EVALUATION REPORT

2022/23 and 2023/24 DELIVERY

TABLE OF CONTENTS   **PAGE NO.**

INTRODUCTION

ScreenWorks is a work placement programme delivered by Into Film in Northern Ireland. Funded by Department of Communities through Northern Ireland Screen, ScreenWorks offers young people aged 14-19 the opportunity to learn more about job roles in the craft and technical disciplines of the screen industries in Northern Ireland through 3- to 5-day experiences delivered by professionals working in that industry sector.

Into Film commissioned Brian Stratford & Associates to carry out an independent external evaluation of the last two years of ScreenWorks delivery. This work builds on three previous evaluation reports produced, showing the progression that has been made since the programmes commenced delivery in 2019. Whilst the focus will be on delivery during the 2022-23 and 2023-24 academic years, analysis of information since the inception of the programme in 2018 will be presented where this is available.

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 for future delivery of similar work. 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.

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 Northern Ireland Screen and periodic reporting against this;

- A Desk Review of data generated in delivery, including demographic information on participants and collated information from the baseline and end of programme questionnaires completed by the young people on ScreenWorks and Trailblaze;

- Direct consultation with key stakeholders, including Into Film staff, Northern Ireland Screen, industry professionals, teachers and young people participating in both ScreenWorks and Trailblaze mentoring; and

- Questionnaire surveys carried out with past participants of ScreenWorks, teachers referring into the programmes, and industry professionals involved with delivery.

Having provided some context to ScreenWorks and what it has sought to achieve, this report will provide an overview of the quantitative outputs achieved, including a consideration of progress made against the agreed performance indicators. This will be followed by a summary of the qualitative findings from the evaluation process structured around the key themes emerging, before consideration is given to the initial outcomes that have been achieved in line with the new monitoring approach agreed with Northern Ireland Screen. Finally, recommendations will be made for the future development and delivery of this or other similar schemes of work.

BACKGROUND

This Section will set out the context in which ScreenWorks has been delivered, including details on the programme and what it has sought to achieve, as well as using secondary research sources to show the ongoing need for a structured work experience programme.

Northern Ireland Screen

As the national screen agency for Northern Ireland, Northern Ireland 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 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 future growth. A focus on skills development, and in particular digital skills, is a key element of the education initiatives supported.

This Strategy builds on the success of initiatives from earlier 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.

Into Film

Into Film is the UK's leading charity for film in education and the community, providing screen industry careers information and advice, supporting young filmmakers, and bringing the power of moving image storytelling into classroom teaching. Into Film has a vision of 'Film enriches the life of every child and young person' and a mission 'To inspire and support young people to learn, and to realise their creative, cultural and career aspirations, through film and the moving image'.

Into Film acts as a bridge between the film industry and education sector, delivering large-scale audience development programmes that inform and inspire young people about careers in the industry. The Into Film programme supports the development of key academic, personal and life skills for ALL pupils, including Special Educational Needs (SEND), English as an Additional Language (EAL) and Pupil Premium (PP). Since launching in 2013, Into Film has delivered significant impact in many areas including children and

young peoples' personal and social development, cultural access, teacher training and audience development.

The core Into Film programme is free for UK state schools, colleges and other youth settings, thanks to support from the BFI, awarding National Lottery funding, and through other key funders including Cinema First and Northern Ireland Screen. With the support of Northern Ireland Screen, Into Film has augmented and enhanced its programme delivery in NI, including a range of unique projects and services exclusively available to schools and community groups. This has included:

- Careers Activity Sessions, ensuring young people have access to expert careers information, guidance and advice providing equitable and more visible routes into the screen industries;
- Film Making Sessions, offering practical filmmaking activities and resources for young people and teachers;
- Development of Resources, including Story Builder KS2, KS3 and Games;
- Games Programme, including resources, workshops and CPDL/TPL targeting primary and post-primary school pupils and educators;
- Film and Games Reviews completed by young people and submitted into competitions;
- Into Film+ Streaming Service supported in 30 schools in disadvantaged areas of Northern Ireland; and
- An Annual Festival enabling more than 400,000 young people to visit the cinema for free, as well as providing opportunities for audiences at off-site cinema screenings.

In Northern Ireland, Into Film is funded through Northern Ireland 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.

ScreenWorks work experience programmes

ScreenWorks has sought 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 through a range of unique, immersive experiences. Participants have an opportunity to increase their 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.

Past engagement with schools and young people has shown Into Film that there is a lack of awareness around craft and technical roles within the screen industries, which is exacerbating a skills shortage within these careers. By highlighting these roles before making career choices, young people will be better informed to make the educational choices required and more likely to pursue job roles in these sectors.

Work experience opportunities in the creative industries can be highly sought after but are 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.

ScreenWorks has sought to replace existing school work experience provision by offering coherent 'taster' sessions for those considering a career in the screen sectors, creating an interest in and awareness of job roles delivered by those employed in the industry.

Programmes are typically of 3 to 5 days in duration, with the experiences designed to as closely as possible reflect the reality of the screen role being explored.

Into Film received £174,000 of funding in both 2022-23 and 2023-24 from Northern Ireland Screen for the delivery of ScreenWorks.

Performance Indicators

As a part of the funding agreement with NI Screen, the performance indicators (key deliverables) agreed with Into Film are as follows:

- To put on at least 30 ScreenWorks events each year targeting 450 participants. Each event will be between 3-5 days long;
- Each event is to be run with a minimum of 15 participants;
- A minimum of 30 work experiences will be targeted at participants aged 14-19;
- A minimum of 1 experience is to be run in each of the industry sectors (i.e. Film/TV/ Animation/VFX/Gaming) and must be delivered by an industry professional from the relevant sector;
- Participants from a broad range of socio-economic and educational backgrounds should be encouraged to take part. A minimum of 60% of participants should come from the extended schools programme;
- Participants from across all geographic areas of Northern Ireland should be encouraged to take part; and
- Full report on all ScreenWorks activities, to include feedback from participants, delivery partners and all industry professionals involved in the project, to be submitted to Northern Ireland Screen before the 31st March 2024.

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

Trailblaze Mentoring Programme

Funded by ScreenSkills through its HETV fund, Trailblaze is a mentorship programme developed by Into Film that has sought to provide a next step for young people that have participated in ScreenWorks. Through an application process, young people that had completed a work experience programme were offered the opportunity of a 1-2-1 mentorship with an industry professional working in High End Television.

Taking place over an academic year, each mentee would receive one mentoring session per month over 10 months via Zoom, with a chaperon from Into Film also on the call to oversee the session and address any safeguarding issues. In addition, Into Film would organise meetups for the group of mentees to allow them to network and connect, to receive support as well as to participate in an activity, screening or event.

On completion of the support, young people would have developed a plan to guide them as they progress into the screen industries, with an Alumni Brochure with CVs for participants produced by Into Film for circulation to productions to facilitate placements.

ScreenSkills supported two cohorts of Trailblaze, with £59,067 of funding received.

The Ongoing Need for ScreenWorks

Desk research into the provision of work experience programmes to school pupils in Northern Ireland has not been carried out. There would be value in this work being commissioned in the future to show the range of approaches taken and the relative success of these in achieving pull-through into the relevant industries. The experience of Into Film staff when delivering the programmes is therefore invaluable in shaping the delivery and demonstrating the need for a different approach to that taken by schools to work experience provision in the past.

BFI commissioned two pieces of work in 2022 that add some important context to this area, in addition to Northern Ireland specific research carried out by Pivotal in 2021.

What's stopping young people from pursuing careers in the screen industries?

Looking at Screen Industries-related careers information, advice and guidance for young people, the report highlights the current need for more young people to choose the Screen Industries as a career if the growth of the sectors is to be maintained. Employers are already dealing with recruitment issues, leading to understaffing on productions. Key findings included:

- Although young people are significant consumers of Screen Industries' outputs, that does not translate to an automatic understanding of the potential careers options. They struggle to make the connection between consumer brand and potential employer and are relatively unaware of any careers within the sectors, or even that entire sections of the Screen Industries exist.
- Both young people and careers teams want to know more about careers in the Screen Industries. Careers teams feel they are not being equipped or supported enough by the Screen Industries to be able to highlight careers opportunities to young people.
- The number of Creative Industries-related subjects chosen in schools and colleges is decreasing, indicating a potential reduction in the number of people entering the Screen Industries sector.
- Informing young people about the Screen Industries whilst at school is particularly important considering how many young people consider the decisions made during school years to be absolute; nearly half (47%) of students feel that the subjects they choose in their GCSEs will define their future career. Young people also don't know how to equip themselves with the skills needed, which would be a step towards making Screen Industries careers more achievable. 68% of young people said they would have no idea which subjects to choose for sixth form that could help them get careers in any of these industries.
- Young people feel more confident about careers in industries which also have better outreach programmes for careers education, information, advice and guidance (e.g. Healthcare, Science & Pharmaceuticals) and say they are more comfortable choosing subjects and careers associated.
- The Screen Industries need to invest more time, effort and money into being involved in the careers education of future talent, to actively inspire young people to want to pursue Screen Industries careers.
- Amongst the biggest issues faced by careers teams are that they don't get any CPD and their students have no connection with companies.

- The quality of careers guidance in schools is varied, with individual schools allocating time and funds, but careers guidance not always a high priority resulting in not enough budget or staff dedicated.
- The long-term strategy to mitigate a future skills shortage should focus on being involved in careers education in schools at an earlier age, creating a sustainable skills pipeline. Without being able to see the people who work in these industries, hear first-hand accounts of what it's like to do a job or have a tangible experience to pique interest, a career in the Screen Industries will remain an abstract concept to young people and they will continue to be disengaged. Visual representation is hugely important.
- Careers being 'futureproof' was very important to the parents interviewed and the majority didn't think of the Screen Industries as futureproof at all. Careers in the Creative Industries are widely seen as being very low on the scale of 'desirability' by parents. It's possible that parents don't realise how much influence they have on their children and their future career choices, because the influence is more subliminal. It's been shown that subtle parental influence can be hugely impactful.

Arts, Culture and Heritage: Audiences and Workforce report (May 2024)

This research was carried out by the Creative Industries Policy and Evidence Centre, using census and labour force data to provide an in-depth analysis of the state of the arts, culture and heritage workforce across England, Wales, and Northern Ireland. Whilst the remit of the research was broader than simply looking at the 'Film, TV, Video, Radio and Photography' sectors, amongst the main findings of the research for the UK include:

- The workforce in these sectors is relatively evenly split between those that are employed and those working freelance/self-employed;
- c60% grew up in a household where the main income earner was in a managerial or professional role, with fewer than 10% from working class backgrounds; and
- Around 90% are White; with 50-60% are Male in 2023, a reduction from c70% in 2019.

Whilst these statistics evidence an improvement in the last 5 years, they still lag behind the equivalent figures for the general workforce.

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

Linked to the research above, this report establishes that to keep pace with the anticipated continued growth in scripted productions in the UK, the need for a skilled crew base 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 include:

- 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. ScreenWorks was used as an example of a good practice approach to achieving this.
- 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.
- 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.

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.

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. Amongst the major themes from the research are:

- **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.
- **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 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.

Into Film has effectively sought to address or mitigate for many of the issues raised by this secondary research, and this will be set out in the remainder of this report. The next Section will consider the quantitative outputs delivered and the extent to which the performance indicators have been achieved.

PERFORMANCE INDICATORS AND OUTPUTS ACHIEVED

This Section will consider the Performance Indicators for ScreenWorks agreed as a part of the Funding Agreements with Northern Ireland Screen and ScreenSkills, and the extent to which these have been achieved over the past 2 years. Statistics for additional outputs achieved by ScreenWorks and Trailblaze will also be set out, including work experience programmes delivered, demographic data gathered for participants and schools engaged, both for the last 2 years and since ScreenWorks inception in 2018.

Several performance indicators have been amended to remove dates, so that these can be considered for both years that are within the remit of this reporting period. Further recommendations in relation to the performance indicators will be set out in Section 4 when considering project management and planning by Into Film.

Performance Indicators

To put on at least 30 ScreenWorks events each year targeting 450 participants. Each event will be between 3-5 days long

Over the past two years, ScreenWorks has delivered 57 work experience programmes, 26 in 2022-23 and 31 in 2023-24. Of these programmes, 53 were held over 3 days, the remaining 4 over 5 days. In addition, during 2022-23, Into Film delivered Careers Insight Days in 10 post-primary schools, bringing the total number of 'events' delivered to 67.

An important element of ScreenWorks is being able to react and adapt to the emerging needs of the screen industries in Northern Ireland through the development and delivery of new work experience programmes. Over the past 2 years, 15 of the programmes delivered have been new, 7 in 2022-23 and 8 in 2023-24. This represents 26% of all programmes delivered over the past 2 years being 'new'. Programmes delivered as a part of ScreenWorks can be grouped into Production, Technical and Design Areas, as follows:

Production Areas
- Producing
- Production Accountancy
- Development & Pitching
- The Writers' Room
- Location Management
- Journalism
- Narrative for Games
- Story Development

Technical Areas
- Camera department (DIT, data wrangler etc)
- Animation (2D & 3D)
- VFX & Motion Graphics
- Audio & Lighting
- Grip Department
- Virtual Production
- Editing

Design Areas
- Prop Making
- Game Design
- The Art Department
- Prosthetics
- Hair & Make Up
- Costume Design
- Concept Art for Games
- Storyboarding

Further details on the suite of ScreenWorks programmes can be found at: www.intofilm.org/screenworksprogrammes.

In terms of delivery locations used, whilst many of the programmes are delivered from Into Film's purpose-built training room in Belfast, the importance of taking ScreenWorks across Northern Ireland is also recognised to ensure it is accessible to all. In 2022-23, 9 different

locations were used (12% not in Belfast) whilst in 2023-24 11 locations were utilised (36% not in Belfast). Into Film continues to proactively identify potential new delivery locations.

Further details of the work experience programmes delivered each year can be found in Appendices 1 and 2.

Table 1 sets out the number of young people applying, starting and completing the work experience programmes.

Table 1: Young Person Engagement on ScreenWorks

	2022-23	**2023-24**	**TOTAL**
Applying	410	558	968
Starting	367	447	814
Completing	345	371	716

If 'targeting' is taken to mean achieving an application from young people (as opposed to attending programmes), then the target of 450 per year has been achieved overall. 84% of those that applied for ScreenWorks started a programme, with 88% of those completing their work experience. In addition, 517 young people participated in the career insight days in 2022-23, and 72 young people in ScreenWorks sessions delivered for Speakers for Schools in 2023/24, bringing the total number engaged with to 1557.

Each event is to be run with a minimum of 15 participants

A minimum of 30 work experiences will be targeted at participants aged 14-19

Dividing the number of starters (814) by the number of work experience programmes delivered (57) would provide an average of 14.3 participants attending, just under the target of 15. Given the nature of the delivery, not all programmes will be suited to having as many as 15 participants, particularly those that may require additional support from the industry professional delivering or the use of specialist equipment/software. Other programmes by their nature can comfortably accommodate 15 or more participants.

The funding agreement provided for monitoring against the age of the participants engaged with. To remain consistent with the monitoring approach implemented by Northern Ireland Screen across all education initiatives, it is suggested that in future monitoring is based on the school year the young person is in as opposed to their age. This is considered more relevant, given that young peoples' age will change at some point during the academic year, whilst it is more relevant to know whether the young person will have exams at the end of the current academic year based on their Year.

Details for the school year for participants in 2023-24 is set out in Table 2 below:

Table 2: School Year of Participants

School Year	**No.**	**%**	**School Year**	**No.**	**%**
Year 10	6	1%	Year 11	51	12%
Year 12	69	16%	Year 13	211	48%
Year 14	66	15%	HE/FE	35	8%

Table 2 shows that Year 13 is by far the most popular Year participants are drawn from, representing 48% of all those that engaged. For many young people, this will represent an academic year between their GCSE and A Level examinations, and this may have an impact on why this year is so popular. For Trailblaze, 14% of participants were Year 13, 57% Year 14 and 29% now at Further Education College.

Details of the Age of participants on ScreenWorks is set out in Table 3 below:

Table 3: Age of Participants

Age	No.	%	Age	No.	%
14	56	5%	17	345	34%
15	119	12%	18	182	18%
16	251	25%	Over 18	64	6%

Table 3 shows that 17 years-old is the most popular age for young people participating in ScreenWorks, with 16 and 18 also well-represented. This is consistent with the findings from Table 2, with young people largely drawn from Years 12-14.

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

A breakdown of the screen industry sectors programmes were delivered in is set out in Table 4 below:

Table 4: Screen Industry Sector representation

Screen Sector	No.	%	Screen Sector	No.	%
Film & TV	40	70%	Animation	5	9%
Gaming	5	9%	VfX	7	12%

Table 4 shows that Film & TV are by far the most popular sectors with 70% of the programme delivered, with even representation from the other 3 priority sectors. At least 2 programmes per sector were delivered each year. Whilst this provides an indication of the primary sector covered, the machinery and software used during ScreenWorks is increasingly being used in more than one of the priority screen sectors.

Across the 2 years of delivery as well as through Trailblaze, 111 industry professionals have been engaged, as facilitators, mentors or guest speakers. This is a non-unique number given that an individual could have participated in both years. 81% of these are from the Film & TV sector, reflecting the higher number of programmes from this sector. Credits for these industry professionals include Deadpool & Wolverine, Derry Girls, Gladiator 2, Star Wars: The Acolyte and Ashoka, Kneecap, How to Train Your Dragon, House of the Dragon, Lord of The Rings: The Rings of Power, No Time To Die, Blue Lights, and The Marvels.

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

Based on the most recent extended schools listing published by the Department for Education for the 2023-24 academic year, there are 65 post-primary schools that are included on the extended schools programme. Over the past 2 years, ScreenWorks has engaged with 23 (35%) of these schools, 14 in 2022-23 and 20 in 2023-24. Ardnashee School and College in Derry was also engaged to plan and deliver a work experience programme targeted at SEN young people featuring Dog Ears Animation.

When considering 'a broad range of socio-economic and educational backgrounds', there are other measures that could be applied, other than only the extended schools listing. For example, by mapping the list of post-primary schools against the Multiple Deprivation Measure (MDM) for Northern Ireland and identifying schools in the Top 20% most deprived areas, there are 40 post-primary schools located in these areas, of which 20 of these schools are not also on the extended schools listing. ScreenWorks and Trailblaze has engaged 21 (52%) of these 40 schools in MDM areas in the past 2 years.

When combining the extended and MDM area schools, the number of post-primary schools on one or other of these listings engaged in the last two academic years in 39 (46%), a significant increase from the 23 extended schools only and much closer to the target of 60%. This performance indicator should be re-worded for future delivery to better reflect the full range of ways that young people may experience marginalisation.

Further consideration to difficulties experienced when trying to engage extended schools for work experience programmes will be considered in Section 4 of this report. A list of post-primary schools engaged over the past 2 years is included in Appendix 3.

In line with the new monitoring arrangements implemented by Northern Ireland Screen, as well as to remain consistent with the reporting requirements of both BFI and ScreenSkills, Into Film will be gathering additional information on young people that are engaged with. As this was implemented during 2023-24, this information is not available for all young people engaged over the past two years. The Ethnicity of participants will be asked as a part of the ScreenWorks application process from 2024-25 onwards. Table 5 set out the Gender young people have identified as.

Table 5: ScreenWorks Gender Identity of Young People Engaging

	2022-23	2023-24	Trailblaze	TOTAL	
				No.	%
Man	104	268	2	372	33%
Woman	222	437	12	659	58%
Non binary/ gender queer	13	21	2	34	3%
Prefer to self-describe	-	-	-	-	-
Prefer not to say	27	19	-	46	4%
Other (left blank/selected all)	-	29	-	29	2%

Table 5 shows that 58% of young people engaged on ScreenWorks recognise as a Woman, with this total rising to 75% for Trailblaze alone. This exceeds the target of 50% of engagement from women set by BFI and ScreenSkills. In addition, 30 young people on ScreenWorks consider themselves to have a Disability.

Trailblaze had specific diversity targets set for delivery by ScreenSkills, with an analysis of the target against actual statistics contained in Table 6.

Table 6: Trailblaze Diversity Targets and Actual Delivery

	Target	Actual
Women	50%	75%
Minority Ethnic	20%	-
10% disabled	10%	-
10% LGBT	10%	12%
100% based in Northern Ireland	100%	100%
93% from a non-paid school background	93%	-
15% parental occupations from socio-economically disadvantaged backgrounds (or were raised in care)	15%	-

None of the young people when asked identified as being from a minority ethnic background, although anecdotally one participant was ethnically white but from an eastern European family background. None of the young people identified as having a Disability. Northern Ireland doesn't have fee paying schools in the same way that this is classified elsewhere in the UK. For those young people still in mainstream education, 29% are drawn from areas that experience multiple deprivation.

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

Over the past 2 years, ScreenWorks and Trailblaze has engaged with 968 young people drawn from 102 post-primary schools, representing 53% of all post-primary schools in NI. Of these schools, 68 (67%) can be considered to be in rural areas (the definition being used for this is not in a Belfast or Derry-Londonderry postcode).

Into Film has also received referrals on to ScreenWorks programmes from 8 Further or Higher Education Institutions, 4 SEN schools and 1 Irish Language School, as well as 3 referrals from employability organisations supporting young people that have left full-time education and who are seeking work.

Regional coverage can be demonstrated by looking at the counties that young people selected on their application form (where available), as well as the county the post-primary schools are located in. This is set out in Table 7 below:

Table 7: County of Schools and Participants Engaged

County	Schools	Young People	County	Schools	Young People
Antrim	47%	42%	Armagh	9%	20%
Derry	11%	7%	Down	25%	19%
Fermanagh	2%	7%	Tyrone	6%	6%

Table 7 shows that most young people are drawn from County Antrim at 42%, which is not surprising given that this is where Belfast (and Into Film) is located, it has the most post-primary schools of any County (74), and most of the ScreenWorks programmes were delivered in this county. Also of note, there were considerably more participants resident in County Armagh (20%) than drawn from schools there (9%), suggesting young people who travel to schools from adjoining counties.

Full report on all ScreenWorks activities, to include feedback from participants, delivery partners and all industry professionals involved in the project, to be submitted to Northern Ireland Screen

A report was prepared and submitted by Into Film in a format agreed with Northern Ireland Screen for each year of delivery. The format used in 2023-24 has adopted a new approach implemented by Northern Ireland Screen for the reporting of all education and exhibition organisations. Information included in these reports has been used to inform this evaluation.

Historical Data from ScreenWorks delivery

This evaluation represents the fourth report to have been produced for ScreenWorks. Using data that has been gathered across the last 7 years, the following can be ascertained:

- 136 post-primary or further education institutions in NI have sent at least one young person to ScreenWorks, representing 67% of all schools and colleges. In addition, 17 schools have sent a young person to ScreenWorks every year the programmes have operated.
- Of these post-primary schools, 43 are currently on the extended schools list, representing 66% of extended schools sending at least one young person to ScreenWorks.
- 32% of all post-primary schools engaged are on the current extended schools list. If post-primary schools in MDM areas are also considered, the number of schools supporting young people experiencing disadvantage would increase to 61, or 45% of the total engaged with.
- For those post-primary schools that have not sent a young person to ScreenWorks, 7 are in Enniskillen (out of 10 post-primary schools in that area), 6 are in Craigavon postcodes (out of 10), and 6 are in Newry (out of 13).
- There have been 117 physical (not including the online content delivered during the pandemic) face-to-face ScreenWorks programmes delivered to more than 1500 participants, of which 64% of these young people recognise as female. These participants are non-unique, that is they may have attended more than one programme.

- During the period of Covid-19 restrictions, more than 2500 young people were also engaged in activity online.

Summary

The quantitative analysis above clearly shows the success that Into Film have had when delivering the outputs for the ScreenWorks and Trailblaze programmes. The growth in numbers across the period of delivery shows that there continues to be demand for work experience programmes such as this.

The next Section of this report will consider the qualitative analysis of ScreenWorks structured around the key themes emerging from the evaluation process and consultation undertaken.

SCREENWORKS AND TRAILBLAZE PROGRAMME MANAGEMENT AND DELIVERY

This Section will consider the qualitative findings from the evaluation and consultation process undertaken for ScreenWorks and Trailblaze.

Information has been organised in a logical format based around the key themes emerging and based on the requirements set out in the terms of reference for the evaluation. Given the nature of delivery and what it was hoped would be addressed, 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 here.

Programme Management, Planning and Reporting

The Into Film team continues to do an excellent job with the management and delivery of ScreenWorks. The consultation has highlighted high levels of satisfaction with the work being carried out in terms of how ScreenWorks and Trailblaze have been developed and delivered. The team has grown in the past year with the addition of Aimée as a ScreenWorks Coordinator, allowing Matthew to focus on the development and delivery of Trailblaze. Aimée will be able to develop the social media offering as well as looking after the monitoring and management of data, two tasks she has already shown a proficiency for.

With six years of delivery now, ScreenWorks continues to mature and can be considered to have bounced back very well since the disruption caused by the pandemic that had dominated the previous reporting period. The number of applications has grown year-on-year suggesting that the benefits of the programmes are now more widely understood. Anecdotal evidence would also suggest that ScreenWorks is building a strong reputation in the screen industries, with more recognition from professionals and, as a result, their willingness to engage in delivery. Northern Ireland Screen have also indicated they are very satisfied with both Into Film and the staff delivering the Programme.

Into Film implemented an online application form using Microsoft forms and this is considered to have worked well in terms of the quality of the information being gathered as well as ensuring this data is backed up in the Cloud. Baseline and end of programme questionnaires are now also accessible online using a QR code to allow the young people to complete these on their phones whilst at the session, whilst also reducing the need for the information to be data captured. A similar approach could be adopted for capturing data for the travel bursary form. A short evaluation form should be developed to be completed by the facilitator immediately after the ScreenWorks programme has been completed, focused on the delivery and any learning or changes for similar programmes in the future. This type of feedback would typically be given verbally but should be formalised into a feedback form.

Into Film should review the approaches used when asking young people to complete these surveys, as a higher number of fully completed responses would be expected than has been the case over the last two years. One approach worth considering would be for a staff member or the facilitator working through the form with the young people to ensure what is being asked for is understood as well as highlighting the importance of doing so. Not leaving the end of programme questionnaire until the very end of the final day may also improve the completion rate. Consideration should be given to making the open questions optional and only the ranking questions related to outcomes compulsory for completion.

The recommendations made in the last evaluation carried out in 2022 appear to have mostly been implemented and can be considered to have contributed to improvements in delivery over time. This has included recommendations concerned with the collection, monitoring and reporting of information by Into Film, to ensure that this was done in a more standardised way and to best illustrate the impact that the programmes can have. These recommendations were intended as much for Northern Ireland Screen as the funder as for Into Film, as the implementation of this as good practice for project planning would be applicable to other education and exhibition delivery organisations. Recommendations have been implemented as a part of a new monitoring system commencing in April 2024, designed to enhance the quality of information being gathered, with a greater focus on the impact and outcomes being achieved from the work. It will take a one-year delivery cycle to see the benefits of adopting this approach and the information this can generate, with the relative success should be considered further in a future evaluation.

In light of this new approach, Into Film should review all of the performance indicators that have been used since the inception of ScreenWorks to ensure these remain both current and the best way to gather the desired information. Given that Northern Ireland Screen and Into Film have agreed a list of outputs and outcomes that are to be reported on quarterly and annually, it is recommended that the existing performance indicators are turned into SMART Objectives that can be considered alongside the monitoring data in any future evaluation processes. When doing so, it is important to make sure that all of the objectives are both measurable and realistic, ensuring that the language used is clear and not open to interpretation in how it is understood.

Marketing, Promotion, Outreach and Recruitment

As outlined earlier in this report, Into Film have been successful in both increasing the number of applications they are receiving year-on-year as well as growing the number of post-primary schools that are referring into ScreenWorks (9 new schools in each of the last 2 years). Building on the work that has taken place since the inception of ScreenWorks, Into Film have built up a network of teachers that are bought in to the benefits that can be accrued for their young people and are happy to refer in. Maintaining contact with teachers by email appears to be the most effective way of engaging and updating them.

Using the database of schools developed, Into Film should consider proactively targeting the areas that have not yet engaged as actively with ScreenWorks to establish what could be done to either achieve or increase engagement. In particular, this should focus on schools that are on the extended schools list or in areas that are in the top 20% Super Output Areas on the MDM. Career Insight Days were considered to have worked well in 2022-23 and this would offer a potential approach that could be adopted.

Linking in with established Area Learning Networks is one approach that could be taken here, particularly where Into Film has an established relationship with one school in the Network that could then make the connection to the others. Offering taster sessions or engagement delivered in schools, particularly where these are furthest from Belfast, may also be beneficial. Staff have indicated that for the most marginalised areas, you often have to be physically there to speak to the teachers and young people directly as opposed to an online meeting. There may be the need to sell the benefits of ScreenWorks, as well as to

convince decision-makers to allow their young people to be out of school outside of a designated work experience week (which is still the approach taken by some schools).

In rural areas, the number of young people interested in the creative industries can be low, with careers in agriculture, construction or a trade dominating the aspirations of many young people Into Film have spoken to. There is still a need to target those areas to reach young people that may have an interest in screen, particularly where there are industry professionals that have come from that area or school who can act as a role model.

Where they are identified, alternative education providers should be considered as a route into engaging young people outside of mainstream education. Anecdotal information suggests that there are young people that have not returned to regular schooling since the pandemic, but that some of these individuals do engage with other youth providers. Alternative education programmes are not available in every area of Northern Ireland, with many of them subject to short-term funding, and it may take time to identify and make these connections. Where these providers exist, they may represent a better way to engage marginalised young people than through mainstream education.

Into Film have used social media to 'create a buzz' as well as to develop the ScreenWorks brand, as opposed to having an expectation that these channels will lead to a lot of applications being received as a result of a post. There is the potential for social media to be more effective at engaging young people directly in future. ScreenWorks accounts have had a reach of 13573 (Facebook) and 21159 (Instagram) in the past 12 months, with the post announcing applications were open proving especially popular.

A promotional video for ScreenWorks has been filmed and is available here: https://vimeo.com/427371633/590d7f4515?share=copy.

Into Film has employed the services of Teri Kelly PR to periodically place features in the local media, including newspapers, magazines, radio and television. Features run during the past two years have included:

- Costume designer and prop-maker Enda Kenny discussing his career, including his work on an iconic headdress worn by Bjork in the Northman;
- Callum Janes, a YouTube and Content Creation expert who holds a high-level international editorial co-ordinator post with Watch Mojo, discussing his job in online content creation and how he got there, his company and opportunities within the sector;
- Chloe Dalzell, a sound designer encouraging young women to consider jobs in film production and tech careers, areas that have an under-representation of women; and
- Margaret McGoldrick, a local producer with a passion to encourage young talent and help the next generation of local filmmakers.

As well as a feature on the individual, the PR reinforced the message of ScreenWorks, with each of the individuals also delivering a programme. Table 8 below shows the Potential Reach and AVE (Advertising Value Equivalent) achieved from each feature:

Table 8: PR Reach and AVE achieved

	Total Potential Reach: (broadcast, online & print)	AVE (Advertising Value Equivalent) for print
Enda Kenny	316,635 people	£16,363.57
Callum Jones	402,375	£21,239.76
Chloe Dalzell	441,632	£11,379
Margaret McGoldrick	210,226	£18,535

Links to an example of each feature are included in Appendix 4 of this report, along with links to recent social media posts made by Into Film.

Into Film should consider producing a short 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, when this marketing and outreach will happen and using which methods of engagement. This could then be updated for each subsequent year of delivery based on the learning gained.

As a part of the consultation questionnaire, teachers were asked to identify the factors that have influenced them when releasing young people to attend programmes like ScreenWorks. Themes identified included:

- **Quality and Nature of the Course** – ensuring that the programme offers high-quality education and hands-on experience in the film industry, offering specialisation into specific areas of the film-making process;
- **Range of Courses offered** – ensuring that there is something to suit a wide range of students based on the different goals that they may have;
- **First-hand Industry Experience** – ScreenWorks allows students to work on actual projects with industry professionals, ensuring they receive practical and relevant real-world experience of working in the creative film industry;
- **Accessibility and Cost** – the fact that the courses are free and easily accessible via public transport ensures that all students, regardless of their financial situation or location, can participate without any undue burden;
- **Support and Communication** – detailed information and clear contact routes provided by Into Film help in addressing any concerns or questions schools may have;
- **Timing** – the importance of work experience programmes not being offered at a time in the academic year that would clash with exams was highlighted;
- **Skills Development** – the opportunity to try something, learn new skills and develop an appreciation of what may be required to work in a particular job;
- **Relevance to School Studies** – the benefit that attendance will bring to one of their school subjects, particularly where this support is not available in the school; and
- **Location and Cost** – for students that live in rural areas, it can be challenging for them to get to a delivery location that is far from where they live, with many not having a car and transport links limited.

One teacher mentioned that they do not always know when a young person from their school has been accepted on to ScreenWorks as the young person organises it themselves. This would be beneficial for the teacher to know as they could then talk to the student about this and provide additional support.

ScreenWorks Programme Delivery

The quantitative analysis section of this report has clearly showed the success of delivery of ScreenWorks by Into Film. The following will draw out some of the key themes emerging from delivery and any learning that has been gained and that can be applied for the future delivery of ScreenWorks or other similar activities.

The Timing and Duration of Workshops

Over the past two years, the duration of ScreenWorks programmes has settled on largely 3-day delivery, typically from a Tuesday to Thursday from 10am to 4pm. Into Film accepts that it is almost impossible for a young person to be released for a full week during term time, other than perhaps after they have completed their exams in June or for delivery during holiday times. Delivering in the middle of the week means that the young people will be at school on the Monday and Friday, potentially limiting the disruption that is felt.

Industry professionals have indicated that generally they would prefer five-day delivery given that they are able to achieve more in this time, the workshops are less rushed, and the rapport achieved with the young people is much greater. Professionals have been able to adapt to the 3 days available, though these workshops are much more of a taster than a five-day programme would be. Several facilitators have indicated they would like more time with the young people, potentially through an introductory session before the programme commences so that the young people are prepared and better know what to expect.

Having details of all of the programmes to be delivered before the start of term in September was also considered to have worked well, allowing schools to better plan any student involvement. Programme delivery in October, November, February, March and June have been particularly popular in terms of the number of applications being received.

Popularity of Individual ScreenWorks Programmes

Some programmes prove to be more popular with young people than others and a number of reasons have been suggested for this:

- **Link to School Studies** – where a programme can be directly linked to something the young person is doing as a part of a school activity or qualification, and where they will be able to apply what they have learned to their studies or coursework. Examples given include Editing, Camera, Story/Script and Prosthetics which each typically receive a high number of applications and can be directly applied by those studying Moving Image Arts, Art and Design or English at school. Young people can then bring this learning back and share it with their classmates, which several teachers have highlighted as a positive. "These courses offer them the opportunity to merge their artistic skills with practical filmmaking techniques, providing a comprehensive learning experience that is both engaging and relevant to their studies."

- **Familiarity** – where the terminology of a programme may be new or not as familiar to the young people, it can be more challenging to recruit for these. Artificial Intelligence is one example of this. Where young people may not have received a place on their choice of programme, Into Film staff have been able to use the information on applications to identify another suitable option and fill those courses that had had a lower number of

applications received. Where students could see a tangible outcome (e.g. fashion/ costume design) it could prove easier for them to relate to these programmes.

- **Creative and Practical** – one teacher commented "for our pupils the more creative/ practical workshops tend to be more popular."
- **Own Content** – one teacher commented "more students are creating their own content and these workshops would be popular. Also, the ability to create projects on a phone or laptop has increased student desire to attend workshops."
- **School Contact** – staff members at schools who advocate for ScreenWorks vary in terms of their subject or roleplayed at the school. This can mean that some of the programmes that are not within that individual teachers area may not receive the same publicity. Ideally a range of teachers at each school would buy in to ScreenWorks, but it is likely to take time for this to be achieved.

Venues Used for Delivery

ScreenWorks has a dedicated training suite at its premises in Dublin Road, Belfast. This has been developed specifically for ScreenWorks delivery and has been rated highly by both industry professionals and young people that have used the facility. It is both safe and close to transport links. In addition, Into Film has utilised a range of other venues for delivery, including The Imaginarium in Newry, Ignite SFX Base in Antrim, the Nerve Centre in Derry, as well as other Belfast locations including Pixel Mill, Ulster University and Duncairn Arts Centre.

Northern Ireland Screen would like to see a higher number of programmes delivered regionally across Northern Ireland to make ScreenWorks programmes more accessible to all young people. Several teachers mentioned difficulties their young people would have in getting to Belfast to attend programmes, whilst others have asked directly if more delivery could be provided in their immediate area, including where these areas are at least an hour away from either Belfast or Derry.

The challenge for Into Film will be in achieving a balance in where delivery takes place, between what are the best facilities to use for a particular course, the availability of a suitable industry professional in that location, and the accessibility needs of the young people that are being targeted. It may be worth agreeing a target with Northern Ireland Screen in relation to the number of programmes to be delivered in designated areas. The 2023-24 delivery year has seen an increase in the number of applications from previously under-represented areas which is encouraging, including Coleraine, Ballycastle and Ballymoney, as well as over 20 applications from one school alone, Sacred Heart College in Omagh.

In the marketing section above, it was suggested that Area Learning Networks and alternative education providers should both be explored as a way of identifying the most marginalised young people and to achieve engagement in under-represented areas. If this approach is followed, it would be logical to offer subsequent ScreenWorks delivery in these localities, and this would help achieve the regional coverage that is sought.

Restricting the offering for programmes when working in partnership with other organisations can have a knock-on effect on the numbers engaging. Into Film worked with the Fostering Network to deliver an Animation programme, but as only young people provided by the Network were allowed to attend, just 4 participants were engaged with, despite the

programme being planned 12 months in advance. Whilst it is important to try new approaches, the fact that there are targets to be achieved must also be considered.

Equipment and Software Used

An important element of ScreenWorks is providing young people with the opportunity to use the latest technology that is being used in the screen industries locally. Unreal Engine is one example of a tool that is driving virtual production but is also used in animation and games design. Having experience of using this provides the young person with an opportunity to see into a number of different sectors and a range of ways in which it can be applied.

When delivering the programmes, it is important that both the hardware and software are able to be used as intended. There were issues with the laptops used on several programmes, including the editing programme, where these did not work as was required with the latest software. Into Film have identified the potential for a capital bid to be made to purchase Apple Mac hardware that would be better suited to running the editing (and other) software in the future.

Adopting Industry Standards and Using Professionals in Delivery

Delivery using industry professionals in an environment that closely replicates what would be expected to see in the industry is considered to be intrinsically important. ScreenWorks takes a different approach to the traditional provision of work experience, but it is still a work experience programme. The nature of certain screen industry workplaces means that delivery to 15 young people is often not possible in that environment; the structured approach adopted here offers the next best option.

Into Film believe that using professionals in delivery offers credibility to the programme, with young people responding as they are not teachers and have current intelligence on and experience of what it is that they are delivering on. Delivery has also showed that including professionals that are as close as possible in age to the young people is also important as they can better relate to them. Junior roles are what the young people would be going into and it may be too long ago since senior staff were in that position to be able to accurately reflect what is involved. The professionals act as positive role models, someone the young people can aspire to be like.

Comments from industry professionals would also support the importance of adopting industry standards and professionals in delivery:

"It's vital that the programmes are delivered by people who have current working knowledge of the industry as it changes so regularly."

"The impact of meeting and learning from professionals working locally and in the screen industries is invaluable as an experience in itself. It not only demonstrates to the participants what is possible in terms of opportunity but also gives them a realistic overview of the skills needed for creating music and sound for media."

"It's important that young people get to see the roles, opportunities and career paths that are open to them from people actively working in the field."

"Having Professionals delivering the programmes is one of the key elements to the success of ScreenWorks programmes. The adherence to industry professionals, especially those locally, helps many of our students see a life and career in the screen industries is very possible. It also allows them to avail of contacts made for later in their career."

"Perhaps it sounds self-aggrandising but I think it helps. Having first-hand knowledge of the industry gives us, I hope, a bit of authority in telling the students how things are and might give a bit more weight to suggestions we make for the future than their teachers are able to impress upon them (though their teachers have far more time and influence in other ways of course). But I hope that if I, as a film journalist, tell would-be journalists that they absolutely need to know their spelling, grammar and punctuation, that's something they can take back to school and work on accordingly with their regular teachers in all their classes."

What it was hoped ScreenWorks would achieve and how successful it has been

Both young people that have participated on ScreenWorks and the teachers that referred them were asked what they hoped would be achieved by engagement, and how successful this has been. Key themes included:

- **Introduction to the Screen Industries** – to provide an initial introduction to the industries in NI and what would be involved in pursuing a career in this sector;
- **First-hand practical experience** – delivery by industry professionals using software and equipment allowed for the development of invaluable experience;
- **Industry Contacts/Networking** – 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 'find their tribe' of young people that share their creative passion, something that may not exist in their existing friendship group;
- **Industry Awareness** – to better understand what it is like to work in an industry workplace and what is required in terms of work ethic and teamworking;
- **Equipment and Software** – having the opportunity to use professional equipment and software that would not otherwise have been available to the young people;
- **Awareness of Skills** – to be aware of the skills that are required by the screen industries, and why it is important to develop and apply these to their future study;
- **Skills Development** – to develop both technical and interpersonal skills;
- **Develop Confidence and Provide Encouragement**;
- **Coursework** – to be able to apply what they have learned to their schooling;
- **Inform Future Career Choices** – to establish whether the programme attended is something they would like to pursue in future, and to inform future subject or third level education choices as a result; and
- **Job Availability and Career Paths** – to increase awareness of jobs that are available in these sectors in NI, creative growth areas and how to go about achieving employment.

Teachers were either very satisfied with the engagement or were unsure as the young person had not told them in detail if the above had been achieved on their return to school. Comments from teachers in support of the above include:

"Learning about the huge range of career options within the industry and reassuring them that the creative industries will have options for those who wish to pursue further study in Art, Drama, Music and Film."

"Extremely successful placements, the variety and quality of pupil experiences has been fantastic. This has resulted in a positive experience for pupils who now want to work in NI within the screen industries. We have seen applications for university courses in NI double this year, pupils are wanting to study at home as they now see employment opportunities."

"My students always get something out of attending, even if it is to help them rule out a pathway."

"To interact with an industry professional - this is so much better than a teacher telling them about career paths!"

What Participants enjoyed most about ScreenWorks

Young people were asked what they enjoyed most about the experience they had on ScreenWorks. The following provides an overview of comments received structured around the key themes emerging.

Working with other Young People (though some also said working creatively on their own)

"Coming together to actually build an (almost) fully functional droid! A lot of the film-related events I've attended were practically just Q&A's, so actually being able to get stuck in and do something physical was very rewarding."

"I enjoyed getting to work around people who shared similar interests to me. I also loved being able to hear from someone who has worked in the journalism industry for a long time and has experience and great advice."

"I loved creating connections with other people my age interested in writing and learning more about the technical side of screen writing in the industry."

"Working with others who also plan to go into the creative industries, being able to discuss other ideas. Also the Q&A at the end let me understand being a writer much more."

"Meeting new people who enjoyed the same things. And I surprised myself with my ability to learn the editing software."

Skills Development and Creating/Applying what had been Learned

"Using software professionals use in order to create sounds that enhance scenes and add the desired, artistic effect."

"How to create, write and develop stories or characters, it could help me do the same to my own stories, characters and everything in between."

"I learned how much work and effort goes into prop making and how long and tedious at times the job can be while also being very rewarding once you reach the end result."

"I learnt a lot, mainly on how to construct narrative for games and how it varies from other narrative formats, how to use the Twine software, and I also learnt a lot about the games industry itself and how to get involved in it."

"I learnt some of the key skills for not only writing within games but also making my own basic games to help build my portfolio and improve my chances of industry jobs."

Engaging with industry professionals whilst working in a screen environment

"I absolutely loved this experience. As an aspiring journalist, to have such a conversational mentor was really helpful as she guided us really well especially by telling us about her real-life experiences and not holding back on honest advice. The resources given were excellent also, I felt extremely prepared to learn and put my skills to use."

"It was clear the hosts were extremely knowledgeable about the subject and ready to share with us what they knew, as well as being very open to and patient with questions. It was nice meeting other members of the production team and they all provided an invaluable insight into the industry."

"Getting to meet and talk to an industry professional who is so knowledgeable and experienced."

"Seeing a real film set and getting to be in that environment and talk to the professionals working there."

"The care and kindness of all staff made the whole experience so enjoyable and immediately cut out any nerves coming into the experience."

Different Roles/the Pipeline into the screen industries and future careers

"Learning about how to get started in a career in the film industry, learning how to use editing software and how to create different emotions with different ways of editing clips."

"I learnt what a producer is and what their role is in depth. I was able to understand all elements that go into making a film and working within the industry in general. I learnt a lot about different departments within the Film crew and their roles alongside their high importance to making a successful film."

"Being informed about the overall area and departments in film and how each department works with each other."

"The tutors who had experienced what it's like to shoot a production as well as how they got into the role as well."

"I think that this course was really insightful and helpful for me at least and I feel like I know what my next step towards a career in the industry should be. Overall I think it was amazing!"

"You guys do some great work. I don't often see opportunities for people my age to get relevant screen experience, so I'm very thankful!"

Trailblaze Mentoring Programme Delivery

Into Film staff have indicated they are satisfied with the way in which Trailblaze delivery has gone. A number of reasons were identified for the relative success of Trailblaze, as follows:

- **Quality of Into Film Staff** – Matthew as the ScreenWorks Coordinator with responsibility for Trailblaze is uniquely placed to offer this support as an ILM Level 5 Coach and Mentor, delivering 3 in-person events for the young people focusing on developing confidence, self-worth, and networking skills, as well as goal setting using a legend planner as a part of their development plans;
- **Links to ScreenWorks** – the fact that Into Film supports 450 young people each year gives a ready-made target audience for a mentoring scheme such as Trailblaze, with ScreenWorks raising awareness and Trailblaze then providing the details for how to achieve that career in the future;
- **Links to Industry Professionals** – Into Film staff have built relationships with professionals working in screen industries across all disciplines, allowing the organisation to be uniquely placed to deliver a scheme such as this;
- **Demand for Additional Support** – earlier evaluations of ScreenWorks have highlighted that there is demand from young people for extra support or for something to progress on to, with Trailblaze acting as a viable and effective option for this;
- **Quality of Young People** – Trailblaze was successful in identifying young people best suited to benefit from the support available and who embraced the opportunity that was provided to them; and
- **Quality of Professionals Used** – the consultation highlighted the quality of the professionals used, who often went above and beyond their original remit as well as providing a link for that young person in the future should they require it.

Demand for a scheme such as this was proven when 41 applications were received for the first cohort, with only 10 funded places available. Industry professionals were matched with young people based on the area of HETV they were interested in, though the focus on HETV limited the number of industry professionals available to use as mentors. A number of the young people were seeking mentoring in Animation and VfX, and this contributed to the shortfall is places taken up in the second cohort (6).

Participants identified a number of benefits that have been accrued from their involvement with Trailblaze, as follows:

- **Follow on from ScreenWorks** – having something to progress on to, linking the initial engagement through ScreenWorks with their progression into the screen industries was highlighted, often building on what the initial learning had provided;
- **Learn more about identified HETV area** – through mentoring over the 10 months, the young people had the opportunity to learn more about what their chosen industry job role would entail, to allow them to be better informed in the future should they choose to pursue this career path;
- **Link to an Industry Professional** – the opportunity to engage with an industry professional, not only in the structured sessions but also to ask questions when required, was invaluable to the participants, and will continue to be moving forward as the professionals in many cases have encouraged them to maintain contact and use them as a referee where required;

- **Credits and Set Experience** – several of the young people had the opportunity through their mentor to visit a set and see firsthand how this operates, observe how their chosen screen role interacts with others in the filmmaking process, applying much of what the mentor had told them and they were better able to understand industry jargon or processes thanks to the mentoring support, making the experience more meaningful;
- **Meeting Industry Professionals** – whilst much of the engagement had been over Zoom, the opportunity to actually meet industry professionals, including their mentor, was highlighted, as young people benefited from networking in a less formal setting;
- **Resilience and Self-Care** – the support encouraged the participants to take time for themselves, to build resilience and reinforce the importance of self-care in an industry that can be busy, pressurised and involve long hours of delivery;
- **Increased Confidence** – participants highlighted how much their confidence had grown, with one young person mentioning that before the support she would not have been able to speak in front of a group of young people but now felt comfortable doing so;
- **Interpersonal Skills** – young people were able to develop their interpersonal skills including initiative and communication, with examples including learning how to properly write an email, something the young person had not learned how to do through their schooling, as well as the application of Canva, Excel or Google Docs in a screen industry environment;
- **Technical Skills** – the mentoring provided an opportunity to look in more depth at the skills that a job role would require with several of the mentorships offering the opportunity for the young person to try these skills out in a professional environment, including the use of industry standard equipment and software;
- **Life Skills** – examples given included self-employment and tax issues, how much they can expect to earn as a trainee, and how to write a CV with impact;
- **Feedback** – several mentees highlighted the importance of receiving feedback, whether this be on a script or a portfolio of work, from their mentor which was invaluable coming from someone who works in the screen industry;
- **Peer Meet Ups** – the young people highlighted the benefit that they have received from being able to meet up with one another as a part of Trailblaze, to learn from their shared experiences and to potentially offer mutual support as they enter their screen careers in the future – 'finding their tribe';
- **Networking** – linked to this, mentees had the opportunity to attend industry events, including a visit to London and a House of the Dragon Q&A, which gave them a better appreciation of the importance of these engagements and how they operate;
- **Progressions Routes** – identification of viable progression routes should the mentee wish to pursue this career, including further and higher education but also the importance of building a portfolio of experience and the opportunities to work in the industry now;
- **Signposting** – both Into Film and the mentors were able to provide the mentees with valuable contacts for next steps, either into further education or the screen industries;
- **Learn more about Northern Ireland film industry** – as well as the specific HETV area, several mentees mentioned finding out more about how the industry in general operates, job roles and how they interact in the creative process; and
- **Increased Awareness of what to do next** – finally, several mentees mentioned that the support had allowed them to decide what it was that they planned to do next.

The focus group with mentees really highlighted the benefit that they had got from being able to meet up with one another, with several of them saying that this was one of the best bits of the whole process. Each of the young people had different ideas or areas of interest but collectively they could provide a peer perspective for the others that they found invaluable, something that their existing friends or family would not understand. As they progress into the industry, this type of mutual support will be valuable to have. As well as contacts they have become friends and there is an intention to stay in touch beyond Trailblaze.

The mentees also highlighted that Trailblaze had helped them to demonstrate to their friends and families that a career in screen was both viable for them but also a worthwhile one. This was something that they had struggled to do prior to this support. A lack of information and role models they could identify with were both cited as reasons in the past for this. With many of their friends choosing to pursue more traditional career paths, the mentees also did not have other young people for mutual support, but they have now discovered this also through Trailblaze.

Much of the impact of the mentoring was in the more informal learning that mentees received. Aspects of set etiquette, how different job roles interact in practice (as opposed to the theory), the lingo or terminology used, how to get jobs and how to behave were all highlighted. This really benefited the young people when they were on set as they much better understood what was going on and were able to contribute on occasion to what was being said. One mentee mentioned that this increased understanding further contributed to her confidence and belief that she could work in the screen industries.

Mentees stated that the mentoring was driven by them and that you 'only got out of it what you were willing to put in'. You needed to be self-motivated and willing to engage, say yes to things when they were offered and be willing to go outside of your comfort zone. The importance of listening was also highlighted, be willing to take advice and realise that you need help and do not know everything. If you did all of this then you got more from the mentoring. Not only did this help them feel more confident but also more professional and mature, as the mentoring made the job role seem like a real achievable career now.

Most of the mentees said they would consider seeking the support from a mentor again in the future as this process had been a success. Comments included:

"My mentors have given me an infinite amount of insight about their fields and my work as an artist. They help give a fresh perspective on your work and can guide you down a new and exciting road. Equally, they are precious contacts in the film industry which you can keep for life."

"I benefited from the openness of the mentors and how they constantly made you feel welcome and comfortable. Even though they have a big role in the film industry, they were very grounded and down to earth, talking to you like anyone else and happy to share their knowledge. It helped demystify the industry in my head, as these were normal, real and kind people. Their lovely characters gave me more hope that I too could be a part of the industry, that it isn't reserved for just a certain type of person."

"I now feel like I understand how to get started in the film industry; a future in prop and costume making feels much more achievable after this programme. It has also shown me the breadth of creative careers there are in Northern Ireland in general, which has given me a lot of hope for my future in the arts."

"The experience has been invaluable in my applications to higher education. My mentor has been so helpful, offering advice not just on prop and costume making but also on third level education, the creative industry in Northern Ireland and the work ethic needed to succeed as a creative. I know that lots of the advice my mentor has given me will be very helpful when I embark on my career in the years to come - as well as right now!"

If Trailblaze is to be delivered again in future, a number of recommendations can be made that would potentially improve its operation:

- **Priority Screen Sectors** – due to the source of the funding (ScreenSkills), the focus of Trailblaze had to be on High End TV and Film job roles. As mentioned earlier, Into Film received applications to Trailblaze from young people wanting support across the priority screen sectors but were not able to accommodate these due to the restrictions placed by the funder. In future, if possible the support should be extended to all of the 5 priority sectors, to closely tie in with the provision of ScreenWorks.

- **Admission Criteria** – there is the potential to extend the age for admission from the existing 19 up to 25, to align with other support schemes that are available and to support those that are not in full-time education at present. Linking in with the likes of the CINE programme that is delivered by Northern Ireland Screen in partnership with the BBC would be one example of a support scheme that could be referred in to.

- **Delivery Period** – it has been suggested that the delivery period for the mentoring could be extended to 12-14 months from the 10 available here. This would reflect that the young people are not available every month due to other commitments (most notably coursework and exams) but ensure that they still can get the most from the support available. The second cohort was not able to receive the same amount of support as the first due to less time being available and difficulties with scheduling, resulting in less time for activity or reflection between sessions.

- **Screenings, Q&As and Visits** – these were considered to have gone very well and any future mentoring programme should consider building more of this type of activity into the delivery schedule. Other opportunities to network and engage, for example through speed networking events, should also be considered as a way to engage with more industry professionals and find out about things like existing crew calls.

- **Future Funding** – ScreenSkills has decided to not fund Trailblaze again moving forward, though this should not be considered a negative reflection on the work that has been delivered. The model has been developed and is proven to work, and an alternative funder should be sought for this work. Ideally, this would become an established part of the ScreenWorks provision each year, providing an effective bridge between work experience and entry into further/higher education or on to Northern Ireland Screen trainee programmes.

Future Delivery of ScreenWorks

The consultation highlighted a number of potential recommendations for the future delivery of ScreenWorks.

- **Range of Programmes offered** – Into Film reviews the list of ScreenWorks programmes offered each year, considering factors such as the demand for these programmes in the past, the emerging needs of the screen industries in Northern Ireland or where future employment opportunities may be. In 2023-24, new programmes delivered included Virtual Production, Artificial Intelligence, Assistant Directing and Programming For Games. Potential future programmes to be offered or developed could include:
    - **Trade and Construction roles**, with examples including set construction, gaffer and catering for film. If future outreach is targeted at those that may not be in mainstream education, these types of industry roles may be more suitable or of more interest to them and could be linked to courses that they may be able to study at further education college in the future.
    - **Artificial Intelligence, Tech and Games programmes**, to reflect the ongoing development of Studio Ulster.
    - **Unreal Engine**, to reflect that this is driving virtual production whilst also being used in animation and games development. This would offer young people transferable skills as well as potentially taking advantage of the fact that Unreal Editor for Fortnite has been made available for free by Epic Games, allowing young people to more easily design their own games.
    - **Esports** as a specific genre of games development, and this would link with the other work that Into Film are doing in the Games area.
    - **Mobile gaming**, reflecting developments in interactive storytelling and telltale games that may be more prevalent on platforms in the future.
    - **The Business of the Industry**, including how things get made, sales, festivals, etc.
    - **Location Marshalling and Sustainability Advisors.**
    - **Textured hair and make-up** for medium to darker skin tones, reflecting the greater diversity and inclusion in the industry.
    - Additional courses in music for screen, to include **'music supervision for screen', 'foley and sound design for screen', and an 'introduction to digital audio workstations (DAWs)'**.
- **Hybrid or Pop-Up Programmes** – it has been suggested that Into Film could consider offering ScreenWorks experiences in a different way to reflect the fact that many young people don't know specifically what it is that they want to do when they approach the programme. One example given was in relation to games development, where a series of workshops could be delivered with one focused on each element of the pipeline and delivered by an industry professional working in that specific area. These workshops could be one day in length or shorter, depending on the age and existing experience level of the participants. Shorter taster sessions could be delivered for any aspect of screen, taking on board the learning gained from how these sessions were offered during the pandemic. These could also be used as a way to recruit for the longer programmes in areas that are to be focused on for future outreach activities.
- **Replication of ScreenWorks model elsewhere in UK** – there is the potential to take the model for ScreenWorks (including Trailblaze) and replicate this elsewhere in the UK, if the funding was available to do so. The pop-up model with the delivery of short

programmes would be one way of trialling this. The work taking place in Northern Ireland can be seen to be separate from what is taking place in Great Britain and ScreenWorks (as well as the games activities) offers an opportunity to begin to change this, if there is will from Into Film to explore this in other regions. This would be consistent with the renewed focus on careers that is a part of Into Films strategic priorities moving forward and the fact that work experience programmes are not presently offered by Into Film in GB. There may be the need to 'sell' this concept to ensure that colleagues are on board with it.

- **Re-Purposing of Materials** – ScreenWorks developed a lot of materials during the pandemic to allow for delivery to continue, but since in-person delivery has resumed, these materials have remained largely unused. Consideration should be given to the re-purposing of these materials and how they could be used moving forward, not to replace the existing delivery but as an add on to what is already available.

- **Industry Profiles and Case studies** – Into Film has developed a series of profiles for screen industry careers and a case study for an industry professional currently working in that role in Northern Ireland, and these are available from the link below. These are in addition to the profiles developed for the PR activity above. Consideration should be given to developing additional profiles for industry professionals but using different formats. For example, when an industry professional is delivering a programme, staff should carry out a short interview using a smartphone to gather similar information that is available in these profiles, potentially using a set script of 5 or 6 questions. After editing, this could then be shared as a Reel on Instagram and TikTok. Individuals will best respond to receiving information in different ways; some will prefer a written profile whilst others will prefer an audio or visual medium. Into Film should try to ensure that all of these bases are covered when developing new materials in future, and to have at least one piece of content for each ScreenWorks programme to be delivered each year that can be sent to schools or made available online to pique interest as required. To have details on each programme was requested by a number of teachers in the consultation, along with whether programmes are autism friendly.
https://www.intofilm.org/resources/2092?gad_source=1&gclid=CjwKCAjw_Na1BhAlEiwA M-
dm7JEaIZAiRXXoMD7B4EVxamUUux4xBSU9m2QFhD_s5nXMlcjgn_PtiBoCIBoQAvD_
BwE

- **Materials Developed for Teachers** – discussions with teachers highlighted the increasing difficulties that some of them have when trying to get out of school to attend CPD activities, particularly in term time. One teacher outlined that in future, it will cost £310 to reflect the cost of their time to be covered when out of school, which is not sustainable. Yet there is a desire from teachers to continue to learn about developments in the screen industries, so that they can continue to provide that support to their young people. When considering the re-purposing of materials and development of new resources outlined above, resources to be used by teachers in schools or resources specifically for teachers should be considered, including up to date statistics, and which third level courses are available to progress on to from ScreenWorks. Offering sessions online, either live with a Q&A or a webinar they can view in their own time, were also mentioned as possible solutions for this. One teacher stated, "I would love ScreenWorks to consider opening up training/holding an online webinar with professionals as many

MIA teachers feel their knowledge and understanding of the huge number of roles in the industry could be improved."

- **Link with Other Resources Available** – one consultee mentioned that ScreenWorks could make better use of resources that have been developed nationally in the UK, both by Into Film or by other screen education organisations. An example given was the Switched On: Screen Industry Careers resources that had been developed and that could potentially be used in Northern Ireland as a careers information piece. https://www.intofilm.org/resources/1942?gad_source=1&gclid=CjwKCAjw_Na1BhAlEiwA M-dm7KEMjD6i6QE3XIpLyZNdanYRHmYN-Yf_UE82FbCmmk7L7HwwtA2KLxoCXB4QAvD_BwE

- **Development of a Prospectus or Brochure** – another resource that could be developed was a prospectus or brochure setting out ScreenWorks delivery for the year ahead as well as re-affirming what the programme is trying to achieve. This information is available online and updated when required, but it was suggested that a brochure would be of benefit also, something that could be sent to schools careers departments, to be available to parents as required whilst also being downloadable from the website.

- **Connecting at a Younger Age** – it was suggested that industry careers days should be considered for pupils at a younger age, before they make their selection of GCSE subjects that will potentially inform their future career choices. The BFI research suggests that young people consider these subject choices as being definitive for their futures, and so offering support or advice at 13 or 14 could be important. Again the pop-up approach or the short Reels outlined above could offer viable solutions for achieving this, neither of which would be resource intensive for Into Film. Given the similarity in the target audiences, there would also be logic in combining some of the promotional work for ScreenWorks with the ongoing engagement work to promote Games in Northern Ireland, without having to make separate visits to a school.

- **Links with other Screen Education Providers** – several teachers have mentioned that they would like more activities to be available in their areas, both in terms of information events as well as programme delivery. One way that this could be more effectively achieved would be for greater collaboration between the screen education providers when they are carrying out outreach work. This would include Northern Ireland Screen but also Nerve Centre and Cinemagic. A group has been formed by these organisations to discuss marketing work but there is a need for greater collaboration and coordination of activities, to reduce duplication of effort and have a more collective approach to promoting what each organisation has to offer. This has the potential for more schools to be reached each year, with organisations promoting what one another has to offer providing clarity in the range of options available to young people and their teachers.

- **Travel Bursary Scheme** – several teachers mentioned costs associated with attending ScreenWorks for their young people and appeared to not be aware that bursaries were available for this. This perhaps needs to be reinforced in future messaging with schools.

- **Ongoing Engagement** – Kippie have begun to use Discord as a way of maintaining contact with the young people they engage with on games programmes. All of their trainees are invited to join. There are channels already created around key topics or areas of interest that the young people can feed into. To address safeguarding issues, there is a designated area for parents, where they can observe what the young people are saying but the young people cannot see what their parents say. Trailblaze has used this approach for the young people who engaged this year. Whilst this is in its formative

stages, a similar approach adopted for ScreenWorks young people would provide an opportunity for young people to maintain engagement as well as to expand their networks. It would also allow for Into Film to maintain some contact with these young people and establish the progress they have made, as well as potentially utilising them as industry professionals or role models in the future.

Summary

This Section has clearly demonstrated the continued success of ScreenWorks by Into Film, with satisfaction expressed by all of the stakeholder groups engaged. With six years of delivery, ScreenWorks can be considered to have matured and the model of delivery is now established. A number of recommendations for change have been made and should be considered by Into Film for future delivery.

The next Section will consider the benefits that have been brought about for the young people engaged structured around the key outcome themes contained in the baseline and end-of-programme questionnaires used.

BENEFIT BROUGHT ABOUT BY SCREENWORKS AND TRAILBLAZE PROGRAMMES

This Section will set out the initial outcomes achieved for young people that have engaged with ScreenWorks and Trailblaze. Outcome information has largely been drawn from pre- and post-delivery questionnaires carried out with young people, reinforced with qualitative information drawn from the consultation process. The collated information has sought to draw out the changes brought about for participants over the course of engagement.

As a part of the transition to a more outcomes-focused reporting approach instigated by Northern Ireland Screen, Into Film reviewed the content of the questionnaires used. This resulted in an increase in the number of variables that are measured, some of which given their nature are only measured in the post-delivery questionnaire. Outcome information for ScreenWorks has been presented under 3 themes, 'Getting Into the Screen Industries', 'Working in the Screen Industries', and 'Skills Development', with outcomes from Trailblaze considered separately.

Unless otherwise stated, all of the data presented will be for the % of young people as opposed to the total number engaged.

Getting Into the Screen Industries

Participants were asked to rate their current understanding of how to start a career in the Creative Industries, with the results presented in Table 9 as follows:

Table 9: Current understanding of how to start your career in the Creative Industries

	Level of Understanding							
	Not at All		Slight		Good		Great	
	Pre	Post	Pre	Post	Pre	Post	Pre	Post
How to start your career in the Creative Industries	25%	-	52%	14%	19%	66%	4%	20%

Table 9 shows that prior to the support, 77% of young people had No or only a Slight understanding of how to start a career in the creative industries. On completing the programme, 86% of young people had a Good or Great understanding of how to start a career in the creative industries.

Participants were asked to rate their current awareness of working in the creative industries in Northern Ireland, as well as their awareness of opportunities available in the screen industries and progression routes into the screen industries in Northern Ireland and how best to navigate these. The latter two variables were asked in the post-delivery questionnaire only. The results are presented in Table 10 below:

Table 10: Awareness of working in, opportunities available and progression routes into the Northern Ireland Screen Industries

	Level of Awareness							
	Not at All		Not Very		Quite		Very	
	Pre	Post	Pre	Post	Pre	Post	Pre	Post
Awareness of the work of the creative industries in NI	2%	-	40%	5%	50%	52%	8%	43%
Awareness of opportunities available in the screen industries	-	-	-	6%	-	48%	-	46%
Awareness of Progression Routes into the NI screen industries	-	-	-	13%	-	55%	-	32%

Table 10 shows that prior to the support, 42% of young people had No Awareness or were Not Very Aware of the work of the creative industries. On completing the programme, 95% of young people were Quite or Very Aware of the work of the creative industries in NI. For awareness of opportunities available, 94% were Quite or Very Aware following the support, with 87% Quite or Very Aware of progression routes into the NI screen industries and how best to navigate them.

Participants were asked to rate their likelihood of pursuing a career in the creative industries, with the results presented in Table 11 as follows:

Table 11: Likelihood of pursuing a career in the Creative Industries

	Very Unlikely		Quite Unlikely		Quite Likely		Very Likely	
	Pre	Post	Pre	Post	Pre	Post	Pre	Post
Likelihood of pursuing a career in the Creative Industries	-	-	7%	4%	49%	32%	44%	64%

Table 11 show that the vast majority of the young people were likely to pursue a career in the creative industries both before and after the support, with this figure rising to 96% that are Quite or Very Likely in the post-delivery questionnaire. This finding can be backed up by comments from young people, a selection of which are as follows:

"I don't think I could be more likely to pursue a career in film as I was already extremely passionate about film, although I did really enjoy the course and took a lot away from it."

"I was very certain I would go into this industry before this experience but this has opened my eyes to how possible it really is."

"I am more likely to pursue a career in the screen industry because this experience has helped to reinforce my passion for wanting to work within this industry."

"Before I had absolutely no clue as to how to get started and found it daunting. However, I now have a clearer understanding and feel more confident."

"I now know a lot more about the games industry. I had previously thought it was entirely about coding and developing, but there's many aspects of writing and art and so much more!"

"I know more now and that helps me get over most of my anxiety about it."

"It feels like I've opened another door and gained more contacts within the industry so I feel like I have a better chance of getting work."

"Hearing about all the various different job options in the field has excited me greatly."

"I feel I know more people who can help me enter the industry."

"There are many routes I didn't realise I could take into the creative industries."

Participants were asked what they intended to do next following ScreenWorks, with the potential to select more than one option from the list provided. The results are presented in Table 12:

Table 12: Post ScreenWorks Education, Training and Career Routes

	%
Complete GCSEs/AS/A Levels	89%
Attend another screen related short course with Into Film or NI Screen	63%
Attend another screen related short course elsewhere	15%
Attend BFI Film Academy or another Screen Academy	10%
Apply to study a screen related course at a Further Education College	8%
Apply to University to study a screen related course	41%
Apply for a Work Experience programme in the Screen Industries	32%
None of the above	1%

Table 12 shows that the vast majority of participants intend to return to school to complete their studies (89%), with a lot of these young people also intending to apply to University to study a screen-related course in future (41%). In addition, 63% of young people plan to attend another screen related short course with Into Film or NI Screen and 32% plan to apply for a work experience programme in the Screen Industries.

It would require a wider period of monitoring and tracking of these young people to establish if they have followed through with their intentions, but these findings further illustrate that young people are aware of the potential progression routes available to them and that they intend to continue to pursue a career in the creative industries.

In the questionnaire survey carried out with past participants of ScreenWorks, they were asked what they have progressed on to following ScreenWorks, with the option to select more than one of the options provided. These results are presented in Table 13 below:

Table 13: Progression Routes following ScreenWorks

	%
University or Further Education College course focusing on screen industries	41%
Any other screen education programmes (Screen Academies, Cinemagic)	14%
Volunteer on any screen industry production (not been paid)	16%
Work on any screen industry production (been paid)	12%
Northern Ireland Screen Trainee	-
ScreenSkills Trainee	1%
Independent creative work	34%

Table 13 shows that 41% of past participants have gone on to study a screen related discipline in either further or higher education, with 34% also developing their own independent creative work. In addition, the questionnaire established 74% indicated that they are currently pursuing a career in the screen industries, with 13% of those currently employed in the sector, and 74% stating that the ScreenWorks programme helped them to decide to pursue a career in the screen industries.

These statistics can be backed up by a selection of comments setting out what young people have done after completing ScreenWorks:

"I graduated from Nottingham Trent University in 2023 with a first-class hons in Design for Film and Television, whilst at university I did a week of work experience on The Crown S6, Hollyoaks, Renegade Nell and The Full Monty. In May 2023 I started working as Art Department Trainee on How to Train Your Dragon. I got accepted on to ScreenSkills Trainee Finder in January 2024. I finished working on How To Train Your Dragon in March 2024 and I am now working as Art Department Assistant on a TV show for World Productions."

"I've gone on to study Game Design at Ulster University, created both paid and unpaid productions and also volunteered at events such as Belfast XR VR festival."

"I have completed my BA Hons Degree in Drama and English from QUB, participated in The Lyric Theatre Drama Studio 2023/24, played Katherine Wiley in the Lyric Production of Radium Girls and started a music promotional business called High Perspective!!"

"Took a gap year studying Art & Design, with some Live sound and Animation at the Animation academy in the Nerve Centre. After this I went on to Drama school at LAMDA studying BA (Hons) Production & Technical Arts: Stage and Screen. We touch on Film with and have the option to pursue this and have facilities such as a mocap studio and LED Volume akin to those unused in the likes of the Mandalorian. Mostly focus on theatre though."

"After my work experience I did the game design academy with the Nerve Centre. This led me to choosing game design for my university course in Ulster University Belfast."

"BA (Hons) Computer Animation Technical Arts - Bournemouth University, finished May 2024. Junior 3D Generalist at Treehouse Digital: May 2024-Present. ILM Graduate Creature Rigging Artist: Start September 2024."

"Completed Queen's University with a 2:1 degree in Film Studies and Production. Worked as a runner for a Firmus Energy advert."

"Continued volunteering with Cinemagic on various projects. Eventually pursued a degree in Film & Television Production whilst building both unpaid and paid credits in the screen industries, alongside personal art and film projects."

"Completing degree in Animation and Illustration at Bolton University."

"Enrolled in a film and television course at the Belfast Met, during which I have worked on a production outside of the course as well as my own creative endeavours related to sound production."

"I am now working as a self-employed & contracted motion designer, animator & videographer."

"I am currently in my 3rd Year studying Animation at Ulster University."

"I am currently studying level 3 visual effects at Belfast Met."

"I completed a BA in Film Studies & Production at Queen's University, Belfast."

"I continued my studies in Art and Design and have completed a BA Hons course in craft and material practices."

"I have completed a foundation in Belfast Met and I'm going to start my degree in textile design in Cardiff Met in September."

"I'm currently doing illustration at Ulster University."

"I'm studying Film Studies in Dublin."

"Journalism degree and became Film and TV editor for my student newspaper."

"Performance Costume in university of Edinburgh."

"ScreenSkills courses; Film Degree at Newcastle University; Runner on a BBC Documentary."

"Went to university for Cartoon and Comic Arts, created several independently published comics, and set up an artist's collective focusing on comics and zines."

"Work Experience on A Kind of Spark, university degree on Textile art."

"Working freelance as a camera trainee."

"I originally did a work experience in game design with Kippie in late 2022 I enjoyed it so much I did it again in March 2023. This was also an incredibly fun experience and Katherine and Caroline were so supportive and endorsed me to do their game design academy in April of that year. I applied and met a few people who I am still friends with to this day, with the people I met and the experience I gained from the academy led me to choosing game design for university and I have just finished my first year and I'm heading into my second in September."

"ScreenWorks helped me decide I am more interested in the writing aspect instead of actually behind the screen so I am now studying English literature in Liverpool."

"ScreenWorks was my first professional introduction to the film/screen industry, due to coming from a school with limited resources. I enjoyed getting to learn how everything

worked in a judgement free manner, as everyone was beginners and just as excited to learn. My programme pushed me to study film at university, and now I work in VR Production company RETiniZE."

"The Props & Set Design course I took part in had a huge impact on helping me decide that this was something I wanted to pursue. The first-hand experience was invaluable and helped me prove to my parents, teachers and others that there are Art Department jobs in Northern Ireland. I really enjoyed getting to see a prop house and see inside the BBC studio in Belfast. I spoke about my experience on the course in my university application and interviews. The course gave me a great understanding of what is involved in the art department in Film & TV and I am very happy that I have ended up in that career!"

These comments show the wide variety of progression options that ScreenWorks participants have followed, as well as the number of further and higher education courses that can act as a route into a career in the screen industries.

A similar question was asked of teachers to provide examples of young people that have been referred to ScreenWorks and the difference they have observed in the young person on returning to school. Themes emerging from the responses include:

- **Shaping or Clarifying Career Options** – using the ScreenWorks programme to help them with their decisions on what to do next;
- **Choosing Film and Media Subjects** – an increase in the number of young people that have gone on to opt for media and film subjects, both in school and in their further studies post-school;
- **Improved Coursework** – through applying what they have learned on ScreenWorks;
- **Boosted UCAS applications** – through being able to use the ScreenWorks experience as a part of their university applications;
- **Progressed from further to higher education** – several students at College have subsequently progressed on to University degree courses; and
- **Staying in NI** – one teacher commented "Our applications for 3rd level study in NI have doubled this year, pupils want to stay here rather than travel to other jurisdictions which is a real positive step and hopefully a common trend elsewhere."

In addition, all of the young people completing a questionnaire stated that they would recommend ScreenWorks to one of their peers, with 99% also expressing an interest in attending further screen industry related activity that contributes to their skills development.

Working in the Screen Industries

Participants were asked to rate their current understanding of working in the screen industries in Northern Ireland across 5 variables, 3 of which were measured only in the post-delivery questionnaire. The results are presented in Table 14 below:

Table 14: Current understanding of working in the Creative Industries in Northern Ireland

	Level of Understanding							
	Not at All		Slight		Good		Great	
	Pre	Post	Pre	Post	Pre	Post	Pre	Post
Working in the Creative Industries	6%	-	45%	8%	45%	61%	4%	35%
Job Roles in the Screen Industries	12%	-	58%	3%	28%	56%	2%	41%
How different Job Roles collaborate in creative processes	-	1%	-	3%	-	60%	-	36%
Basic Working Practices	-	1%	-	4%	-	59%	-	36%
Value of Networking and Contacts	-	1%	-	10%	-	38%	-	51%

Table 14 shows that prior to the support, 51% of young people had No or only a Slight understanding of working in the creative industries, and 70% No or only a Slight understanding of the different job roles that exist. On completing the programme, young people expressing a Good or Great understanding has increased to 96% and 97% respectively. In support of this, one teacher stated, 'Where there was once a flicker it has now ignited a fire!', whilst another stated, 'Interest in this area has increased significantly over the past 3-4 years as students become increasingly curious about how to enter the industry and build networks.'

For the variables measured in the post-delivery questionnaire only, 96% of young people expressed a Good or Great understanding of how different job roles collaborate, 95% for their understanding of basic working practices, and 89% understanding the value of networking and contacts within the screen industries. In support of the networking variable, 89% of young people stated they had benefited from advice from industry professionals towards career development in the screen industries; 82% benefited from direct contact with industry professionals; and 71% benefited from meeting other young people and developing their networks.

Skills Development

Participants were asked to rate their current understanding of the technical and creative skills required to work in the screen industries in Northern Ireland. The results are presented in Table 15 below:

Table 15: Current understanding of technical and creative skills required by screen industries

	Level of Understanding							
	Not at All		Slight		Good		Great	
	Pre	Post	Pre	Post	Pre	Post	Pre	Post
Technical and Creative Skills	9%	-	52%	5%	34%	58%	5%	37%

Table 15 shows that prior to the support, 61% of young people had No or only a Slight understanding of technical and creative skills required by the creative industries. On completing the programme, young people expressing a Good or Great understanding has increased to 95%.

In the post-delivery questionnaire, young people were asked to identify which skills they had developed from their engagement on ScreenWorks. The list of skills is consistent with those that are contained in the Northern Ireland Curriculum and with the skills being measured by Northern Ireland Screen across the funded education initiatives. The skills young people considered they had developed are contained in Table 16 below:

Table 16: Skills Developed whilst attending ScreenWorks

Interpersonal and Employability Skills	%
Communication	67%
Collaboration	55%
Creativity	85%
Confidence	64%
Judgement & Decision Making	48%
Problem Solving	51%
Time Management	43%
Use of Equipment	60%
Use of Software	60%

Of those surveyed, 98% of young people stated they had developed one or more of the skills listed. The most notable skills developed are Creativity (85%), Communication (67%) and Confidence (64%), and the development of these skills is consistent with the anecdotal evidence presented throughout this report. One teacher commented "<young person> has a diagnosis of Autism and his creativity and IT skills have found a caveat through ScreenWorks NI. His experience served to inspire and cement his career ambitions and reaffirm his own talent." Another teacher, commenting on her son stated, "he did a lot of ScreenWorks courses that have had such an amazing impact on him, raising his confidence levels by meeting other young people who are creative, unlike those at his school."

Extent of Change Affected from Pre- to Post-Delivery Questionnaires

For each of the 6 variables that were measured, Table 17 shows the percentage of young people that experienced a change from the pre- to the post-delivery questionnaire completed. Table 18 shows the average scores provided across each of the same variables and the extent to which there was a positive change from pre- to post-delivery questionnaire. For the purposes of creating the average scores, the lowest available ranking (not at all or very unlikely) was scored as a 1, up to the highest available ranking (great understanding or very likely) was scored as a 4.

Table 17: The change experienced by young people pre- to post-delivery

	Increase	Stay Same	Decrease
Understanding About Chosen Role	82%	17%	1%
Awareness of Creative Industries in NI	71%	28%	1%
Technical & creative skills required by screen industries	73%	25%	2%
Understanding of Working in Creative Industries	79%	20%	1%
Understanding of how to start your career in the creative industries	58%	41%	1%
Likelihood of pursuing a career in the creative industries	27%	69%	4%
Total % across the variables	**65%**	**35%**	**>1%**

Table 18: Average Scores provided showing positive change for young people

	Average Scores		
	Pre	**Post**	**Change**
Understanding About Chosen Role	2.21	3.37	1.16
Awareness of Creative Industries in NI	2.47	3.31	0.84
Technical & creative skills required by screen industries	2.34	3.32	0.98
Understanding of Working in Creative Industries	2.01	3.06	1.05
Understanding of how to start your career in the creative industries	2.64	3.39	0.75
Likelihood of pursuing a career in the creative industries	3.38	3.61	0.23
Total average score across the variables	**2.52**	**3.35**	**0.83**

Table 17 shows that a majority of young people experienced a positive change from pre- to post-delivery questionnaire for every variable other than 'likelihood of pursuing a career in the creative industries' where majority of the scores stayed the same. Cross referencing this

with Table 11 shows that 93% of young people in their pre-delivery questionnaire had stated that they were quite likely or very likely to pursue a creative career, so this lack of a significant change should not be considered statistically significant.

Table 18 also shows a positive change in the average scores across all of the variables, with the largest increases being for 'Understanding About Chosen Role' and 'Understanding of Working in Creative Industries' at more than 1 point each. All of the variables saw a positive change of 0.75 or more, other than 'likelihood of pursuing a career in the creative industries' for similar reasons to those outlined for Table 17, although the average scores were over 3 for both pre- and post-questionnaires showing a high likelihood.

Outcomes for Trailblaze Participants

Trailblaze used similar variables to those for ScreenWorks when measuring the changes brought about for the participants. It should be remembered that the Trailblaze young people had already completed ScreenWorks and so will have also completed a questionnaire. Outcomes for Trailblaze included:

- For understanding of the film industry, in the baseline questionnaire the average score provided was 2.8 out of 5 (with scores ranging from 1 to 4), rising to 4.5 out of 5 in the end of support questionnaire, with every mentee scoring 4 or 5;
- For how well do you understand the area of mentorship, the average score out of ten was 6.1, with scores ranging from 3 to 10; and
- In terms of rating their experience on Trailblaze, one mentee scored 4 with the remainder scoring 5 out of 5, suggesting a high level of satisfaction.

When asked what they planned to do next, the key themes from their answers included:

- Several of the young people were already studying courses in further or higher education;
- Take a gap year as they had recently completed post-primary education, with the intention of going on to University in the future;
- Awaiting exam results with a view to going to university to attend a course that they had provisional offers in place for;
- Look for work and/or work experience in the screen industries;
- One young person had been successful in achieving an apprenticeship at the BBC; and
- Many of the young people continued to produce creative content, including scripts, film project ideas, interactive content and music.

Positive Outcomes for Teachers

Teachers have indicated that engagement with Into Film (as well as other screen education organisations and events such as RENDR) has in general increased their overall awareness of the screen industries in Northern Ireland and the opportunities these present for their young people. Schools have benefited from the in-person visits made, describing these as 'informative and memorable'. There is a desire from teachers for more in school activities from ScreenWorks to deliver workshops or attend careers activities, though this would have to be tempered by ensuring outreach is clearly targeted to achieve the performance indicators established for reaching marginalised young people in disadvantaged areas.

Teachers are in a better position to provide advice to their young people about their future career options. The delivery of ScreenWorks programmes in screen locations, or an opportunity to visit a location as a part of the programme were also highlighted by teachers, making the job role seem more accessible where they can actually see where it take place. Virtual production delivered at Ulster University was one example given here.

In addition, teachers have benefited from the learning that their young people have gained on ScreenWorks and brought back into the classroom, whether this be techniques used by industry or information that was picked up from an industry professional. One teacher stated "I was fortunate to have a past pupil work on Game of Thrones so he helped to show what was possible. Meeting someone who has been in the forensic style tent and clothing to finish the 'black plastic' for chest plates or meet a person whose specialism is latex and who makes intestines and body parts for a living is quite the move from every day school."

Several teachers have indicated that they have integrated screen into their existing teaching practice, one stating that they had "embedded into my KS3 curriculum to work in film, editing and animation and I do a programme of careers and it is a big feature". A key factor will be whether a school offers Moving Image Arts and the opportunities this provides to link what is covered by ScreenWorks into the curriculum, something that may be more challenging to do for other subject areas.

Teachers have expressed a desire to find out more about the screen industries, and this has been outlined earlier in this report in relation to outreach and marketing work. The survey findings indicate they would like to know about more career roles, have access to resources in different forms (hard copy, audio, video, interactive) as well as more opportunities to engage in CPD activities related to screen. Several teachers have indicated that they would like opportunities for hands-on experience themselves, but the difficulties associated with teachers getting out of school in term time have been outlined earlier in this report.

There is also an ongoing opportunity to reach more teachers (and senior staff) in schools across a wide range of subjects that have a link to screen, and additional resources available to schools would be one way of achieving this. Several teachers mentioned that they 'advocate' on behalf of ScreenWorks, liaising with the school careers department to ensure that young people have the opportunity to get out of school to attend programmes.

Ongoing Need for ScreenWorks from an Industry Perspective

The industry professional questionnaire asked whether there was an ongoing need for ScreenWorks and similar supports to help young people into the industry. Responses included:

"I feel there's a huge need for ScreenWorks if the NI and UK industries are to thrive as hoped. We often find ourselves unable to find enough trained crew for jobs and ScreenWorks ability to train, encourage and funnel young people to disparate areas of the industry is essential to our ability to continue work."

"I think it's really helpful. So many schools are, even now, only tuned in to 'traditional' careers, and with the screen industry in the UK and Northern Ireland taking off to the extent that it has and so many opportunities available there, it's mad not to support that wherever possible."

"We wish ScreenWorks was around when we were in school! It's such a great programme that exposes young people to different careers within the screen industry and allows them to see themselves in roles they might otherwise never have heard of."

"I can see it in the young people on the course and in the enthusiasm bursting out of the young people I bump into who took the course that it sparked a fire in them. This is what it's all about: giving young people a taste of the reality of the industry. if they can sit with strangers for 3 or 4 days and create amazing characters and worlds and by the end of the course have new friends and a network of likeminded creatives then it's their first taste of being in a writers" room. It teaches them about etiquette and respect and the brilliance of storytelling to spark joy into audience's lives."

"I think what Into Film does is really important. I would have bitten your hand off for these opportunities at school; I loved film but it seemed like an impossible industry to get into for a girl from a small town in Northern Ireland. I spent six years qualifying as a lawyer instead before jumping into this career, and some early intervention might have secured me an earlier start."

CONCLUSIONS

This report clearly demonstrates the continued success that Into Film has achieved in the delivery of the ScreenWorks programmes. In this reporting period, 57 mostly 3-day programmes were delivered, 70% of which have been in the Film & TV sector, engaging 111 industry professionals as facilitators, mentors or guest speakers. Applications were received from 968 young people drawn from 102 post-primary schools, 814 starting programmes and with an 88% completion rate, 58% of which recognise as female. When including career insight days, 1557 young people were engaged overall.

With six years of delivery, ScreenWorks can be considered to have matured and the model of delivery is now established. The growth in numbers across the period of delivery shows that there continues to be demand for work experience programmes such as this and that the potential benefits to young people are now more widely understood by educators. The addition of Trailblaze providing an effective bridge between work experience and entry into further/higher education or on to Northern Ireland Screen trainee programmes has also been shown to have worked well and should be continued in future if funding can be secured to support this.

A key reason for the ongoing success of the support is in using industry professionals to provide an introduction to craft and technical roles in an environment that closely replicates what would be expected to see in the industry. Providing credibility for the programmes, young people are considered to better respond to professionals as they are often closer in age to them, act as positive role models and are not teachers. 89% of young people stated they had benefited from advice from industry professionals towards career development in the screen industries, with 82% benefited from direct contact with industry professionals. This has also been the case for Trailblaze, where the quality of delivery has been highlighted, as well as the opportunity to network, set experience and feedback, all of which have contributed to increased confidence levels for those supported.

The outcomes achieved from ScreenWorks have been very positive, with a majority of young people experienced a positive change from pre- to post-delivery questionnaire for every variable. The largest increase in terms of positive change were for 'Understanding About Chosen Role' and 'Understanding of Working in Creative Industries', with 96% of young people likely to pursue a career in the creative industries at the end of the support. The vast majority (89%) of participants intended to return to school to complete their studies, with 74% of past participants surveyed continuing to pursue a career in the screen industries, with a similar number indicating ScreenWorks helped them when deciding to do so.

With ScreenWorks now established in Northern Ireland, it is important that Into Film continue to develop the offering. In the past 2 years, 26% of programmes delivered have been new and it is important that this type of innovation is maintained to reflect changes in the wider screen industries. Whilst the number of post-primary schools engaged from deprived areas has increased, there remains scope to develop this further, whilst also achieving better regional coverage to ensure accessibility for all young people in Northern Ireland.

There is also an opportunity for Into Film to consider the delivery of ScreenWorks elsewhere in the UK by applying the learning here to offer work experience in a more structured way to address local screen industry needs identified. This report has demonstrated there are options as to how this could be delivered if there is the will to attempt this.

RECOMMENDATIONS

From the findings of the evaluation as set out in this report, the following represent recommendations made for the future delivery of the ScreenWorks programmes by Into Film:

Programme Management, Planning and Reporting

- The ScreenWorks application form should be updated to include the monitoring of School Year and Ethnicity, to remain consistent with the Northern Ireland Screen reporting requirements;
- Monitoring of post-primary school and young person engagement should include multiple deprivation as well as the extended schools listing in the future;
- Travel Bursary form should adopt the same approach taken for the Application form and be available to complete online;
- A short Facilitator Evaluation form should be created to gather feedback from industry professionals immediately after a ScreenWorks programme has been completed, to aide with future planning and logistics;
- Approaches used when asking young people to complete pre- and post-delivery questionnaires should be reviewed in an attempt to increase the number of completed responses submitted;
- Performance Indicators should be re-developed as SMART (Specific, Measurable, Achievable, Realistic and Time-bound) Objectives using language that is clear and not open to interpretation and that can be reviewed as a part of future evaluations;
- Alternative funding should be sought to allow Trailblaze to continue, including from Northern Ireland Screen;
- There is the potential to take the model for ScreenWorks (including Trailblaze) and replicate this elsewhere in the UK, if the funding was available to do so.

Marketing, Promotion, Outreach and Recruitment

- Into Film should develop an integrated Marketing and Outreach Plan in support of the overall Project Plan agreed with Northern Ireland Screen, clearly setting out activities to be delivered, including:
    - Schools and other educational or youth organisations to be targeted;
    - Geographical areas to be targeted where disadvantage can be evidenced or where a shortfall has been identified in previous engagement;
    - Channels and Tools to be utilised for the activities, including identifying any developmental work required prior to their use;
    - Research to establish Area Learning Networks that exist and alternative education providers that are engaged in areas experiencing disadvantage;
    - Industry Career Days targeted at younger post-primary pupils before they make their GCSE subject selections;
    - Establishing targets for all activity within the Plan to allow for measurement and reflection as to what has worked well to inform future delivery;
- Additional promotional resources should be developed in support of ScreenWorks to include:

- A Prospectus or Brochure establishing ScreenWorks delivery for that academic year, that could be sent to school careers departments as well as downloadable from the Into Film website;
- At least one resource or piece of content available for each ScreenWorks programme to be delivered each year, using a range of mediums (hard copy, audio, video, interactive) to reflect a range of different learning needs;

- Great collaboration between the Northern Ireland screen industry education organisations (Into Film, Nerve Centre and Cinemagic) should be considered when target schools to reduce duplication and create more consistency in the message.

Programme Delivery

- Consideration should be given to developing additional resources for use in both the promotion and delivery of ScreenWorks, to include:
    - Re-purposing materials developed during the pandemic for continued use;
    - Online Continuous Professional Development sessions, either live or as a webinar, targeted at teachers to better inform about the latest developments in the screen industries;
    - Profiles of industry professionals delivering programmes, potentially filmed using a smartphone and useable as a Reel on Instagram and TikTok;
    - Details on third level courses that are delivered in Northern Ireland and would act as a natural progression route following ScreenWorks;
    - Case Studies for young people that have completed ScreenWorks, a third level qualification and/or trainee scheme and that are now working in the screen industries;
    - Resources that can be used by teachers in schools, both to support their teaching practice but also to raise awareness of ScreenWorks and the Northern Ireland screen industries, including those outlined above;
- Alternative approaches to delivering ScreenWorks should be explored, including:
    - Pop-Up programmes to allow for shorter taster sessions focused on one aspect of a priority sector or pipeline, that could lead on to attendance at a future ScreenWorks programme;
    - Hybrid delivery making use of resources that could be delivered online or in a range of settings, including industry professional profiles, question and answer sessions or short practical activities as had been delivered by ScreenWorks Online during the pandemic;
- Into Film should consider offering an introductory session (potentially using Zoom) prior to some ScreenWorks programmes commencing providing an opportunity for the facilitators to ensure the young people know what to expect and to allow for more to be achieved in the 3 days delivery;
- Into Film should continue to develop new programmes that reflect the emerging needs of the screen industries in NI or where future employment opportunities may be;
- Consideration should be given to using Discord as an effective way of maintaining contact with participants after they have completed ScreenWorks, fostering a community of likeminded creative young people.

Trailblaze Mentoring Programme

- The future delivery of Trailblaze mentoring should consider:
    - Extending delivery to all 5 priority screen sectors;
    - Increasing admission up to 25 years of age, to align with other support schemes that are available and to support those that are not in full-time education at present;
    - Extending the delivery period up to 14 months to reflect that young people will not be able to commit every month due to exams and coursework requirements; and
    - Additional events delivered that allow for the young people to come together, including masterclasses, attendance at events and speed networking.

APPENDIX 1

Work Experience Programmes and Trailblaze Mentorships delivered 2022-24

ScreenWorks Programme	Delivered By	2022-23	2023-24
3D Content Creation	Aura Digital	✔	
Animation	Dog Ears Animation	✔	
Animation	Kris Kelly	✔	
Animation	Joel Simon (For Fostering Network)		✔
Art For Games	Outsider Games		✔
Art for Games & Film	Outsider Games	✔	
Artificial Intelligence and Machine Learning	Kris Kelly		✔
Assistant Directing	Hussain Yasim		✔
Colouring & Grading	Scott Ferguson	✔	✔
Creating Online Content	Callum Janes from WatchMojo	✔	✔
Droid Builder	Temple Props		✔
Editing	Brian Philip Davis	✔	✔
Faking Reality: 3D Content Creation	Aura Digital		✔
Film Journalism	Helen O'Hara	✔	✔
Game Design	Kippie	✔	
Hair, Wigs & Make-Up	Patricia Strong Academy	✔	✔
Location Management	Adam Wilkinson	✔	✔
Music Composition	Score Draw Music	✔	✔
Narrative for Games	HoloMoon Games	✔	✔
Practical Special Effects	Ignite SFX		✔
Producing	Margaret McGoldrick	✔	✔
Production Accountancy	Seamus Devine	✔	✔
Production Management	Stacey Quigley		✔
Programming For Games	HoloMoon Games		✔
Prop Costume (2 programmes each year)	Enda Kenny	✔	✔
Prop Making	Sebastian Sue		✔
Prosthetics (3 programmes)	Clare Ramsey	✔	✔
Sound Design	Chloe Dalzell	✔	✔

ScreenWorks Programme	Delivered By	2022-23	2023-24
Story Development (2 programmes each year)	Amanda Verlaque	✔	✔
Storyboarding	Adam Pescott		✔
The Camera Department	Acorn	✔	
The Writer's Room	Stuart Wilkinson		✔
The Writers' Room	Stuart Drennan	✔	
TV Development	Stellify Media	✔	
VFX for Film & TV	Enter Yes	✔	✔
VFX & Motion Graphics	DoubleJump Studios		✔
Virtual Production	Ulster University and Aura Digital		✔

Trailblaze Mentors

Industry Role	Mentor Name
Assistant Director	Anna Callan
Camera	Jenny Atcheson
Costume	Enda Kenny & Una Hickey
Editing	Stephanie McCutcheon
Music	Tanya Mellotte
Producing	Margaret McGoldrick
Production Accountancy	Ola Kaminska-Omozik & Oisin Mullan

APPENDIX 2

ScreenWorks Work Experience Programmes

Programme Name	Producing	Delivered By	Margaret McGoldrick
Programme Includes:	- What is a producer? Breaking down the various roles - Hierarchy of production. How does a producer work with different parts of a production? - Breaking down a script for creating a budget - Pitching and feedback		

Programme Name	Story Development	Delivered By	Amanda Verlaque
Programme Includes:	- Generating story ideas - Choosing the style/format 3 Act and 5 Act structures - Mapping out the idea		

Programme Name	Location Management	Delivered By	Adam Wilkinson
Programme Includes:	- Scouting for locations - Production planning - Health & Safety - Logistics of filming - Movement orders		

Programme Name	The Writers Room	Delivered By	Stuart Drennan
Programme Includes:	- Learning how to create compelling concepts for film and television - Building proactive and 3D heroes and villains - Working as a Writer's Room to plot out a television series together - Writing scenes(dialogue, subtext, action)		

Programme Name	Hair, Wigs & Make-Up	Delivered By	Patricia Strong Academy
Programme Includes:	- Etiquette & code of conduct on set and location - Health and safety - Chain of command - Practical demonstrations of film hair, wigs& make-up - How to present a CV to a production company		

Programme Name	Narrative for Games	Delivered By	HoloMoon Games
Programme Includes:	- Narrative formats and structures in games - Different types of writing present in games (Barks, Dialogue, World Building, Tutorials) - Games writing as a collaboration - The various tools and software used for creating and managing game narratives - The creation of a short interactive fiction piece		

Programme Name	Film Journalism	Delivered By	Helen O'Hara (Empire)
Programme Includes:	- Practice in writing film news how to turn simple facts into a coherent story - Discussion of interviewing and how to edit interviews - Practice of review writing, with feedback and revisions - Creating a news article about the NI film industry, with a view to being published!		

Programme Name	Music Composition	Delivered By	Score Draw Music
Programme Includes:	- An introduction into composing for media - An introduction to sound design for media - Experience creating a new bespoke musiccue for a project in film and a project in animation - Experience creating and editing sounddesign for a piece of animation - An introduction to editing audio files		

Programme Name	Creating Online Content	Delivered By	Callum Janes
Programme Includes:	- Becoming a Content Creator / Building Your Influence - In-Depth Content Research, Idea Generation, and Breakdowns - Hands-On Video / Content Production - Video Editing for Online Platforms (TikTok, YouTube, Facebook, etc.) - Monetizing Your New Content Skills / Turning Views into Profit		

Programme Name	3D Content Creation	Delivered By	Aura Digital
Programme Includes:	- Introduction to 3D modelling - Introduction to 3D animation - Real-time rendering and optimisation - ICVFX (In Camera Visual Effects) for Virtual Production and its application and use cases, in association with the Ulster Screen Academy at Ulster University.		

Programme Name	Production Management	Delivered By	Stacey Quigley
Programme Includes:	- What is a Production Manager and a Line Producer? - What is their role within the Office? - Setting up the office/ onboarding crew - Insight into prep/shoot/wrap - Paperwork reporting / legal / insurance / health and safety - Contract templates, how to complete cast/crew/stunt contracts		

Programme Name	Prop Costume	Delivered By	Enda Kenny
Programme Includes:	- Creating a wearable piece of prop costume - Practice fabrication techniques and paint methods - Measure, cut and mould fabrics - Age and breakdown costume to create a lived-in effect		

Programme Name	Editing	Delivered By	Brian Philip Davis
Programme Includes:	- What is an editor? - Organizing of film footage - Working with scripts - Sound & music - Grading and preparing for exhibition		

Programme Name	Prosthetics	Delivered By	Clare Ramsey
Programme Includes:	- Introduction to casualty effects (bruising, wounds, burns) - How to make your own prosthetic gelatine and blood - Moulding and casting - Creating characters - The importance of a portfolio		

Programme Name	Visual Effects for Film & TV	Delivered By	Enter Yes
Programme Includes:	• Introduction to software • Explaining the production workflow • Creating work to a brief • Working on VFX shots • The importance of a portfolio		

Programme Name	Sound Design	Delivered By	Chloe Dalzell
Programme Includes:	• Introduction to post production sound for TV and Film • What is critical listening? • Creating and editing sound effects and foley • Exploring sound in movies • Recording your own sound effects		

Programme Name	Artificial Intelligence & Machine Learning	Delivered By	Kris Kelly
Programme Includes:	• Exploring the positives and negatives of artificial intelligence • How AI can be used across the screen industries • What is machine learning? • How can AI be used to complement existing job roles		

Programme Name	Programming for Games	Delivered By	HoloMoon Games
Programme Includes:	• Game Development basics • Programming fundamentals • Game mechanics • Introduction to game engines • Problem solving in programming		

Programme Name	Art for Games	Delivered By	Outsider Games
Programme Includes:	• Scene and character concept • Storyboarding • Asset production and technical artistry • Animation • Bringing the scene together		

Programme Name	Assistant Directing	Delivered By	Hussain Yasin
Programme Includes:	- What is an Assistant Director? What are the various types of AD? - Set etiquette - The working day of an AD - Breakdown a script - Scheduling		

Programme Name	Colouring & Grading	Delivered By	Scott Ferguson
Programme Includes:	- Introduction to colouring software DaVinchi Resolve - Colour theory and using colour in film - Colour Correcting vs Colour Grading - Using colour to change the look of a piece of film - e.g., thriller, rom-com, documentary		

Programme Name	Prop Making	Delivered By	Sebastian Sue
Programme Includes:	- Introduction to silicone mould making - Preparing and cutting materials - Health and safety - Creating an individual prop		

Programme Name	Virtual Production	Delivered By	Aura Digital and UU
Programme Includes:	- What is virtual production and how will it change filmmaking in the future? - An introduction to the technology and software used in virtual production - How to generate content for virtual production - A look forward towards Studio Ulster - Explore the skillsets required to work in virtual production		

Programme Name	VfX and Motion Graphics	Delivered By	DoubleJump Studios
Programme Includes:	- Introduction to software - Creating work to a brief - Producing a short VFX-based animation		

Programme Name	Production Accountancy	Delivered By	Seamus Devine
Programme Includes:	• The importance of Accounting within the TV & film industry • The role of the accounting department • Structure of the accounting department • Skillset required to become a Production Accountant • Career opportunities that the creative industries will offer		

Programme Name	Animation	Delivered By	Dog Ears Animation
Programme Includes:	• An overview of the animation in Ireland • Storytelling in animation • Production workflow of animation • Character design • Storyboarding		

Programme Name	Animation	Delivered By	Joel Simon (Hola Lola)
Programme Includes:	• Principles of animation • Professional practice and industry overview • Introduction to software • Practice of different animation styles • Understanding character animation		

Programme Name	Animation	Delivered By	Kris Kelly
Programme Includes:	• Introduction to software • Storytelling for documentary animation • Explaining the production workflow • Creating work to a brief		

Programme Name	Droid Builder	Delivered By	Temple Props
Programme Includes:	• Overview of prop-making • Health & safety • Moulding, cutting and filing a prop • Creating a life-sized R2D2 Droid!		

Programme Name	Games Design	Delivered By	Kippie
Programme Includes:	• Introduction to GameMaker by Yoyo games • Learn how to design, make graphics for and create your own 2D game • Hands on learning • No pressure environment		

Programme Name	Practical Special Effects	Delivered By	Ignite SFX
Programme Includes:	• How to create practical special effects for the screen industries • Health & Safety • Creating wind, rain and snow effects • Pyrotechnics and smoke		

Programme Name	Camera Department	Delivered By	Acorn
Programme Includes:	• Exploring the various roles that exist in the camera department, including D.I.T. and Video Playback • Set etiquette and health and safety • How to use the camera (including shutter speed, codecs and white balance) • How to prepare and care for a camera kit • Audio and microphones • Lighting basics		

Programme Name	TV Development	Delivered By	Stellify Media
Programme Includes:	• Devising an idea for a Factual Entertainment TV Show • Creating a poster and visual materials • Pitching your idea to one of the leading producers of Factual Entertainment TV in the UK		

APPENDIX 3

Participating Schools/Educational Establishments 2022-24

Institution Name	Town	Extended	SOA Top 10%/20%	2022/23	2023/24
Abbey Christian Brothers Grammar School	NEWRY			✔	✔
Abbey Community College	NEWTOWNABBEY	✔		✔	✔
Antrim Grammar School	ANTRIM			✔	✔
Aquinas Diocesan Grammar School	BELFAST			✔	✔
Ashfield Boys' High School	BELFAST	✔		✔	✔
Ashfield Girls' High School	BELFAST	✔		✔	✔
Assumption Grammar School	BALLYNAHINCH			✔	✔
Ballyclare High School	BALLYCLARE			✔	✔
Ballymena Academy	BALLYMENA			✔	✔
Banbridge Academy	BANBRIDGE			✔	✔
Bangor Academy & 6th Form College	BANGOR			✔	
Bangor Grammar School	BANGOR			✔	✔
Belfast Boys' Model School	BELFAST	✔			✔
Belfast High School	NEWTOWNABBEY				✔
Belfast Metropolitan College	BELFAST		Top 10%	✔	✔
Belfast Royal Academy	BELFAST		Top 10%	✔	✔
Blackwater Integrated College	DOWNPATRICK	✔	Top 20%		✔
Blessed Trinity College	BELFAST	✔			✔
Bloomfield Collegiate	BELFAST				✔
Breda Academy	BELFAST	✔			✔
Campbell College	BELFAST			✔	✔
Carrickfergus Academy	CARRICKFERGUS				✔
Carrickfergus Grammar School	CARRICKFERGUS			✔	✔
Coláiste Feirste	BELFAST	✔	Top 10%	✔	✔
Coleraine Grammar	COLERAINE				✔
Cross and Passion College	BALLYCASTLE		Top 20%	✔	
Cullybackey College	BALLYMENA			✔	
Dalriada School	BALLYMONEY			✔	✔
De La Salle College	BELFAST	✔		✔	✔
Dean Maguirc College	OMAGH				✔
Dominican College	BELFAST			✔	✔
Down High School	DOWNPATRICK			✔	✔
Dromore High School	DROMORE			✔	✔
Dunclug College	BALLYMENA	✔	Top 20%		✔
Edmund Rice College	NEWTOWNABBEY			✔	✔
Enniskillen Royal Grammar School	ENNISKILLEN			✔	✔
Fort Hill Integrated College	LISBURN	✔		✔	✔
Foyle College	LONDONDERRY			✔	
Friends' School	LISBURN			✔	✔
Hazelwood Integrated College	NEWTOWNABBEY	✔	Top 20%	✔	✔
Hunterhouse College	BELFAST			✔	✔
Integrated College Dungannon	DUNGANNON			✔	✔
Integrated College Glengormley	NEWTOWNABBEY	✔		✔	✔
Lagan College	BELFAST			✔	

Institution Name	Town	Extended	SOA Top 10%/20%	2022/23	2023/24
Larne Grammar School	LARNE		Top 20%	✔	✔
Laurelhill Community College	LISBURN			✔	
Limavady High School	LIMAVADY			✔	✔
Loreto College	COLERAINE				✔
Loreto Grammar School	OMAGH		Top 10%	✔	✔
Lurgan College	CRAIGAVON			✔	✔
Malone Integrated College	BELFAST	✔		✔	
Methodist College	BELFAST			✔	
Mount Lourdes Grammar School	ENNISKILLEN		Top 10%		✔
North West Regional College	LONDONDERRY		Top 10%	✔	✔
Northern Regional College	BALLYMENA			✔	✔
Our Lady and St Patrick's College	BELFAST			✔	✔
Our Lady's Grammar School	NEWRY		Top 20%	✔	✔
Parkhall Integrated College	ANTRIM	✔		✔	
Portadown College	CRAIGAVON				✔
Rainey Endowed School	MAGHERAFELT			✔	✔
Rathmore Grammar School	BELFAST			✔	✔
Regent House School	NEWTOWNARDS		Top 20%	✔	
Sacred Heart College	OMAGH	✔		✔	✔
Sacred Heart Grammar School	NEWRY			✔	✔
Saintfield High School	SAINTFIELD				✔
Shimna Integrated College	NEWCASTLE			✔	✔
Slemish College	BALLYMENA		Top 20%	✔	✔
South Eastern Regional College	BANGOR			✔	✔
South West College	OMAGH		Top 10%	✔	✔
Southern Regional College	NEWRY		Top 10%	✔	✔
St Catherine's College	ARMAGH		Top 10%	✔	✔
St Ciaran's College	DUNGANNON				✔
St Colman's College	NEWRY			✔	
St Colman's High School & Sixth Form College	BALLYNAHINCH			✔	
St Columb's College	LONDONDERRY	✔		✔	✔
St Genevieve's High School	BELFAST	✔	Top 10%		✔
St Joseph's Boys' School	LONDONDERRY	✔		✔	
St Kevin's College	BELLEEK	✔			✔
St Killian's College	BALLYMENA			✔	✔
St Louis Grammar School	BALLYMENA			✔	
St Louis Grammar School	KILKEEL		Top 20%	✔	✔
St Malachy's College	BELFAST		Top 10%	✔	✔
St Malachy's High School	CASTLEWELLAN			✔	
St Mary's Christian Brothers' Grammar School	BELFAST	✔			✔
St Mary's College	LONDONDERRY	✔		✔	✔
St Mary's Grammar School	MAGHERAFELT				✔
St Mary's Limavady	LIMAVADY	✔			✔

Institution Name	Town	Extended	SOA Top 10%/20%	2022/23	2023/24
St Michael's College	ENNISKILLEN				✔
St Patrick's Academy	DUNGANNON			✔	✔
St Patrick's Grammar School	ARMAGH			✔	✔
St Pius X College	MAGHERAFELT			✔	✔
St Ronan's College	CRAIGAVON			✔	✔
Strangford Integrated College	CARROWDORE				✔
Strathearn School	BELFAST				✔
Sullivan Upper School	HOLYWOOD			✔	✔
The Royal Belfast Academical Institution	BELFAST		Top 20%	✔	✔
The Royal School Armagh	ARMAGH				✔
Thornhill College	LONDONDERRY			✔	✔
Victoria College	BELFAST			✔	✔
Wallace High School	LISBURN			✔	✔
Wellington College	BELFAST			✔	✔

APPENDIX 4
Examples of PR Activity
2022-24

Enda Kenny – Sunday Life June 2022

https://www.belfasttelegraph.co.uk/sunday-life/features/from-a-childhood-on-a-sligo-farm-to-working-on-game-of-thrones-belfast-based-costume-designer-says-hes-proof-a-career-in-film-industry-is-realistic/41766613.html

Callum Janes – SyncNI November 2022

https://syncni.com/article/10242/global-content-creation-expert-inspires-ni-teens-in-fast-paced-digital-field

Chloe Dalzell – Belfast Telegraph March 2023

https://www.belfasttelegraph.co.uk/life/features/sound-designer- encourages-women-and-girls-to-pursue-jobs-in-nis-growing-film- industry/103808203.html

Margaret McGoldrick – Belfast Telegraph October 2023

https://www.belfasttelegraph.co.uk/entertainment/film- tv/belfast-film-maker-there-wasnt-anything-like- screenworks-when-i-was-a-teen/a754517080.html

Virtual Production – Instagram Reel June 2023

https://www.instagram.com/reel/CtyxuOzIyCb/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==

Prop Costume – TikTok Reel July 2023

https://www.instagram.com/reel/CuRe1ZSIR1R/?utm_source=ig_web_copy_link&igshid=MzRlODBiNWFlZA==

Practical Special Effects – Instagram Story July 2023

https://www.instagram.com/stories/highlights/17978431628204183/?next=%2F