to her when on a film set as she is able to offer more as a part of the crew. Young people that are in third level education highlighted the importance of having experience of as many areas of the screen industries as possible. They also said that having attended ScreenWorks (and a screen academy) gave them a step up on their classmates that had not had this opportunity.

Without having young people attending multiple 3 or 5 day work experience programmes, there may be an opportunity for Into Film to offer shorter sessions that young people could attend to contribute to their continued professional development and to engage, inspire and develop. The model established by ScreenWorks Online and the Q&A sessions would be an effective way to deliver this whilst contributing to developing the CV and portfolio of the young person.

For some of the screen disciplines (for example animation, games design, script development, filmmaking) young people indicated that the benefit of ScreenWorks was as much personal as academic as they have been able to apply and develop the learning using the skills and software they were introduced to on ScreenWorks. For make-up, the starter kit participants received were useful as this allowed young people to

continue to practice their craft following the programme as well as knowing what a professional kit would include or require.

Young people also highlighted the benefit of being able to attend a practical location related to the screen industries, whether this be a film studio, an undressed location, a prop warehouse or the offices of the industry professional. Seeing the theory applied in practice, the before and after of a location and what it took to make the change. This will obviously not be possible for every ScreenWorks programme, but if a half day of programmes could be on site at a suitable location, past participants have suggested this would be very beneficial.

Finally, the young people highlighted the difference in approach taken by the industry professional to delivery than what they have been used to through school. One young person highlighted the fact that they were shown more respect on ScreenWorks and that they were not simply 'spoon-fed', perhaps a reflection on how they had been treated at school. Another young person stated that their teacher had been very keen that as many from their class attended ScreenWorks and then sought to use the learning with the rest of the class when they returned to school. The link to the industry professional was also considered helpful when discussing next steps and the options that the young person would have to advance their career, including whether further or higher education was the best option for a particular career role.

Reasons Young People Did Not Attend or Dropped Out of ScreenWorks

The consultation raised a number of factors that contributed to a small number of young people not attending or dropping out of the programmes. These have included:

- **COVID-19** – the measures taken by Into Film and the ability to deliver online mitigated many of the concerns related to COVID-19 and allowed for delivery to continue in a different format. Whilst this was not considered as advantageous for the young people (and many young people have stated that they have preferred the face-to-face contact) it did allow for delivery to continue. As mentioned already, concerns with COVID-19 may have impacted the number of applications received which were down on previous years.

- **Not released by their School** – several young people that had applied and been accepted on to a programme were subsequently not released by their school. There continues to be a need to work with some schools to educate them around the benefits of releasing young people for ScreenWorks. Anecdotally, the number of these schools is fewer than was the case in the past but some attitudes do still exist that the young people would be better in school and not away from their studies for 3 to 5 days on work experience. Young people would generally prefer a 5-day programme whereas it is an easier 'sell' to schools if the programme is 3 days in duration.

- **Level of Interest** – ScreenWorks allows young people to try out a potential new career area or job role for them. In some instances, they find out quickly that this is not for them, that the job is not what they thought it would be or that the work may not be as interesting as they had thought it would be. This should not be seen as a

negative as it allows the young person to make an informed decision about their career and future education paths.

The number of young people dropping out remains very low (at less than 2%) and so should not be considered a major issue moving forward.

Future Delivery of ScreenWorks

The consultation has highlighted a number of issues for consideration for the future delivery of ScreenWorks.

Adapting to meet emerging industry need and future trends – working with Northern Ireland Screen staff, Into Film will need to ensure that ScreenWorks continues to adapt as skill needs in the screen industries are identified and programmes can be developed with appropriate industry professionals accordingly. There is an element of risk in this, in that these programmes may be more difficult to recruit for than the existing popular subject areas. Recent new programmes developed have included Colouring and Grading, TV Development, and Prop Costume. Future areas for consideration may include elements of the administrative functions of the screen industries, production management, virtual production (reflecting the Studio Ulster development), programming for games development, and how to be a freelancer in the industry to include the business skills that would be required to do so.

Progression Pathways – ScreenWorks will often be the first opportunity a young person has to engage with the screen industries. Into Film needs to consider the different pathways that young people can progress on to and ensure that relationships are established where necessary with key people. Potential pathways will include on the BFI and screen academies delivered by Nerve Centre and Cinemagic; to further and higher education courses at the 6 Colleges and 2 Universities in Northern Ireland; apprenticeships and other support schemes offered by Northern Ireland Screen including the recently launched Creative Industries New Entrants (CINE) scheme; and those that choose to go directly into the industry. There is scope for Into Film to develop content around the options for young people to enter the screen industries in general, for example through developing a short video that could be shown at the end of every programme. This could cover the options outlined above with input from both industry professionals and past ScreenWorks graduates that have chosen this path. It would ensure that all participants would receive the same knowledge of pathways and not be reliant on the industry professional to cover this content. This would also potentially be available to schools to use as well as complimenting the 'Enhancing Our Children's Education' booklet produced by Northern Ireland Screen.

Achieving Credits – several young people mentioned that they would like the opportunity to gain credits that would enhance their CVs and open up opportunities for them to enter the industry in the future. Whilst they have gained invaluable experience, the credits were considered to make them more employable in the industry and are what is asked for in entry level positions.

Cross-Referrals – there is potential to improve the cross-referral between the different organisations engaged in educating young people about the screen industries in Northern Ireland. For example, Cinemagic have recently begun working at Key Stage 3

to profile careers in the screen industries and there is scope for Into Film to feed into this. Also, it would be worthwhile to know how many young people go on to a screen academy following completion of ScreenWorks or who come to ScreenWorks from an academy.

Regional Delivery – as has been mentioned already, there is the need for greater delivery across all of Northern Ireland with less of a focus on Belfast and Derry. This came through strongly in the focus group with teachers from schools outside of these two areas and how this was limiting their engagement. Equality of opportunity is an important part of the Department for Communities Strategy and therefore ScreenWorks needs to be more accessible to those that live further away from the main population centres. Again, there is an element of risk in this in terms of not achieving the target numbers and that needs to be discussed with Northern Ireland Screen. Teachers have indicated they are used to working with other schools in their immediate area through learning partnerships. Approaching a cluster of schools in an area and recruiting for a programme through these schools may be an easier way to achieve engagement in that area. There may be the need to undertake additional outreach work (including taster sessions) with those schools before attempting to deliver a ScreenWorks programme but this should increase the chances of achieving the required level of engagement, as well as laying a foundation for the future. Work undertaken with Limavady High School to encourage young people into MIA is one successful example of this. A target of at least one ScreenWorks programme per county per academic year could be established.

Extended and SEN Schools – targets have been established for Into Film to increase the engagement from schools on the extended schools programme and this will require a greater focus in the future. The suggested approaches for growing regional coverage would be applicable here also, with the key being to ensure any barriers to entry for the young person are identified and, where possible, mitigated for. For SEN Schools, young people may present with physical, neuro-diverse or behavioural issues and each of these will need to be considered when planning engagement. In particular, offering programmes close to where these young people live will increase their chances to engage.

Blended Delivery approaches – to ensure that programmes are accessible to all, several teachers indicated that they would favour a continuation of some online delivery, particularly for young people and their families that would find it difficult to get to the venues. Whether this online delivery would be a full ScreenWorks programme or shorter sessions such as ScreenWorks online would be based on the expressed needs of the young people.

Schedule of ScreenWorks Programmes – teachers indicated that they would benefit from having a schedule of all the ScreenWorks programme to take place as early in the academic year as was possible. This would assist with identifying the correct young people to apply as well as facilitating their release from other classes. Teachers also suggested that additional details as to what would be covered by ScreenWorks programmes would be beneficial. A brochure for all ScreenWorks programmes could be developed, to include:

- brief details on the content of the programme;
- a short profile of the job area to be covered, including a typical day in the role;

- the learning outcomes that would be achieved by the young person on completion; and
- case studies either for a young person that has completed ScreenWorks and gone on to work in this area, or a biography of the industry professional delivering this programme.

Not only would this document be of benefit to the young people, it would also help to influence parents as to the viability of a career in the screen industries as well as to inform other teachers not presently engaged with Into Film as to why young people should attend. Teachers in the focus group indicated they would like assistance from Into Film to look at ways to get more of their colleagues engaged with this work.

ScreenWorks Promotional Video – building on this, teachers indicated that they would benefit from having a promotional video (or videos) that could be used in schools and with parents on what ScreenWorks is, the benefits it can bring and to 'inspire'. This could include the range of courses that are available, clips of those courses in action or what they have created, hearing from past participants and industry professionals that deliver them, etc. This would make it easier for an engaged teacher to advocate more on behalf of Into Film and the local screen industries in general. A lot of teachers do not know about the success of the screen industries, the opportunities and support that is available, although Northern Ireland Screen has 'lifted their game' here in more recent times. A promotional video on all the support available from Northern Ireland Screen would also be welcomed, including the names of successful companies in the Northern Ireland screen sectors. Videos could be watched in school but also be used in their own time if freely available online.

Direct Engagement with Screen Industries – several teachers indicated they would like opportunities to engage directly with screen industry professionals as well in the future as they could then pass this learning on to their students. They are always open to networking opportunities, including with other teachers offering similar subjects and the learning that can be gained from one another. This type of engagement is very difficult without the help of someone like Northern Ireland Screen or Into Film. Teachers can feel isolated in their schools when promoting creativity and so would welcome more opportunities to engage with teachers facing similar issues elsewhere. Taster days, where industry professionals would present and be available for Q&As would be one way of achieving this.

End-of-Programme Summary document – young people indicated that they would like to have something to take away with them at the end of ScreenWorks providing a summary of what they have covered. Whilst they have taken their own notes, it was considered preferable if there was something from ScreenWorks too.

Future Support to Young People

The consultation considered ways in which ongoing support could be provided to young people following the completion of ScreenWorks, including through the provision of a Peer Support Network. It should be noted that the responsibility for such a Network would primarily lie with Northern Ireland Screen, with Into Film feeding into this and referring young people. There are a number of possible benefits from establishing a network such as this, including:

- To provide an opportunity for Into Film to maintain contact with young people in a semi-formalised way;

- To foster opportunities for the young people to network and support one another as well as continue to engage with the local screen industries;

- To provide a single forum through which future opportunities in the Northern Ireland screen sectors could be publicised, including job and crew opportunities;

- To provide opportunities for young people to continue to engage with Into Film, for example through attendance at online Q&A sessions or other events that may be of interest to them and that contribute to their continued professional development;

- To encourage past participants to support ScreenWorks in the future, potentially through referring other young people, providing inspirational testimonials on what they have achieved and even potentially supporting current participants;

- To establish the ongoing needs of young people and ways in which these needs could be met by Into Film and Northern Ireland Screen;

- To support young people that are progressing in the screen industries, for example those that may be entering film festivals or other competitions and would benefit from feedback, encouragement and resources to support this; and

- To track the progress that young people are making and contribute to data gathering.

This is not an exhaustive list but provides examples as to why an alumni network would be beneficial on multiple levels. Ultimately, Northern Ireland Screen would like to be able to accurately identify how many young people supported through educational initiatives have progressed into working in the local screen industries. Without a robust tracking mechanism being in place, it will be difficult to achieve this effectively.

Through the focus groups, young people have indicated that there would be a lot of demand for a group such as this and that they would be willing to join. This would provide opportunities to expand their network through meeting peers with similar shared interests and the opportunity to collaborate or learn from one another. The network could facilitate events such as speed networking, film screenings, masterclasses and an annual award scheme to recognise achievement.

As well as peer support, the consultation also discussed what the industry could do to support the young people following completion of ScreenWorks. The mentoring programme delivered successfully would be one example of what could be offered and potentially scaled up if the funding was available. Providing industry Q&A or masterclasses could be more easily offered to a larger number of young people if a mechanism such as this existed. Young people also indicated a willingness for more

involvement in activities outside of their academic year, including at weekends and on school holidays.

There are existing groups that exist using a range of tools or platforms such as Facebook, LinkedIn, Discord, Slack, WhatsApp, etc. This was considered to be confusing for a young person entering the industry and that a clearer structure should be put in place.

Overall Satisfaction with ScreenWorks

Into Film have gathered information from Teachers as to their overall satisfaction with ScreenWorks. A summary of these comments are listed below.

This was a brilliant opportunity for students to get an insight into a real creative career. Stephen's presentation on Art for Games and Storying was very engaging and well-paced. It was also very clear and informative for students who may be thinking of these career paths. I look forward to getting students involved in more of these sessions with ScreenWorks. (Elaine Huey – St Malachy's College)

Our students attended the online session on makeup and SPFx with Connie McGrath, the students found it very interesting and informative, and it was great for them to be able to speak and ask advice from a makeup artist currently working in the industry. We look forward to attending many more sessions with ScreenWorks in future. (Jane McAdam – Belfast Metropolitan College)

Really relatable to the film industry and Moving Image Arts careers in terms of what is involved and how to get there and a typical day in that job role. I listened to a screen writer and SFX make up artist - both so enthusiastic and easy to listen to. Was great to see the enthusiasm of their career shine on screen, they had lots to talk about, but they managed to make it really interesting - I'm sure it has got the minds of our pupils curious to find out more thanks to these sessions. Thank you for providing this fantastic opportunity for our young people to investigate the creative film industry further. (Clare Kelly – Dalriada College)

The ScreenWorks industry Q&A series has offered my students an excellent opportunity to gain a deeper understanding of a wide variety of roles within the screen industries. Each industry professional has been able to share their experiences and given the students a real insight into what their role really involves, along with really helpful advice and tips for getting into their line of work. The students have had the opportunity to pose questions and learn so much from this virtual face to face experience. It's been brilliant! (Siobhan O'Reilly – St Malachy's College)

Having the opportunity to access this training has been absolutely wonderful especially during this period of lockdown when we are struggling to provide variety and engaging teaching material for our pupils. Having said that, I would still be very keen on accessing in the same way once we are back in school except we would all watch together on a big screen. I think careers provision from within the school is very poor and we teachers have such a lot on our plates that we really struggle to find time to provide good careers material for our pupils. Your provision is not only informative and interesting but its also (due to its nature) bang up to date and genuine. Also having the opportunity to take on

this training using only 45 minutes of class time means that its a commitment we can factor into our busy timetable where as having pupils go to training that takes several days is very difficult. So, thank you very much, this has been wonderful and we do look forward to more opportunities of training from yourselves. (Jenny Simon – Sullivan Upper)

The ScreenWorks placement was the best thing that could have happened to Leila this year. Not only did it give her amazing real-life experience of a vibrant creative industry, but it also gave her an invaluable confidence boost. Leila loved every minute of her three days. Alongside gaining technical expertise and skills she can continue to develop, it showed her that there will be places for people exactly like her in this field. After returning from this experience, Leila seems more focused about what lies ahead for her post-A level. It has confirmed that she is good enough to venture further into the area of games design. As a young woman, it was great for her to fit in so well in what can be perceived as a male-dominated area. Leila returned to school on a confidence high and still talks to me about her game. I would have no hesitation in recommending other students take part in a ScreenWorks placement and would like to thank all of the facilitators for their time, care and attention. (Susan Jack – Limavady High School)

Pupils enjoyed and got a lot out of the 2D Animation for Games and Sound Design programmes they attended. They gained a lot of knowledge about the media industry and technical/production skills required. (Stephen Nugent – Sacred Heart College, Omagh)

The pupils that participated in the ScreenWorks programme have nothing but praise for the course. It opened their eyes to opportunities in the film industry and music that they did not know existed. They have nothing but praise for the organisation and the people involved. Thank you so much for this positive work experience - I know of a couple of pupils who now wish to explore music in the film industry as a possible career. (Mary McMullan – Belfast Royal Academy)

The workshop the two girls attended from St Ronan's was fantastic. The pupils were buzzing and still talk about their experiences at it (and still about the taxi home to play for the Minister's visit to our school). It was a brilliant opportunity for them. Thanks to you and your team for providing a well organised work experience and looking after the pupils so well. (Brian Greene – St Ronan's College)

Summary

This Section has clearly demonstrated the continued success of the delivery of ScreenWorks by Into Film and the high levels of satisfaction from all of the key stakeholder groups. Despite the challenges presented by the COVID-19 pandemic, Into Film successfully adapted the programmes to ensure that the support could still be provided. There are a number of issues for Into Film to consider in relation to the future delivery of ScreenWorks, but the foundation has been laid for these to be addressed.

The next Section will consider the benefits that have been brought about for the young people engaged, as well as any impact so far for Into Film and the screen industries in general.

BENEFIT BROUGHT ABOUT BY THE SCREENWORKS PROGRAMME

This Section seeks to establish the initial outcomes achieved for young people that have engaged with ScreenWorks. The participant information has been drawn from the pre and post-delivery questionnaires completed, with the young people asked to rate each variable on a scale from having a Great Understanding to No Understanding at All. The remainder of the information in this section has been drawn from the consultation interviews and focus groups carried out.

It should be noted that there are some anomalies in the data presented below. In the post-delivery questionnaire, 12-14% of the young people provided the lowest rating across each of the variables, in most cases seeing their level of understanding or awareness drop from the level at the beginning of the programme. When analysing the individual questionnaires, these young people had not recorded any negative comments in their feedback. It can therefore be suggested that these young people had intended to tick the highest level but instead ticked the lowest (where on a scale of 1-5, 1 is sometimes highest and sometimes the lowest option). This anomaly has had an impact on the collated totals presented below.

To avoid this happening again in the future, the facilitator should ensure that the variables on the questionnaire are clearly explained at the beginning and end of the ScreenWorks programme.

Understanding of Job Roles in the Screen Industries

Participants were asked to consider their understanding of job roles in the Screen Industries before and after programme delivery.
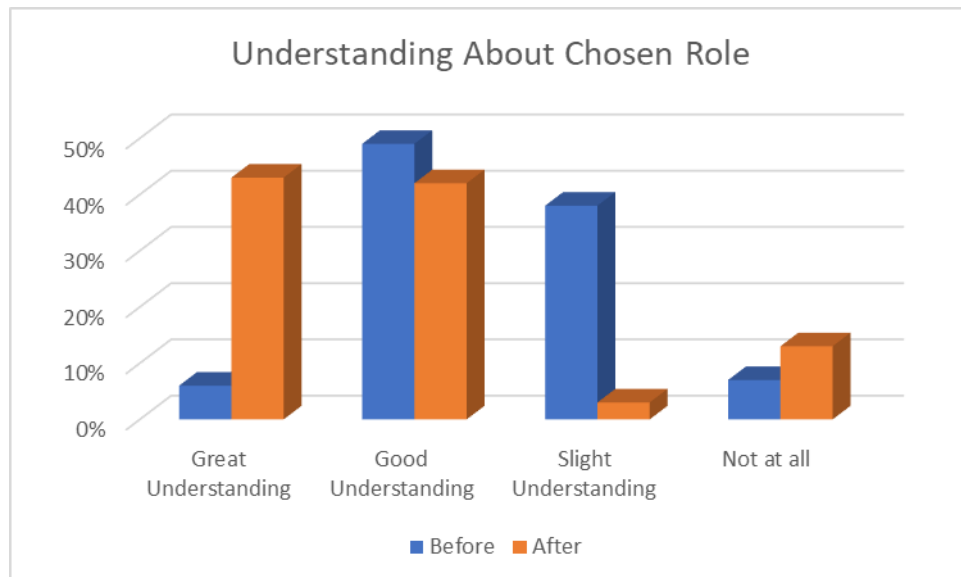
At the end of the programme, 85% of participants stated that they had a good or great understanding of job roles in the screen industries, an increase from 55% at the start of the programme. In addition, the data shows that 61% of participants had seen their understanding improve, with 28% having the same level of understanding as prior to the programme.

Comments from participants following the programmes have included:

"I learnt about different roles in the behind-the-scenes of film, the stages of production, and what it takes to produce a film, especially from the point of view of an independent production company."

"I learnt all about the hierarchy of production and what it means to be a producer in the industry."

"I learnt the different techniques on how to apply prosthetic make-up to create certain injuries and appearances."

"I learnt about different materials and areas in the fashion industry."

"Learnt more about what it takes to make a game, and the different aspects which go into making games."

"I learned a basic understanding of coding, and some insight into the creative industries."

Awareness of the Creative Industries in NI

Participants were asked to consider their awareness of the Creative Industries in general before and after the programme delivery.
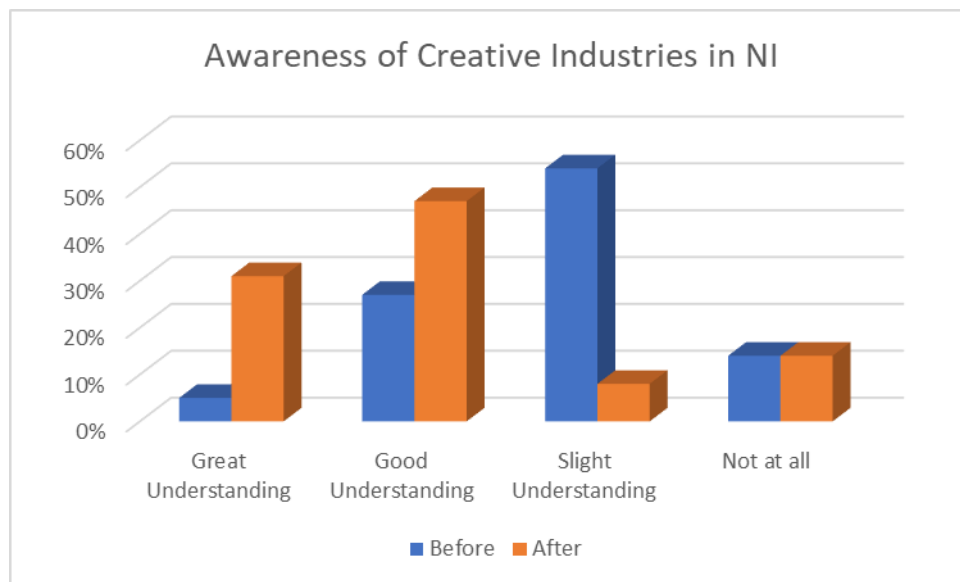
At the end of the programme, 78% of participants stated that they had a good or great awareness of the creative industries in Northern Ireland, an increase from 32% at the start of the programme. In addition, the data shows that 64% of participants had seen their awareness improve, with 20% having the same level of awareness as prior to the programme.

Consideration should be given to changing this measure from the Creative Industries to the Screen Industries, given that is where the focus of ScreenWorks is on. This change would also be applicable for the other outcome measures below.

Understanding of Working in the Creative Industries

Participants were asked to consider their understanding of working in the Creative Industries before and after the programme delivery.
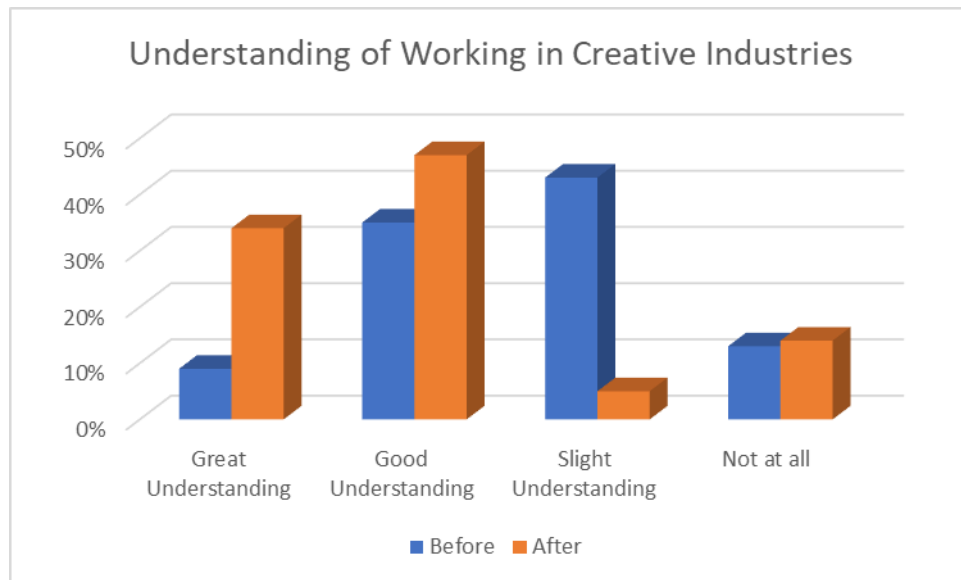
At the end of the programme, 81% of participants stated that they had a good or great understanding of working in the creative industries, an increase from 44% at the start of the programme. In addition, the data shows that 61% of participants had seen their understanding improve, with 22% having the same level of understanding as prior to the programme.

Comments from participants following the Programme have included:

"I gained an insight into the industry, what storyboarding is and what it's like, and storyboarding concepts."

"I learnt lots about the animation, film and tv industries and how to use Photoshop to animate."

"I gained an insight into what it would be like to work in the screen industries as a composer."

"I learnt about different departments in the industry in NI and where to go to find opportunities."

"The experience has made me more enthusiastic to work in screen industries as I've been able to speak to a professional and have a better insight of the industry."

"I learnt the basics of how the gaming industry operates in particular in NI."

Understanding of how to start your career in the Creative Industries

Participants were asked to consider their understanding of career options in the Creative Industries before and after the programme delivery.
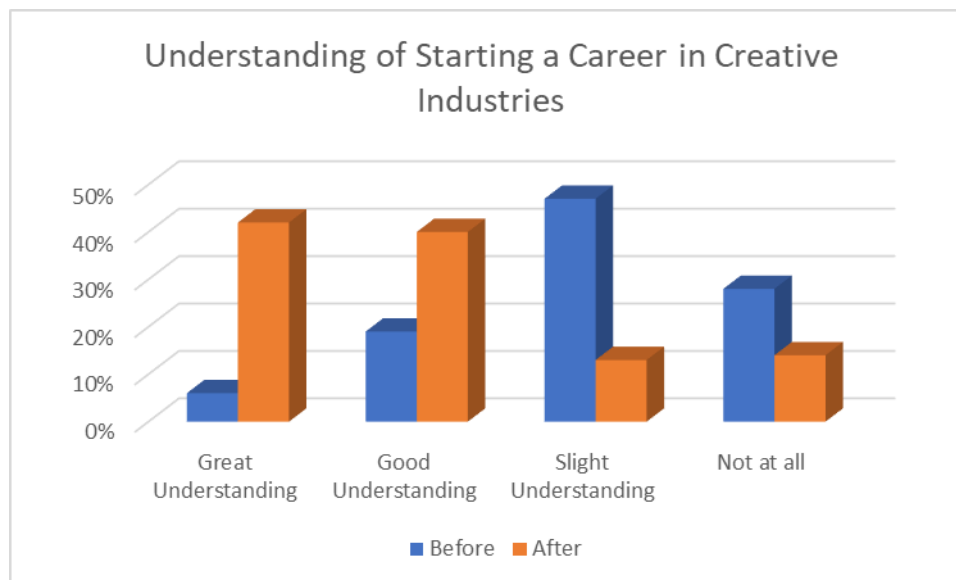
At the end of the programme, 82% of participants stated that they had a good or great understanding of how to start a career in the creative industries, an increase from 25% at the start of the programme. In addition, the data shows that 64% of participants had seen their understanding improve, with 20% having the same level of understanding as prior to the programme.

Comments from participants following the Programme have included:

"I learnt how to start in the industry, the work needed to be put in."

"I learnt about how to start a career in the screen industry and how it works"

"I now have an idea how to get a job in art and games."

"I have a good understanding on how to start."

"I now feel like I know my options better."

"I have a deeper understanding of how to get into the industry and how certain roles are linked."

Likelihood of pursuing a career in the Creative Industries

Participants were asked to consider their likelihood of pursuing a career in the Creative Industries before and after the programme delivery.
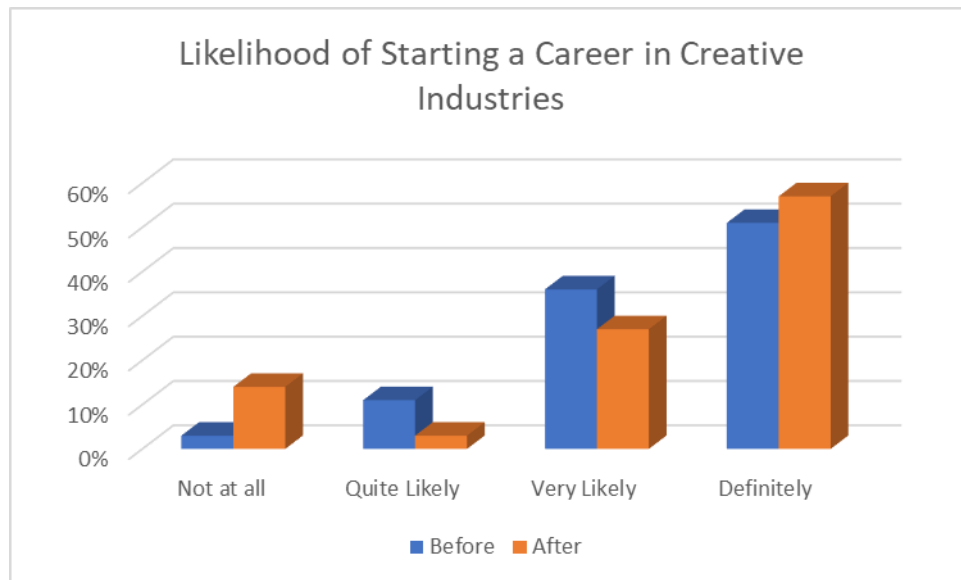
At the end of the programme, 84% of participants stated that they would definitely or were very likely to pursue a career in the creative industries, a slight reduction from 87% at the start of the programme. In addition, the data shows that 19% of participants had seen their likelihood increase, with 62% having the same level of likelihood as prior to the programme.

Comments from participants following the Programme have included:

"I am definitely more likely as we learnt about the process of making an animated film/tv series and it sounds like something I'd love to do."

"I am more likely to pursue a career as it has made more interested and excited to learn, and create new things."

"I am more likely to pursue a career in the screen industries as I thoroughly enjoy working in each department."

"I am more likely because I thoroughly enjoyed visiting the sets and seeing everyone at work and it made me really want to be a part of the film industry."

"I would like to pursue an artistic career, and this course has allowed me to learn new techniques."

"I am more well informed about what a career would entail."

A summary of the level of change across the variables is provided below, clearly showing that ScreenWorks has had a marked impact in increasing the level of understanding and awareness for the young people. The one variable where this isn't evident, 87% of young people had stated they would definitely or were very likely to pursue a career in the industries, so there was not scope for a similar increase to be affected.

Changes Across Outcome Variables
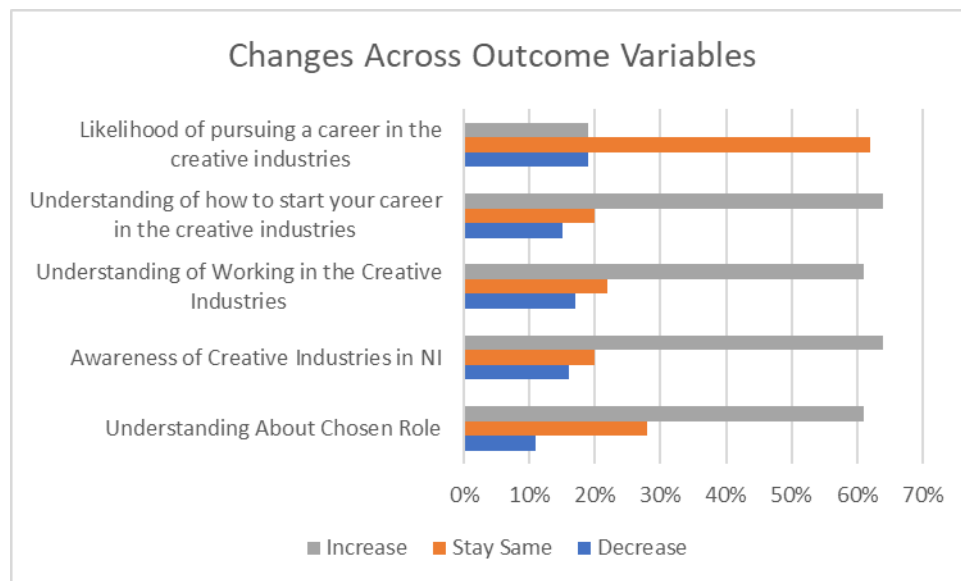
Intention to Pursue a Career in the Screen Industries

A majority of young people engaged in the focus groups stated that it was their intention to pursue a career in the screen industries, with most of these wanting to do so in Northern Ireland if they can. This included young people that are currently studying outside of Northern Ireland.

It was highlighted the importance of having a range of transferrable skills that would be useful when on a film set or activity and that many of the young people had been seeking opportunities to try new things, including outside of their chosen screen sector. One young person outlined that whilst her chosen field was costume, she had done the ScreenWorks hair and make-up programme also and that the basic skills she learned on this programme had allowed her to provide support when on a film set. Learning to drive was also mentioned as a skill that was important to have, even if the young person does not have their own car.

Those that are at University discussed wanting to find out more about what Northern Ireland Screen may be able to do for them in terms of the next steps in their careers. It was also mentioned about wanting to know what the local companies that could potentially provide employment are looking for and the specific skills they need.

Progression on to following ScreenWorks

Participants identified a number of pathways they have taken since completing ScreenWorks. Those that participated in the focus groups had engaged in programmes over the past 3 years and so are at different stages of their development, with some now at University whilst others remain at school. All of the young people stated that ScreenWorks had positively impacted their decisions on what to do next, including several that stated that they did not intend to pursue a career in the screen industries at this stage. Activities young people have gone to include:

- Studying a screen-related course at Queen's or Ulster University, including film and theatre, animation, cinematography, sound and music composition, and music and sound design;

- Studying a screen-related course at one of the 6 Further Education Colleges, including games development, art and hairdressing;

- Studying a screen-related course at a university outside of Northern Ireland, including drama and film in Exeter, film and business in Birmingham and film composition in Glasgow;

- Attending a BFI residential programme in London, Film Academy and Into Film+ activities; and

- Freelance work in the industry using some of the skills learned on ScreenWorks and to build experience and their portfolio.

Additional Outcomes for Participants

As well as the information gathered from the questionnaires, the consultation has identified a number of additional potential outcomes achieved by participants. It has been highlighted that there is a need to be realistic as to what outcomes can realistically be achieved from what is often a 3-day engagement with the young people. Many of these 'outcomes' will represent an initial benefit but that will take additional time and engagement with the screen industries to fully develop.

Increased Awareness of Support Structures – for many young people, this has represented the first time that they will have engaged with any element of the screen industries in Northern Ireland, with 95% stating in their questionnaire response that they had not engaged with the industries before. One of the key roles of ScreenWorks therefore is to make participants aware of how the sector is structured, the type of help that is available and the options that they have if they want to pursue a career. Whilst the specific details of this will vary depending on the job role, many of the routes to the industry will be the same.

Links to Industry Professionals – ScreenWorks provides the opportunity for the young person to make links with industry professionals, both to learn from them directly but also as a potential future employer that could provide future work opportunities for them. The mentoring support provided has been the most notable way in which young people have been able to engage further with an industry professional, benefiting from the direct feedback they have received but also to offer the opportunity to ask questions in the future. One teacher mentioned that the industry professionals have been very obliging when contacted again by the young people.

Improved Interpersonal Skills – a teacher highlighted a neuro-diverse student who went to a 3-day Games Design programme in Derry. The teacher had had doubts as to whether she would be able to cope with this, but was wrong. The young person came back so much more confident and with a clearer idea as to what she could do and may want to do in the future. This was not only about the skills developed but about the wider awareness this has given her and that she feels accepted by being with other likeminded young people. She would not have been able to go to Belfast for this course though.

This is one of many examples from teachers for young people that really benefited from attending ScreenWorks, providing them with a greater focus for their future careers and the role their studies would play in achieving this. Making that initial contact was something many of them would have found difficult to do, but the approach taken by ScreenWorks makes this much easier for them and in an environment in which they are comfortable.

Improved Mental Health – linked to the above, another teacher highlighted two students that had had difficulties with their mental health that were referred to ScreenWorks, again where there was some doubt as to whether they would be able to really benefit from the programme as a result. As a result of the confidence and knowledge that they gained, they have gone on to other opportunities including further work placements. ScreenWorks took them outside of their comfort zones but as a result, the teacher can really see a change in them. Meeting other likeminded young people with similar interests from outside of their school or immediate friend group was also considered to be a real positive for many young people.

Supporting School Activities – teachers highlighted that students have been able to apply much of what the young people have learned to their wider school studies. This included both the specific skills and aptitudes they have learned but also a discernible change in attitude that can be seen. It was also mentioned that the young people were able to demonstrate some of what they had learned to other students that had not been on a specific ScreenWorks programme.

Job Roles in Northern Ireland – young people gain an awareness of the fact that screen industry jobs exist in Northern Ireland, and an opportunity to visit the businesses and see first-hand what is happening. One teacher described this as 'the Game of Thrones effect' that has seen an increase in interest and awareness from students in careers in these sectors as they can see them. What does a typical day involve in one of these businesses, including many of the menial tasks that need to be carried out? The young people can now imagine a job in one of these companies and that there are normal people in these roles. ScreenWorks personalises this and makes it real for something that can be daunting for them. Several young people have received short-term work opportunities as a result of their ScreenWorks contacts.

Range of Programmes – teachers highlighted the importance of the range of programmes that are offered as a part of ScreenWorks, as no two young people will want to do the same thing. The creative young people they have referred to ScreenWorks have all been able to find something they would like to do for work experience and this was seen as being a real positive, as some would have struggled with more traditional work experience opportunities. One participant mentioned that the local screen industries had many more types of jobs than he had realised and that ScreenWorks shows this from the range of programmes offered.

Signposting to other Opportunities – there are a range of opportunities for young people to gain skills and experience in Northern Ireland that could potentially contribute to a future career in the screen industries as supported by Northern Ireland Screen. This will include activities from Into Film, Nerve Centre, Cinemagic, the Further and Higher Education Colleges, companies working in the screen sectors as well as activities delivered directly by Northern Ireland Screen. Young people are encouraged to follow

the ScreenWorks social media channels where these opportunities will be shared as they become available. The focus groups highlighted a number of young people that have progressed onto other forms of support, including screen academies as well as relevant courses at the local colleges and universities as set out above.

Benefits of working with Into Film for teachers and schools

The teacher focus group highlighted the high level of satisfaction that schools have with the support they have had from Into Film. Specific benefits identified include:

- **Creativity Industries placements** – schools have traditionally struggled to identify placements for creative students, in particular placements that offer meaningful engagement for the young person and not simply 'making the tea'. The structure provided by ScreenWorks, links to the industry and skills developed were all highlighted as being better than anything else that was available, particularly for young people studying MIA and those interested in gaming and animation.

- **Online Availability** – the ability to still be able to access meaningful support during the pandemic was highlighted, particularly by teachers at schools that are more rural and further away from Belfast. Whilst students would prefer face-to-face engagement, where this was not possible the online approach was considered the next best option. The increased availability of resources online, including video content and downloadable learning resources, was also highlighted as being beneficial to teachers in those subject areas.

- **Direct Access to the Screen Industries** – teachers highlighted that they have traditionally struggled to be able to get access to the screen industries (and other industries too) for professionals to deliver presentations to their students. Into Film acting as an effective conduit for schools to provide this access is considered to have worked very well and schools would like this to continue. One teacher mentioned that as a careers teacher, this has made her job a lot easier.

- **Information Received** – teachers welcome the regular information they have received from Into Film, both details on upcoming ScreenWorks programmes but also in relation to other activity taking place in the screen industries that they could potentially benefit from. Primarily by email, this information can be disseminated to both other teachers and students at the school to inform them of what is happening. Without ScreenWorks, many students would not have thought of these opportunities for their future career, and there is something for almost everyone.

- **Range of Programmes** – again teachers highlighted the importance of the wide range of programmes that are offered, at a time when they have seen an upsurge in interest in creative industry careers. Areas highlighted include traditional skills (including crafts and trades), music, art, hair & beauty, accountancy and law, all of which can be applied to the screen industries, but also the opportunity to extend to students including English, Business, History, etc. in the future.

Benefits of ScreenWorks for Into Film and its Staff

Into Film and its staff team have benefited from the delivery of ScreenWorks in a number of ways, including:

- **Continued Proof of Concept** – with ScreenWorks programmes having been successfully delivered by Into Film for 4 years, providing continued evidence that the approach adopted is a suitable way to achieve the outcomes sought, with scope to grow the range of programmes even further in the future;

- **Online Delivery** – the period of the pandemic allowed Into Film to develop new approaches to the way that ScreenWorks can be offered, with the opportunity to offer a blended learning approach in the future offering the best elements of both;

- **Relationship with Schools** – Into Film has developed strong working relationships with more than 100 post-primary schools in NI, with scope to grow this number in the future with a renewed focus on Extended and SEN Schools;

- **Relationship with Industry Professionals** – the number of industry professionals engaged with Into Film continues to grow, providing additional legitimacy for both the Programme but also Into Film and the role that it can play in providing entry routes for young people into the screen industries in Northern Ireland; and

- **Applying the Model Elsewhere** – there is the potential to transfer and apply the model adopted to other parts of the UK that Into Film is active in, as the needs of students will largely be the same in these areas, and there is some interest in Wales to offer something similar to ScreenWorks. The secondary research set out earlier in this report shows the need for work experience programmes such as ScreenWorks, and the model of good practice developed offers an opportunity to support the addressing of skills in a wider context in the UK.

Benefits for NI Screen and the Screen Industry in Northern Ireland

With ScreenWorks having operated for 4 years, it remains too soon to be able to assess the real impact that the programmes have yet had on the screen industries in Northern Ireland overall. The importance of tracking participants through the different pathways into the different elements of the industries has already been outlined in this report.

Initial benefits that ScreenWorks has brought for Northern Ireland Screen and the local industries would include:

- **Managed Programme** – ScreenWorks as a single coherent integrated regional programme is considered to be an excellent solution to managing work experience opportunities for the screen industries, and much better than the provision that had been available in the past;

- **Strengthening Pathways** – ScreenWorks has contributed effectively to the strategic objective of strengthening the pathways into the screen industries, prioritising the need for young people, schools, youth groups, teachers and parents from all social backgrounds to better understand the career opportunities in the screen industries and the pathways to those careers;

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- **Responsive to Emerging Need** – ScreenWorks has been able to adapt to meet emerging needs, both in terms of new programmes offered but also in terms of the online delivery approaches to maintain the level of engagement;

- **Awareness of a Career in the Screen Industries** – ScreenWorks has contributed effectively to raising the overall awareness of screen as a viable career option, the range of roles that are available and how to access them, something that was limited prior to these programmes being available;

- **Skills and Talent Development and Identification** – Northern Ireland Screen seeks to both deepen and strengthen the skills and talent available to the screen industries, and ScreenWorks can play an important role in achieving this by linking the activities in schools with the needs of the sector;

- **Access and Links to the Industry** – ScreenWorks has demystified the screen industry for those wishing to access it, whilst providing a link to what goes on in the industry by using professionals with a clear understanding of the current and anticipated future needs of the sector in the delivery of programmes;

- **Developing the Skills of the Industry** – professionals that have been engaged with ScreenWorks have been able to develop new skills as a result of the programme development, facilitation of sessions and the working with young people, something they may not otherwise have had the opportunity to do;

- **Industry Professionals support Education** – ScreenWorks has provided an opportunity for industry professionals to directly support the education of future entrants to the screen industries, allowing professionals to shape what is imparted as well as creating advocates for supporting the wider education initiatives funded by Northern Ireland Screen;

- **Addressing Skills Needs of the Sector** – improving the employability skills of young people, including developing 'softer skills', essential skills and working on their CV will be an important element of the support in the future as the industry has identified that all of these areas are required;

- **Future Support** – guiding young people into the most appropriate next steps, whether this be further and higher education courses, apprenticeship schemes likes CINE or other industry training programmes, by ensuring they are better informed at a younger age, and reduce the drain of talent that has left Northern Ireland in the past in search of skills, opportunities and experience;

- **Skillsets of those progressing** – the skills being developed by young people both at school and through their own practice is having a positive impact on the level at which they arrive at third level courses, with ScreenWorks identified as one of the reasons contributing to this happening; and

- **Development of Resources** – the delivery of ScreenWorks has enabled additional education resources to be developed that are beneficial not only to the participants but also for parents, teachers and the industry in general.

CONCLUSIONS

This evaluation report has clearly established the continued success that Into Film has had in the delivery of the ScreenWorks programmes. With programmes delivered over the last 4 years, ScreenWorks has now become an important part of the wider educational offering funded by Northern Ireland Screen and a first point of entry for many of those that are interested in a career in screen.

Throughout the last two years of delivery, the COVID-19 pandemic, resulting restrictions and uncertainty this caused, created many challenges for the Into Film staff team. In spite of this, both Northern Ireland Screen and Into Film are very satisfied with the way in which the Programme has been managed and delivered overall in providing an introduction to craft and technical roles in the screen industries.

The pandemic necessitated a blended approach to delivery being adopted, with online virtual engagement as opposed to the more traditional face-to-face approach. The ability of Into Film to pivot and ensure that delivery could continue has been well-received by all of the stakeholders engaged with in the evaluation. Whilst face-to-face delivery will remain the preferred medium in the future, there is important learning gained from the online approached that can be applied, and some form of online delivery should be retained.

The delivery of ScreenWorks continues to represent an excellent approach to managing work experience opportunities for the screen industries, providing an important link between the needs of the sector with academic activities taking place in schools. Raising awareness of the viability of a career in the Northern Ireland screen industries continues to grow and ScreenWorks plays an important role in supporting Northern Ireland Screen in achieving this.

Moving forward, Into Film will need to consider the way in which it engages the hardest to reach young people, those from extended or special needs schools and from areas experiencing deprivation. This will be important to ensure that there is equality of opportunity for all of those that may want to access ScreenWorks. Further consideration will also be required to achieving a better regional coverage, both in terms of the young people engaged but also where programmes are delivered, to ensure that those who do not live near to the major towns and cities have the opportunity to engage.

The outcomes achieved by young people at the culmination of the engagement continue to be impressive, with 81% of participants stated that they had a good or great understanding of working in the creative industries, and 87% indicating their intention to pursue a career in these sectors. It will be important for Northern Ireland Screen and its education delivery partners to track these young people to establish how many enter employment in the screen sectors, the ultimate outcome for these initiatives overall.

RECOMMENDATIONS

As a result of the evaluation process undertaken, the following represent recommendations made for the future delivery of the ScreenWorks programmes by Into Film:

Project Planning

- Into Film should develop a Project Plan for ScreenWorks, including key information on management and delivery, and would include the following:
  - o Clearly identified Aims, Objectives (performance indicators), Outputs (targets) and Outcomes, ensuring that these variables are SMART (Specific, Measurable, Achievable, Realistic and Time-Bound) where possible;
  - o Information gathered on participants should include gender, school year, ethnicity, disability and postcode/county;
  - o Information gathered on Schools should include postcode/county and those that are on the extended schools listing;
  - o The existing Outcomes measured should be incorporated into this Plan and reported against with the other variables;
  - o A Schedule of programmes to take place in the following year, including brief details of what each programme will cover and the learning outcomes for the participants;
  - o A Gantt Chart clearly setting out a timeline for delivery of ScreenWorks programmes;
  - o A Budget clearly setting out how the funding will be spent;
- Targets should be set for all elements of delivery against which performance can be measured, including the number of young people:
  - o To be recruited for each programme, reflecting the nature of the delivery and the location, as opposed to the same target number for all programmes;
  - o That progress on to the different other forms of support, including a screen academy, FE/HE or screen industry employment;
- Planning should commence before the end of the previous academic year and once funding agreements have been received;
- A schedule of ScreenWorks programmes should be confirmed at the beginning of the academic year and shared with schools where possible to assist with planning;
- Any new metrics should be agreed with Northern Ireland Screen and be consistent with the outcomes for the new 4-year Strategy; and
- The use of an Outcomes Based Accountability Report Card as a way to present the information should be considered, to be consistent with the Programme for Government.

Marketing and Outreach

- Into Film should develop an integrated Marketing and Outreach Plan as a part of the overall Project Plan, setting out the ways in which marketing will take place and setting targets against which activities can be measured;
- This Plan should set out which schools or educational establishments Into Film will be targeting to promote ScreenWorks each year, when this marketing and outreach will happen and using which methods of engagement;
- All marketing activity should consider who the specific target audience will be, with different approaches to be adopted when targeting teachers, parents or young people;
- A key element of the marketing and outreach should be to proactively increase the number of young people coming from both extended and SEN Schools, and to increase the numbers coming from outside of Belfast and County Down;
- Approaching clusters of schools through established learning partnerships to recruit for a programme in that locality should be considered;
- Engagement with alternative education routes should be considered, including working with youth and community organisations providing education support to young people;
- Where possible, engagement with schools should have some form of industry involvement as teachers would welcome the opportunity to learn more also;
- There is scope to increase the number of cross-referrals between the different education initiatives working in screen in NI, and to monitor the numbers from each;
- A promotional video for ScreenWorks should be considered, for use to encourage young people but also to influence parents and teachers not yet engaged with Into Film;
- A Promotional Brochure for ScreenWorks should be developed to include:
  - brief details on the content of the programme;
  - a short profile of the job area to be covered, including a typical day in the role;
  - the learning outcomes that would be achieved by the young person on completion; and
  - case studies either for a young person that has completed ScreenWorks and gone on to work in this area, or a biography of the industry professional delivering this programme.

ScreenWorks Programme Delivery

- Programmes should revert to 5-day delivery where possible, reflecting the better outcomes that can be achieved from the longer programmes;
- A greater focus should be given to delivery at venues outside of Belfast, with at least one programme per year delivered in each of the 6 Counties in NI;
- An element of online delivery should be included in the future as a part of a blended model, to meet the needs of young people not able to physically attend the venue;
- The use of Q&A Sessions should be considered in the future:
  - to act as taster sessions before young people attend ScreenWorks;
  - when targeting new schools or areas that are further away from Belfast;
  - as a way of broadening the knowledge of interested young people in the screen industries in general and not only the programme they attend;
  - as a way of engaging more young people in ScreenWorks; and
  - as a way of engaging and informing teachers about ScreenWorks or screen industry roles;
- ScreenWorks Online content could be adapted for teachers to use as a part of lessons;
- A pack should be prepared for young people to take away at the end of each programme, to include a summary of what was covered, a Job Description for the screen industry area covered, and details on progression pathways they could progress on to;
- A short video should be prepared (in conjunction with Northern Ireland Screen) to be shown at the end of each programme on the options that young people have following the completion of ScreenWorks, including input from professionals and graduates;
- Consideration should be given to offering the mentoring support again in the future, to both support exceptional talent but also those experiencing barriers to engagement;
- Consideration should be given to offering programmes for MIA and non-MIA young people, given the different entry points they will be coming to ScreenWorks from;
- Where possible, each ScreenWorks programme should offer the opportunity to attend a relevant location for that screen industry area, whether a film set, film location or the office/studio for the company delivering the training;
- Potential areas for future programme delivery would include:
  - the administrative functions of the screen industries;
  - production management;
  - virtual production (reflecting the Studio Ulster development);
  - programming for games development; and
  - how to be a freelancer in the industry to include the business skills that would be required to do so.

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APPENDIX 1

Work Experience Programmes delivered 2020-22

ScreenWorks Online Programme 2020/21	Delivered By	Exercise
Documentary Filmmaking	Brian Henry Martin	Pitch a short documentary idea
Motion Graphics and VFX	Doublejump Studios	Follow the accompanying tutorial video and animate a ball using Motion Graphics software
Art for Games	Outsider Games	Create the concept for your own character, based on a brief
Animation for Documentary	Enter Yes	Follow the accompanying tutorial and create your own short documentary animation
Producing	Brendan Mullin	Write a logline and create your own story pitch
Extras Coordination	Bethany Sloan	Analyse a script sample and organise the budgeting and coordination of recruiting extras to populate it
Editing	Brian Philip Davis	Genre swapping editing exercise
Costume Design	Lisa Lavery	Design a wearable cape
Locations Management	Adam Wilkinson	Plan a period drama in your home
Set Design	Shane Bunting	Draw a floor plan for an existing tv show set and create a mood board
Music Composition	Mark Gordon	Compose a piece of music for an archive clip
Assistant Directing	Darren Fee	Script breakdown
Prosthetic Make-up	Clare Ramsey	Create a scar, wound or bruise
Story Development	Amanda Verlaque	Create an inciting incident
Recruitment & CV Writing	Helen Thompson	None
Set Etiquette	Darren Fee	None
Your Career: Learning What's Next	Lucy McKenna from Full Aeon	None
Film Journalism	Helen O'Hara	Write a film review
Colouring & Grading	Scott Ferguson	Grade a piece of film using DaVinci Resolve
Sound Design	Chloe Dalzell	Create a sound effects library
Development and Pitching	Stellify Media	Create a series for Netflix and

for Television		prepare a pitch
Researcher	Jamie McBrian	Prepare a one-pager
Animation	Joel Simon	Animate a Character
Trainee Assistant Director / Runner	Anna Callan	None
Character Animation	Felix Koehler	Create a bouncing ball and apply this skill to a character animation

Week	ScreenWorks Industry Q&A Series	Delivered By
1	Producing and Story Development	Amanda Verlaque
2	Colouring and Grading	Scott Ferguson (Yellow Moon)
3	Special Effects Make-Up	Connie McGrath
	Arts for Games and Storyboarding	Stephen Downey
4	Editing	Brian Philip Davis
	Directing	Cathy Brady*
5	Music Composition	Mark Gordon (Score Draw Music)
	Wigs & Hair	Patricia Strong
6	Producing	Brendan Mullin
	VFX for Film	Kris Kelly (Enter Yes)
7	Costume Design	Lisa Lavery
	Sound Design	Chloe Dalzell (Yellow Moon)
8	Set Design	Shane Bunting
	Animation	Joel Simon
9	Prosthetics	Clare Ramsey
	Online Q&A Series 2021/22	**Delivered By**
	Location Management	Adam Wilkinson
	TV Production	Stellify Media
	Music Composition	Score Draw Music

Priority Sector	Course Title	Duration (days)	Courses Delivered	Participants	
				Registered	Completed
	Online Q&A Sessions				
Film & Television	Location Management	1	Q&A	60	60
	TV Production	1	Q&A	52	52
	Music Composition	1	Q&A	119	119
	Face-to-Face Delivery				
	Story Development	3	2	20	18
	Editing	3	1	10	9
	Music Composition	3	2	10	10
	Costume Design	3	1	10	10
	Hair & Make-Up	3	1	9	9
	Location Management	3	1	10	10
	Prosthetics	3	2	17	17
	Sound Design	3	1	10	10
	Producing	3	1	10	10
	Film Journalism	3	1	10	10
	Storyboarding	3	1	10	8
	Camera Operating	3	1	10	10
	Curated ScreenWorks Online Programme	3	1	10	10
Animation	Animation for Film	3	1	9	9
	2D Animation	3	1	8	8
Gaming	Art for Games	3	1	10	10
	Games Design	3	1	10	9
VFX	VFX	3	1	7	7
TOTAL	**Courses Delivered**		**24**	**421**	**415**

APPENDIX 2

ScreenWorks Work Experience Programmes

Sector: Animation

Programme Name	Animation	Targeted At	16-19 year olds
Duration	3 days	Delivered By	Dog Ears Animation
Programme Contents	Delivered in the Holywell Trust Building, the programme provided an opportunity for participants to look at their career path, provided exercises to practice their craft and an opportunity to showcase and pitch their work.		

Programme Name	2D Animation	Targeted At	16-19 year olds
Duration	5 days	Delivered By	Paper Owl
Programme Contents	Delivered in the Nerve Centre, the programme looked at the principles of animation, the animation industry in NI and animating and rigging their own scenes in groups using Adobe Creative Suite software, including Photoshop and After Effects.		

Programme Name	Animation	Targeted At	14-16 year olds
Duration	3 days	Delivered By	Joel Simon
Programme Contents	Delivered in the Nerve Centre, the programme focused on the basics of animation given it was targeted at a younger age group.		

Programme Name	Documentary Animation	Targeted At	16-19 year olds
Duration	5 days	Delivered By	Enter Yes
Programme Contents	Delivered in the Nerve Centre, the programme looked at what was involved with animation for documentary before creating an animation from a live brief from Queen's University, using Adobe software including After Effects and Photoshop.		

Sector: Film and Television

Programme Name	Audio & Lighting	Targeted At	16-19 year olds
Duration	3 days	Delivered By	Production Services Ireland (PSI)
Programme Contents	Delivered at PSIs facility, participants worked on a series of practical exercises exploring audio and lighting for screen and stage, considering the crossover between screen and live performances.		

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Programme Name	Catering	Targeted At	16-19 year olds
Duration	3 days	Delivered By	Film & Media Catering
Programme Contents	Delivered at the Crescent Arts Centre and the area around Havelock House in Belfast, participants were able to prepare and serve food using a food truck used in the industry.		

Programme Name	Character Props	Targeted At	16-19 year olds
Duration	5 days	Delivered By	Temple Props
Programme Contents	Delivered in Temple Props warehouse, the programme focused on the production of detailed character bust props by the participants, with copies taken by Into Film.		

Programme Name	Costume Design	Targeted At	16-19 year olds
Duration	5 days	Delivered By	Lisa Lavery
Programme Contents	Delivered at the Crescent Arts Centre, participants each researched, designed and created a mask. As well as hearing about Lisa's career path, a past participant on ScreenWorks (Orla Girvan) assisted with the delivery.		

Programme Name	Development & Pitching	Targeted At	16-19 year olds
Duration	3 days	Delivered By	Stellify Media & DoubleBand Films
Programme Contents	Split into 3 distinct days with a different facilitator for each, this programme looked at creating content for Entertainment, Documentary and Drama with a separate brief for each day, as well as considering etiquette when on set.		

Programme Name	Editing	Targeted At	16-19 year olds
Duration	5 days	Delivered By	Brian Philip Davis
Programme Contents	Delivered at the Nerve Centre, the programme looked at the role of the editor, the importance of the discipline of the editor as opposed to familiarity with software, before editing a scene from Bad Day For The Cut using Avid software.		

Programme Name	Filming for Music	Targeted At	16-19 year olds

Duration	3 days	Delivered By	Glasgowbury
Programme Contents	This programme had been scheduled for March 2020, but due to the COVID-19 pandemic it was postponed.		

Programme Name	Hair & Make-Up	Targeted At	14-16 year olds 16-19 year olds
Duration	3 and 5 days	Delivered By	Patricia Strong Academy
Programme Contents	Delivered at Belfast Met Titanic Campus, these 2 programmes (1 a shorter version for a younger age group) allowed participants to carry out practical work on media hair, wigs and make-up. Delivery was assisted by experienced make-up artist, Sophie Knox and Assistant Director Darren Fee on the role of the make-up artist in the context of a full working set.		

Programme Name	Journalism	Targeted At	16-19 year olds
Duration	3 days	Delivered By	Helen O'Hara
Programme Contents	Delivered in Portstewart but drawing participants from Belfast, Derry, Lisburn and Newry, the programme was delivered by Helen O'Hara from Empire Magazine. Since completion of the programme, participants have had the opportunity to attend press screenings, representing Into Film and writing reviews.		

Programme Name	Locations	Targeted At	16-19 year olds
Duration	3 days	Delivered By	Adam Wilkinson
Programme Contents	Delivered from the Crescent Arts Centre, this programme also provided the opportunity for a bus trip visit to the set of a production 'Stranger with a Camera' being filmed on the Ards Peninsula.		

Programme Name	Make-Up	Targeted At	16-19 year olds
Duration	3 days	Delivered By	Connie McGrath Patricia Strong Academy
Programme Contents	Delivered at the Strule Arts Centre, this programme covered similar content to the other programmes delivered by these facilitators.		

Programme Name	Producing	Targeted At	16-19 year olds
Duration	3 days	Delivered By	Brendan Mullin
Programme Contents	A programme that was popular with participants, the content looked at the various types of producers, the hierarchy on set and practical exercises on scheduling and preparing pitches.		

Programme Name	Production Accountancy	Targeted At	16-19 year olds
Duration	3 days	Delivered By	Seamus Devine, Liam O'Connor and Cathy Mooney
Programme Contents	Delivered at the Nerve Centre, the programme considered the role of a production accountant, how a production office and accounts department work together and practical exercises for the group.		

Programme Name	Props & Set Design	Targeted At	16-19 year olds
Duration	3 days	Delivered By	Stag's Head Props
Programme Contents	Delivered at Stag's Head Props warehouse, the programme included a tour of the warehouse, an introduction into the work of the Art Department, visits to Temple Props, BBC NI and Titanic Studios, before a series of practical exercises on prop buying to demonstrate what the work involves.		

Programme Name	SFX Make-Up	Targeted At	14-16 year olds
Duration	3 days	Delivered By	Connie McGrath
Programme Contents	Delivered at the Sean Holywood Arts Centre, the programme looked at effects make-up as well as providing career guidance to the younger age group.		

Programme Name	Story Development	Targeted At	16-19 year olds
Duration	4 and 5 days	Delivered By	Amanda Verlaque
Programme Contents	3 programmes delivered across 4 or 5 days, participants were able to explore the role of story development through the preparation of their own story, character bible and carried out a world building exercise, receiving regular feedback from the facilitator, with an insight into the role of the producer and on the hierarchy of productions.		

Programme Name	Stunt Coordination	Targeted At	16-19 year olds
Duration	3 days	Delivered By	Lemuel Black
Programme Contents	This programme had been scheduled for March 2020, but due to the COVID-19 pandemic it was postponed.		

Programme Name	Camera Department	Targeted At	14-16 year olds
Duration	5 days	Delivered By	Acorn Film & TV Hire
Programme Contents	Delivered at Acorn's production facility, this programme focused on the role of the camera operator, and incorporated the work done by the DIT, the video playback operator and the overall maintenance and operation of a camera kit.		

Sector: Gaming

Programme Name	Art for Games	Targeted At	14-16 year olds 16-19 year olds
Duration	3 and 5 days	Delivered By	Outsider Games
Programme Contents	Delivered at the Nerve Centre, these 2 programmes allowed participants to create animated assets that could be incorporated as background art for a computer game using Adobe Creative Suite, Maya and Clip Studio software. The programme benefited from 2 guest artists and a storyboard artist.		

Programme Name	Games Design	Targeted At	16-19 year olds
Duration	5 days	Delivered By	Rewind Play Games
Programme Contents	Delivered at the Nerve Centre, the programme introduced the participants to software including Unity and Maya, and guided them in making their own playable game.		

Programme Name	Interactive Art & Animation for Games	Targeted At	16-19 year olds
Duration	3 days	Delivered By	Blackstaff Games
Programme Contents	This programme had been scheduled for March 2020, but due to the COVID-19 pandemic it was postponed.		

Sector: VFX

Programme Name	VFX	Targeted At	16-19 year olds
Duration	3 days	Delivered By	DoubleJump Studios
Programme Contents	These 2 programmes focused on using Adobe After Effects to create a promotional video, including rendering mountains into scenes that didn't have these previously.		

Programme Name	VFX for Film	Targeted At	16-19 year olds
Duration	3 days	Delivered By	Enter Yes
Programme Contents	Delivered at the Nerve Centre, this programme used high-end Nuke VFX software in a series of practical exercises.		

APPENDIX 3

Participating Schools/Educational Establishments 2020-22

(Extended Schools in Bold)

SCHOOL	TOWN	COUNTY	POSTCODE
Abbey Christian Brothers Grammar School	NEWRY	Co Down	BT34 1QN
Abbey Community College	NEWTOWNABBEY	Co Antrim	BT37 0EA
All Saints College	BELFAST	Co Antrim	BT11 8BW
Antrim Grammar School	ANTRIM	Co Antrim	BT41 1AF
Aquinas Diocesan Grammar School	BELFAST	Co Antrim	BT6 0BY
Ashfield Boys High School	BELFAST	Co Antrim	BT4 2LY
Ashfield Girls High School	BELFAST	Co Antrim	BT4 2LY
Assumption Grammar School	BALLYNAHINCH	Co Down	BT24 8EA
Ballyclare High School	BALLYCLARE	Co Antrim	BT39 9HJ
Ballymena Academy	BALLYMENA	Co Antrim	BT42 1AJ
Banbridge Academy	BANBRIDGE	Co Down	BT32 4AQ
Bangor Academy & Sixth Form College	BANGOR	Co Down	BT20 4TB
Bangor Grammar School	BANGOR	Co Down	BT19 7QU
Belfast Boys Model School	BELFAST	Co Antrim	BT14 6RB
Belfast High School	NEWTOWNABBEY	Co Antrim	BT37 0PX
Belfast Metropolitan College - E3 Campus - B38	BELFAST	Co Antrim	BT12 7DU
Belfast Metropolitan College - Millfield Campus	BELFAST	Co Antrim	BT1 1HS
Belfast Royal Academy	BELFAST	Co Antrim	BT14 6JL
Blackwater Integrated College	DOWNPATRICK	Co Down	BT30 6SG
Breda Academy	BELFAST	Co Antrim	BT8 6PY
Campbell College	BELFAST	Co Antrim	BT4 2ND
Carrickfergus Grammar School	CARRICKFERGUS	Co Antrim	BT38 7RA
Colaiste Feirste Teach Ard Na bhFea	Beal Feirste	Co Antrim	BT12 7PY
Dalriada School	BALLYMONEY	Co Antrim	BT53 6BL
De La Salle College	BELFAST	Co Antrim	BT11 8LT
Dominican College Fortwilliam	BELFAST	Co Antrim	BT15 4AQ
Dominican College Portstewart	PORTSTEWART	Co Derry	BT55 7PF
Down High School	DOWNPATRICK	Co Down	BT30 6EU
Enniskillen Royal Grammar School	ENNISKILLEN	Co Fermanagh	BT74 5HD
Fort Hill Integrated College	LISBURN	Co Antrim	BT27 4TL
Foyle College	LONDONDERRY	Co Derry	BT47 6LR
Friends School	LISBURN	Co Antrim	BT28 3BH
Glenlola Collegiate School	BANGOR	Co Down	BT20 4TH

Hazelwood Integrated College	NEWTOWNABBEY	Co Antrim	BT36 7ES
Holy Cross College	STRABANE	Co Tyrone	BT82 9EF
Holy Trinity College Cookstown	COOKSTOWN	Co Tyrone	BT80
Holywood Steiner School	HOLYWOOD	Co Down	BT18 0PR
Hunterhouse College	BELFAST	Co Antrim	BT10 OLE
Lagan College	BELFAST	Co Antrim	BT8 6SA
Larne Grammar School	LARNE	Co Antrim	BT40 1PQ
Limavady High School	LIMAVADY	Co Derry	BT49 9AN
Lismore Comprehensive College	CRAIGAVON	Co Armagh	BT65 5DU
Loreto College Coleraine	COLERAINE	Co Derry	BT51 3JZ
Loreto Grammar School	OMAGH	Co Tyrone	BT78 1DL
Lurgan College	CRAIGAVON	Co Armagh	BT66 6JW
Malone Integrated College	BELFAST	Co Antrim	BT10 0JB
Methodist College Belfast	BELFAST	Co Antrim	BT9 6BY
North West Regional College - Strand Road Campus	DERRY	Co Derry	BT48 7AL
Northern Regional College	BALLYMENA	Co Antrim	BT43 7BN
Oakgrove Integrated College	LONDONDERRY	Co Derry	BT47 6TG
Our Lady & St. Patrick's College Knock	BELFAST	Co Antrim	BT5 7DL
Our Lady's Grammar School	NEWRY	Co Down	BT35 6DY
Portadown College	CRAIGAVON	Co Armagh	BT63 5BU
Queen's University Belfast	BELFAST	Co Antrim	BT7 1NN
Rainey Endowed School	MAGHERAFELT	Co Derry	BT45 5DB
Rathmore Grammar School	BELFAST	Co Antrim	BT10 0LF
Regent House Grammar School	NEWTOWNARDS	Co Down	BT23 4QA
Royal Belfast Academical Institution	BELFAST	Co Antrim	BT1 6OL
Sacred Heart College Omagh	OMAGH	Co Tyrone	BT78 1LG
Sacred Heart Grammar School	NEWRY	Co Down	BT34 1PR
Shimna Integrated College	NEWCASTLE	Co Down	BT33 0HD
Slemish College	BALLYMENA	Co Antrim	BT423HA
South Eastern Regional College - Bangor Campus	BANGOR	Co Down	BT20 4TD
South West College	ENNISKILLEN	Co Fermanagh	BT74 6HQ
Southern Regional College	BANBRIDGE	Co Down	BT32 4AY
Southern Regional College - West Campus	NEWRY	Co Down	BT35 8DN
St Colm's High School	BELFAST	Co Antrim	BT17 0BT

St. Columbanus College	BANGOR	Co Down	BT20 5PU
St. Columb's College	DERRY	Co Derry	BT48 8NH
St. Dominic's Grammar School For Girls	BELFAST	Co Antrim	BT12 6AE
St. Genevieve's High School	BELFAST	Co Antrim	BT11 9JP
St. Joseph's College	BELFAST	Co Antrim	BT6 0BY
St. Killians College	BALLYMENA	Co Antrim	BT44 0JS
St. Louis Grammar School	BALLYMENA	Co Antrim	BT43 5DW
St. Louis Grammar School	KILKEEL	Co Down	BT34 4EU
St. Louise's Comprehensive College	BELFAST	Co Antrim	BT12 6EN
St. Malachy's College Belfast	BELFAST	Co Antrim	BT15 2AE
St. Marys Christian Brothers Grammar School	BELFAST	Co Antrim	BT11 8NR
St. Marys College	DERRY	Co Derry	BT48 0AN
St. Mary's Grammar School Magherafelt	MAGHERAFELT	Co Derry	BT45 6BE
St. Patrick's Academy	LISBURN	Co Antrim	BT28 1TD
St. Patrick's Academy	DUNGANNON	Co Tyrone	BT71 6DS
St. Patricks High School	ARMAGH	Co Armagh	BT60 3TH
St. Paul's High School	NEWRY	Co Down	BT35 7EE
St. Pius X College	MAGHERAFELT	Co Derry	BT45 6HQ
St. Ronan's College	CRAIGAVON	Co Armagh	BT66 6DL
Strabane Academy	STRABANE	Co Tyrone	BT82 8NW
Strathearn School	BELFAST	Co Antrim	BT4 2AU
Sullivan Upper School	HOLYWOOD	Co Down	BT18 9EP
The Academy Hair and Beauty Training School	BELFAST	Co Antrim	BT1 1QD
The High School Ballynahinch	BALLYNAHINCH	Co Down	BT24 8EH
The Princes Trust	BELFAST	Co Antrim	BT12 5GH
Thornhill College	DERRY	Co Derry	BT48 8JF
Ulster University	COLERAINE	Co Derry	BT52 1SA
Victoria College	BELFAST	Co Antrim	BT9 6JA
Wellington College	BELFAST	Co Antrim	BT7 3HE