

Evaluation of Into Film's programme of work

Final report



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Front page image supplied by Into Film

Executive Summary

1. Into Film, the UK's largest film education charity, seeks to put film at the heart of every young person's life and learning, by developing in young people an understanding of film and film culture. Into Film uses film as a means to promote academic, cultural and social growth and increase the confidence and life skills of the children and young people engaged.
2. Into Film commissioned SQW to evaluate Into Film's programme of work between 2018 and 2023. The evaluation has sought to explore the outcomes generated by Into Film's activity, which takes place in formal and informal learning and education settings.

Outcomes for young people

3. The evaluation has explored Into Film's achievement of nine specific outcomes, drawing on evidence from interviews, focus groups and surveys, alongside analysis of secondary data.

Outcome: Enhanced cultural capital

4. Evidence shows that Into Film broadens young people's awareness and understanding of film, which has contributed to their confidence and ability to discuss and debate what they have seen and their reflections. In some cases, Into Film activity has also enabled and encouraged young people to engage in other art forms, including literature and music.
5. The notion of cultural capital as an educational outcome has emerged within the last few years. The Cultural Learning Alliance¹ stated that if an individual has high cultural capital, that person is knowledgeable about a wide range of culture and is comfortable discussing its value and merits. This definition aligns with evaluation findings, suggesting that enhancing young people's cultural capital is embedded in Into Film's activities.
6. Evidence of Into Film generating cultural capital aligns with evidence of other outcomes being achieved – most notably improved creativity, developing reflective citizens, and film literacy.

Outcome: Increasingly diverse and inclusive UK-wide audiences

7. Ensuring that diverse and inclusive audiences of young people can access and engage with film has been a constant and growing priority for Into Film. Increasing access to film education for all young people is something that Into Film has supported intensively through

¹ <https://culturalllearningalliance.org.uk/what-is-cultural-capital/>

a wide range of activity across diverse educational settings and exhibition spaces spanning all four nations of the UK.

8. The UK Government's 'Levelling Up' agenda argues that multiple factors are needed to transform 'left behind' places, including access to culture. This suggests there will be continued opportunities for Into Film to support young people from these areas, and evidence to date suggests they are well placed to do so.
9. During recent years, activity has also focused on ensuring all young people can see themselves represented on screen. Interviews with young people indicate just how valuable this is in ensuring young people can engage with film, relate to characters and immerse themselves in film. This dual focus on both access and engagement is a strength of Into Film's offer.

Outcome: Improved careers awareness and aspirations

10. Into Film has built young people's careers awareness and aspirations to work in the industry consistently throughout the five years of evaluation. It is often one of the first outcomes highlighted by interviewees when asked about the benefits Into Film brings for young people.
11. Into Film has improved awareness of visible routes into the screen sector for young people, through expanding young people's awareness of the different opportunities available to them and the skills needed to get there. Some young people have been influenced to engage with subjects that support them towards a career in the screen sector, and feedback from Into Film alumni indicates that Into Film's influence is sustained post-school.
12. The Gatsby Foundation's Good Career Guidance² report (on which the Gatsby Benchmarks are based) highlights the importance of meaningful encounters with those in work for young people's careers education, something which Into Film provides and has been praised for.

Outcome: Improved film literacy

13. Film literacy is integrated into every aspect of Into Film's work. Into Film delivers film literacy outcomes through both ongoing activities and offers and stand-alone projects, generating skills that are broad and wide ranging, spanning increased critical understanding of film and film heritage, technical skills, and film appreciation.
14. It is interesting to reflect on the links between improved film literacy and other outcomes for young people. These include: links between filmmaking in lockdown and young people's wellbeing through expression; links between an appreciation and understanding of archives,

² Gatsby Foundation (2014) Good Career Guidance

and a sense of place and civic responsibility amongst young people; and the impact of film literacy skills on young people's career development and confidence levels.

15. It is evident that by improving young people's film literacy, Into Film has had a knock-on effect on broader aspects of young people's lives.

Outcome: Improved educational outcomes

16. As educators know the most about the needs and abilities of their pupils, their feedback is highly valuable in understanding the extent to which Into Film has contributed to young people's educational outcomes and attainment. Positive feedback has been consistent throughout the evaluation.
17. Into Film has strengthened its curricular links, which have been valued by educators working in schools where there is negative stigma around using film in the classroom. Evidence indicates there may be scope to further embed curriculum links across Into Film's activity.
18. There is some evidence of Into Film activity having a tangible impact on young people's attainment, including from the Film for Learning project. However, it is important to acknowledge that there are wider factors that influence young people's attainment, therefore it is challenging to attribute improvements to Into Film in isolation.

Outcome: Increased appreciation for film and cinemagoing

19. Into Film has continued to support young people to appreciate film and cinema-going, in the midst of a challenging time for both the film industry and education sector. Into Film was successful in maintaining a love of film and cinema throughout the pandemic, by providing alternative opportunities for young people to engage with film during periods of lockdown, and have quickly re-mobilised cinema-going programmes.
20. Continuing to offer opportunities for young people to access the cinema is also likely to prove important in supporting the screen sector following the pandemic. The UK Government's Levelling Up strategy highlights the importance of maintaining cultural institutions across the UK, including cinemas. Although BFI is no longer overtly supporting young audiences through its new education strategy, Into Film still has a role to play in supporting this, particularly given its nationwide coverage.

Outcome: Improved creativity and creative expression

21. Educators overwhelmingly agreed that Into Film activity generates increased creativity for young people, including increased passion and ability to tell stories and write creatively, and enhanced appreciation of the creativity of others.
22. A recent study found that creativity plays a significant role in determining life outcomes, finding that children whom teachers evaluated as creative at age seven went on to get better jobs and secure higher earnings³. This suggests that Into Film's impact on creativity can potentially be significant for young people as they grow and develop their skills.
23. The notion of creativity is front and centre of the BFI's *Screen Culture 2023* ten year strategy⁴, which evidence suggests Into Film aligns well with.

Outcome: Improved wellbeing

24. While there is a range of Into Film activity which has impacted on young people's wellbeing, there is particularly strong evaluation evidence to suggest that Into Film clubs have had a significant impact on the wellbeing of young people. Into Film clubs have supported young people's access to a safe and inclusive environment, offered opportunities to develop relationships, and provided chances for young people to explore and further their love of film.
25. Since the Covid-19 pandemic, there has been a greater focus across society and policy around young people's wellbeing, including in education. Into Film's work put greater importance and emphasis on ensuring that young people's wellbeing needs are met (e.g. through developing wellbeing-specific resources).
26. Improved wellbeing also links to other outcomes for young people, spanning a range of areas which affect young people's quality of life.

Outcome: Increasingly reflective, thoughtful and empathetic citizens

27. Evidence that Into Film's activity results in increasingly reflective, thoughtful and empathetic citizens has been consistently strong throughout the evaluation. Young people have been supported to reflect on their own life experiences and better articulate their emotions and feelings accordingly. They have expanded their understanding of the life experiences of those

³ Creativity study Gill, D. and Prowse, V. (2022) The Creativity Premium. CAGE working paper no. 618.

⁴ BFI (2022) Our National Lottery Strategic Framework

of different backgrounds and cultures through reflecting on different stories and experiences viewed on screen. This is credited with leading to increased tolerance and empathy.

- 28.** Importantly, young people have been supported by Into Film's offers to develop a strong understanding of key issues affecting society, both domestically and globally. Into Film has been responsive in ensuring that young people can learn about and understand key current issues, including around Black Lives Matter, LGBTQ+, conflict, and environmental issues.
- 29.** This outcome also aligns closely with the Ofsted Framework's focus on equipping young people for "life in modern Britain", through ensuring they are responsible and respectful citizens who contribute positively to society and understand "fundamental British values".

Learning from Into Film's offer

- 30.** The remit of Into Film's offer has remained consistent over the course of the evaluation, and some of its longest running activities have continued to deliver throughout, with some shifts to online delivery during the pandemic. Notably, Into Film has diversified its offer to move with technological developments and the needs of educators, with the introduction of the Into Film+ streaming platform and the teacher training online learning platform.
- 31.** Evaluation evidence indicates that Into Film has a strong unique selling point of offering film education, which stands out against other organisations or offers in this space. Many educators stated that "there is nothing else like it", and it is the first place they look to

Recommendations

- 1: Grow awareness, use and content of the Into Film+ platform.
- 2: Consider how Into Film+ can be accessed by educators outside of educational settings, within licensing parameters.
- 3: Continue to develop Into Film+ functionalities to support useability, including the ability to search by release date.
- 4: Develop electronic resources which are more easily adaptable by educators.
- 5: Continue to work with the screen sector to:
 - provide young people with opportunities to access cinemas
 - connect young people and schools with industry for career-focused opportunities.
- 6: Create new opportunities for educators to network and share best practice around using Into Film.
- 7: Further explore how other aspects of the screen sector (e.g. television) can be incorporated into Into Film's offer.
- 8: Continue to deliver filmmaking opportunities for young people and consider a specific focus on filmmaking through social media, to capitalise on current trends.
- 9: Support young people to engage with Into Film more directly, including through interactive quizzes on the Into Film website.
- 10: Consider areas of Into Film's programme of work where 'frequently asked questions' in video format would be most beneficial for educators (e.g. using Into Film+).
- 11: Expand and enhance the promotion of Into Film, particularly to senior leaders and governors.
- 12: Seek to capture the views of non-users to understand how to support further reach and engagement.
- 13: Continue to emphasise the alignment of Into Film's programme with key policy frameworks and principles across the four nations.
- 14: Focus aspects of programme delivery on areas targeted for levelling up activity, to align with wider place-based development planned or underway.

for inspiration or support to integrate film into their practice.

- 32.** Positively, educators described their experience with Into Film as feeling like they are part of a “*family*” or “*community*”, because of the personalised, tailored and responsive support they receive from Into Film staff.
- 33.** Into Film’s offer was considered accessible and easy to use, and the fact that Into Film is a free resource is of real value, particularly in a period of rising costs for schools. It was also noted that the different aspects of the offer for educators to draw on helps to meet a range of different needs; different aspects were praised for linking together to create a holistic approach to supporting film education.

1. Introduction

- 1.1** Established in 2013 as the successor organisation to FILM CLUB and First Light, Into Film is the UK's largest film education charity.
- 1.2** Into Film seeks to put film at the heart of every young person's life and learning by developing in young people an understanding of film and film culture. Into Film uses film as a means to promote academic, cultural and social growth and increase the confidence and life skills of the children and young people engaged.
- 1.3** Into Film's annual turnover is £6.1m, of which 82% comes from the National Lottery via the British Film Institute (BFI)⁵. The remaining funding comes from the cinema exhibition and distribution sectors, through Cinema First, earned income and a collection of grants (including from Northern Ireland Screen and Paul Hamlyn Foundation).



To champion and realise the potential of film and cinema to create inspiring, inclusive learning experiences.



Into Film's mission statement

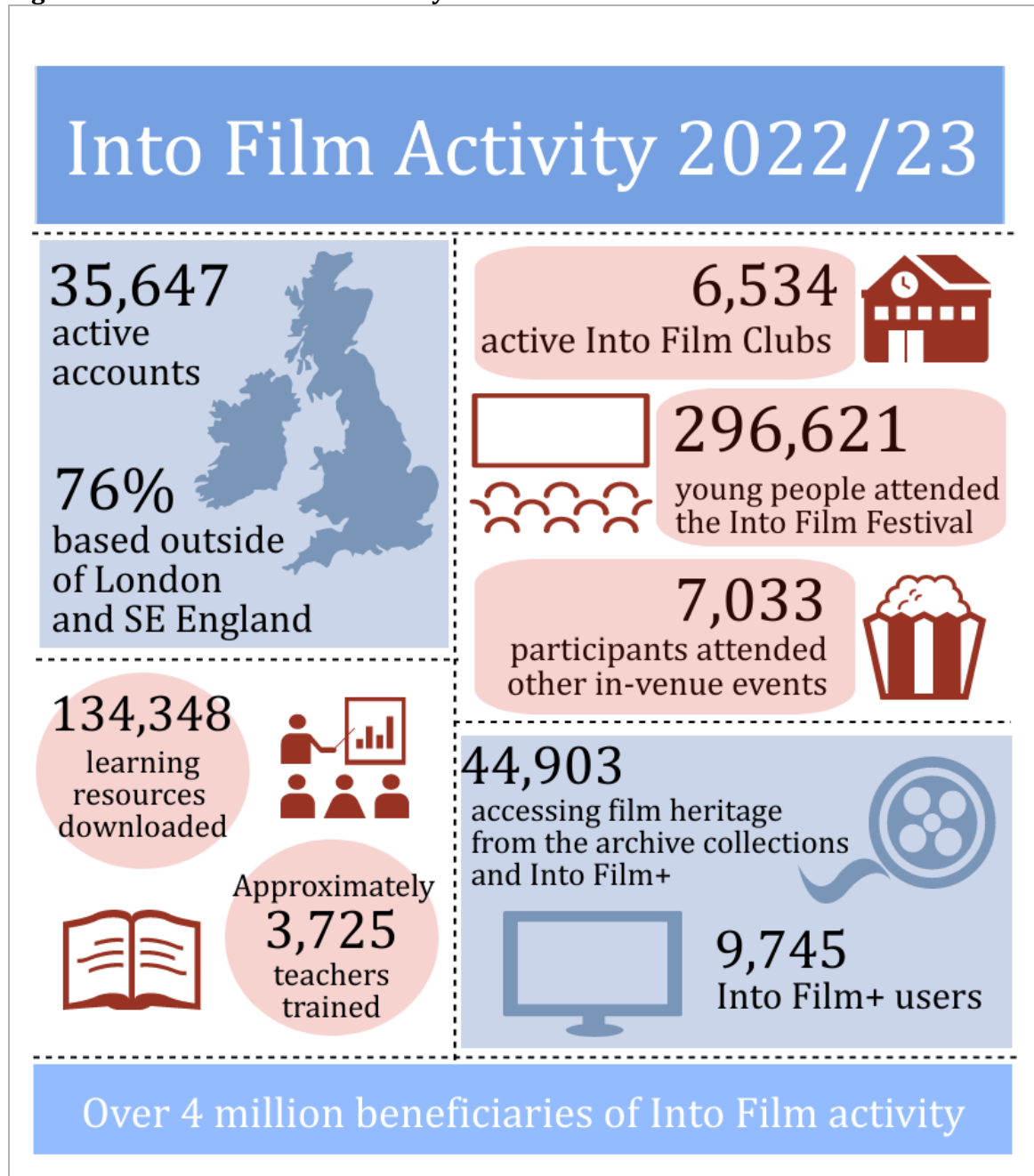
Into Film's offer and reach

- 1.4** Into Film's offer is extensive. It delivers and supports a range of activity aimed at both young people (via educators) and educators, including Into Film clubs, teacher training (e.g. CPD) and online resources for educators, the Into Film+ streaming platform and a wide range of programmes, workshops and events. Into Film hosts an annual Into Film Festival, plus screening programmes in cinemas and Into Film awards.
- 1.5** Into Film has a broad remit, aiming to support young people aged 5-19 across all four nations of the United Kingdom. In 2022/23, Into Film achieved an overall reach⁶ of over four million young people. An overview of Into Film's reach through some of its key activities is presented in Figure 1-1.
- 1.6** The evolution of Into Film's offer and reach is explored in Chapter 4 of this report; further detail on Into Film's activities is presented in Annex A of the accompanying Annex Report.

⁵ These figures are unaudited and are therefore subject to change

⁶ Calculated using methodology agreed with the BFI

Figure 1-1: Into Film's reach and key activities



Source: Into Film data for Q4 2021-22 to Q3 2022-23

The evaluation

- 1.7** Into Film commissioned SQW between 2018-23 to undertake an evaluation of Into Film's programme of work. The evaluation has sought to explore the outcomes generated by Into Film's activity for children and young people in formal and informal learning and education settings.
- 1.8** This report marks the end of the five-year evaluation. It seeks to consider the extent to which Into Film's programme of work has achieved its expected outcomes, met its mission statement

and supported key themes outlined in the British Film Institute's (BFI) National Lottery Strategy⁷.

- 1.9** This evaluation report also explores how Into Film has adapted and evolved over the timescales of the evaluation, and considers ways in which Into Film could continue to evolve and strengthen its offer going forward.

Evaluation evidence

- 1.10** A range of evidence has been collected and analysed to develop this report. This year, the evaluation has sought to focus on stories and narratives through predominantly qualitative data collection, to supplement quantitative data collected by Into Film. Evidence included:

- Semi-structured interviews and focus groups with 13 educators, four strategic stakeholders and three members of the Get Into Film Network (alumni)
- Two in-depth studies in schools, which involved interviews and focus groups with educators, senior leaders and young people (see Annex B of the Annex Report)
- Analysis of key surveys delivered by Into Film and designed in conjunction with SQW (see Annexes C, D and E of the Annex Report)
- A review of wider documentation and data provided to SQW by Into Film staff
- Insights captured during previous years of the evaluation.

- 1.11** This report was initially developed in August 2022. It was updated in February 2023 based on a review of documentation and data regarding Into Film activity delivered between August 2022 and February 2023.

- 1.12** Further detail on the evidence utilised is presented in Annex F of the Annex Report.

Key considerations

- 1.13** When reading this report, it is important to keep the following considerations in mind.
- **The impact of Covid-19:** Some evidence included in this report was collected during Autumn and Winter 2021-22, when schools were under pressure due to the Omicron variant of Covid-19. Findings therefore need to be considered in this context.

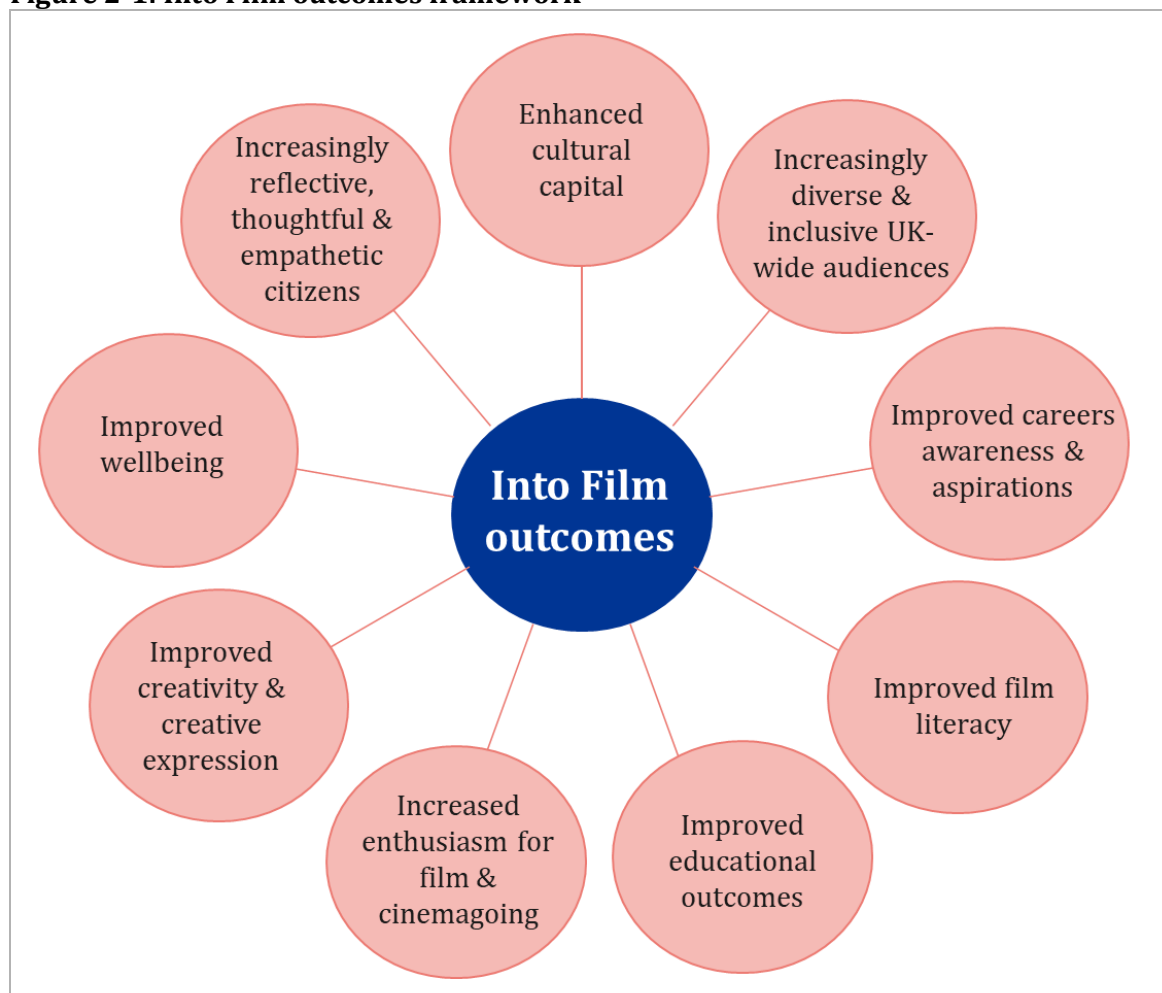
⁷ BFI (2022) Our National Lottery Strategic Framework.

- **Self-selection of participants and convenience sampling:** Participating in evaluation data collection activities was optional, and fieldwork was targeted towards settings where good engagement was anticipated. Therefore, findings may not be representative of the views or experiences of all Into Film stakeholders. In addition, the evaluation has not captured data from those who do not use Into Film's offer or who have ceased engagement with its activities.
- **Combination of Into Film and primary data:** This evaluation draws on both secondary data (collected by Into Film and via reports/evaluations conducted by or for Into Film) and primary data collected by the SQW evaluation team.
- **Not all insights from the full evaluation period are included in detail in this report:** This report is the fourth evaluation report submitted to Into Film; the three previous reports have focused on insights from previous years of activity. Where findings detailed are from previous years' evaluations, we have specified dates accordingly.
- **Data collection this year has not focused on all elements of Into Film's offer equally or proportionately to resourcing/volume of activities delivered:** Pragmatic decisions were taken with Into Film to determine priority areas for in-depth review. Over the five-year period, all key elements of Into Film's offer have been explored to inform the evaluation reports.
- **Outcomes are self-reported:** Feedback from educators, young people and stakeholders has not been assessed using validated tools, as the outcomes generated by Into Film are vast and wide ranging, which means that validated tools focused on specific outcomes (e.g. wellbeing) were not appropriate. Therefore, the report has relied on individuals accurately reporting their own knowledge, skills and experiences.
- **No control or comparator groups:** The evaluation methodology does not use control groups. The nature of Into Film's activities, the available sample group and the scale of the evaluation do not easily lend themselves to this approach. Into Film activities do not operate in isolation from other interventions or activities, and wider influences cannot be controlled for.

2. Into Film's outcomes for young people

- 2.1** Drawing on the evaluation evidence, this section explores the **outcomes for children and young people resulting from Into Film activity**. The findings are framed around an outcomes framework, presented in Figure 2-1 below. The original framework was co-designed with Into Film and stakeholders (and agreed with the BFI) and has evolved in accordance with Into Film and BFI priorities. The order in which the outcomes are presented is not indicative of significance or scale of evidence.
- 2.2** This chapter covers each outcome in turn, presenting evidence of Into Film's progress towards and achievements against each outcome area during 2021-23, in addition to a summary of outcome achievement over the five years of evaluation.

Figure 2-1: Into Film outcomes framework



Source: SQW

Outcome: Enhanced cultural capital

Young people become more knowledgeable about a wide range of culture, including film and stories on screen, and are comfortable discussing its value and merits.

2.3 Evaluation evidence indicates that Into Film has improved young people's access to, and knowledge of, a wide range of film and stories on screen. This has been through:

- Into Film+. When asked how educators used the platform, respondents to the Into Film+ survey stated they had used Into Film+ to explore a wider variety of films, some of which they may not have otherwise considered. The mix of Into Film+ content across different genres, audience ages and subjects has enabled educators to incorporate new films into their teaching. This has broadened young people's knowledge of different film types and stories on screen.



The use of film through the subject curriculum is providing students with high quality examples of film, providing [young people with] cultural capital.



Educator

- Educators interviewed who had engaged with Into Film's teacher training reported that they used a wider range of films in their teaching, including older films and silent movies. They noted that this gave young people more widespread experiences of film, expanding both their knowledge of film and informing their preferences regarding the types of films to view.

89%
of respondents to Into Film's teacher training embeddedness survey stated that the implementation of learning from teacher training had increased young people's cultural capital



Note: N=61. The teacher training embeddedness survey explored the extent to which learning from the training had been embedded into educators' teaching practice.

- The 2022 Into Film Festival (funded by Cinema First), where 90% (of 1,176) educator survey respondents stated that the Festival exposed young people to different types of films (an increase from 86% in 2021). In addition, 50% (of 1,266) young people responding to a survey stated that the Festival enabled them to see a film they would not

normally watch, although this decreased from 64% of 88 in 2021. It is not clear why there was such a sharp decrease, but it could be influenced by the disparity between sample sizes.

- Attendance at 2022 Spring Screenings, which supported young people to be more open to watching a broader variety of films; 70% of young people who responded to the Spring Screenings survey stated they would like to watch more films of the type or style they had viewed.

2.4 Young people and educators reported that Into Film activity had supported young people to feel comfortable discussing and debating film, and to share their opinions. It was noted that Into Film activity created opportunities within the classroom (through resources) and in Into Film clubs to discuss films, and developed a better understanding of other people's preferences. This helped to inform young people's opinions, and supported them to appreciate the opinions of others. It was noted by some young people that this process gave them a broader understanding of a wide range of subjects and topics (and other people's opinions on them), including history, politics and art.

School example: summary excerpt

The Into Film club has given young people the opportunity to voice their opinions and learn to listen to other people's. It was suggested that the open discussion and lack of judgment within the club may encourage young people to become involved in other discussions, including in the classroom.

"When you share your opinion and someone disagrees, they say it kindly and share their view. You feel comfortable having an open conversation." Young person

2.5 Members of the Get Into Film network, Into Film's alumni scheme, also reported that they had developed their cultural capital⁸ through engagement with Into Film activity, including through going to the cinema. Into Film activities enhanced their cultural capital and also their social capital, through opportunities to meet people within the industry that they may not have been able to engage with otherwise.

⁸ To understand how Into Film is generating cultural value, SQW developed a definition of the term. In the context of Into Film's activity, cultural value relates to the social, emotional, aspirational, creative, educational and economic outcomes emerging through young people engaging with and participating in film in formal and informal learning settings.

Evaluating enhanced cultural capital: a five-year view

- Over the timescales of the evaluation, the evidence shows that Into Film broadens young people's awareness and understanding of film, which has contributed to their confidence and ability to discuss and debate what they think about it. Previous years' evaluation evidence also found that while Into Film activity has improved access to film for young people, in some cases it has also enabled and encouraged young people to engage in other art forms, including literature and music.
- The notion of cultural capital as an educational outcome has emerged within the last few years. It came to the fore in the revised Ofsted Framework⁹, published in 2019. The framework now requires schools to evidence how they are developing cultural capital. The Cultural Learning Alliance¹⁰ stated that if an individual has high cultural capital, that person is knowledgeable about a wide range of culture and is comfortable discussing its value and merits. This definition aligns with evaluation findings, suggesting that enhancing young people's cultural capital is embedded in Into Film's activities.
- In previous years of the evaluation, cultural capital was designated a cross-cutting theme, because cultural mediums are present in all Into Film activity. This meant that evidence of Into Film generating cultural capital was drawn from evidence of other outcomes being achieved – most notably improved creativity, developing reflective citizens, and film literacy.

⁹ Ofsted (2019) Education inspection framework

¹⁰ <https://culturallearningalliance.org.uk/what-is-cultural-capital/>

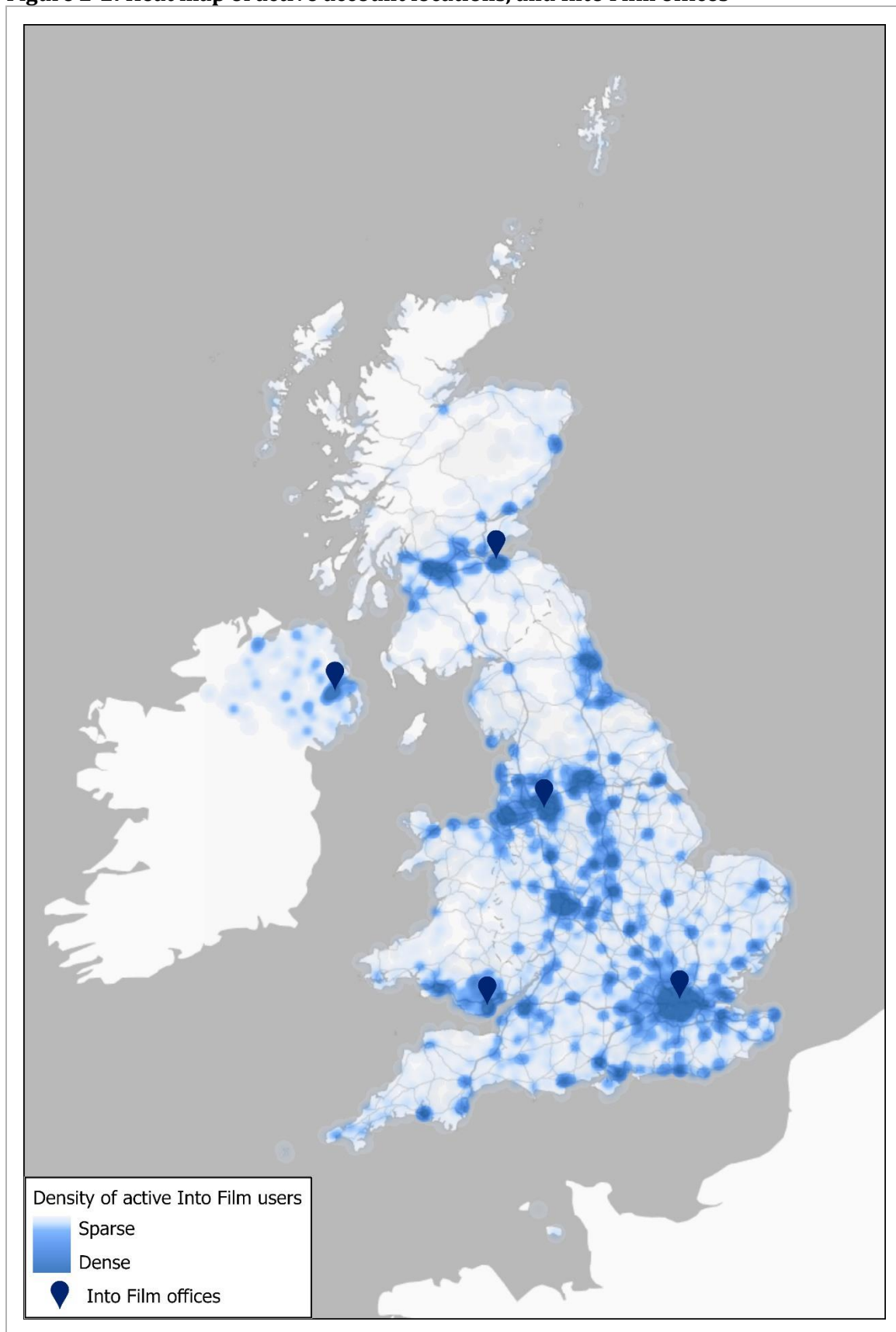
Outcome: Increasingly diverse and inclusive UK-wide audiences

All children and young people have equal opportunities to access and engage with film and share their own stories on screen through Into Film activity, regardless of their ability, age, gender, sexual orientation, race or ethnicity, language, where in the UK they live or their economic or social background.

- 2.6** Evidence shows that Into Film engages young people from across the UK. According to Into Film's annual KPI report, 76% of account holders in 2022-23¹¹ were based outside of London and the South-East. There is also evidence to suggest that Into Film's reach across the UK is growing. Into Film's analysis of resource downloads shows that Scotland and Wales were the two fastest growing nations in terms of reach in 2021-22 when compared with 2018-19.

¹¹ Data provided by Into Film for Q4 21-22 to Q3 22-23

Figure 2-2: Heat map of active account locations, and Into Film offices



Source: Into Film

2.7 Into Film also reaches a substantial proportion of young people from ethnically diverse backgrounds. Into Film’s annual KPI report outlines the proportion of schools with Into Film clubs that have above average proportions of young people from ethnically diverse backgrounds. As the table below presents, Into Film met or exceeded its targets in three of the four UK nations.

Table 2-1: Percentage of schools with open Into Film accounts that have above average proportions of children from ethnically diverse backgrounds, mapped against Into Film club data

| | Target 2022-23 | Achieved 2022-23 |
|------------------|----------------|------------------|
| England | 29% | 36% |
| Northern Ireland | 31% | 31% |
| Scotland | 30% | 55% |
| Wales | 20% | 19% |

Source: Into Film 2022-23 Quarter Three Report
*Achieved to Q3 2022-23

2.8 In addition, Into Film activity has supported young people from ethnic minority backgrounds to feel represented in film. The Into Film+ platform was praised for offering a range of films which show people from ethnically diverse backgrounds as inspirational characters. It was reported that young people from ethnic minorities in both Into Film clubs and the classroom feel represented in, and inspired by, characters in films. An educator involved in the Into Film awards reported that young people in their school were not typically represented in mainstream film, and therefore their club gave them an opportunity to focus on young people “seeing themselves represented”. Young people interviewed also called for more representation in film for a wider range of people from ethnically diverse backgrounds.



For me [as a White British person], it is easy for me to see how I am represented [in film]. The students I teach don’t see that. So we watch diverse films [in Into Film club], rather than what is on at the cinema.



Educator

2.9 It was also noted by some educators that some young people don’t often get the opportunity to watch films at home. Therefore, Into Film gives young people the opportunity to access and engage with film, for example in Into Film clubs or through showing clips in the classroom.

2.10 Young people from more deprived economic backgrounds are able to access and engage with film in a way they otherwise might not be able to. The provision of free screenings (e.g. the Into Film Festival and Spring Screenings) has given young people the opportunity to access the cinema, with over 25,000 first-time cinema-goers at the 2021 Into Film Festival.



I work in a deprived school and some [young people] have never even been to the cinema. However they come to my class and get to watch films they would not be able to access from home.



CPD participant survey

respondent

2.11 Into Film activity has enabled young people with Special Educational Needs and Disabilities (SEND) to access and engage with film. The 2022 Into Film Festival offered autism-friendly screenings, and screenings with subtitles, audio descriptions and wheelchair space. Of the 532 respondents to the Festival educator survey who reported they had contacted Into Film with accessibility queries, 98% said they were fully satisfied with Into Film's response.

2.12 Educators gave a range of additional examples of where Into Film has supported young people with SEND to access and engage with film, and to share their stories through film, including:

- The film *I am Greta* was shown at the 2022 Spring Screenings. One educator commenting on the event stated that the film "*fired up*" young people in their class who are neurodiverse and autistic, describing this as an "*unexpected and excellent immediate outcome of the screening*".



I felt that this was an extraordinary experience as normally in cinemas films don't have caption since I have hearing loss this helped me a lot.



Into Film Festival 2022 young

person's survey respondent

- One educator stated they established a filmmaking club in their school using Into Film's resources for young people with autism.
- A few educators stated that they use films with subtitles to support young people who are D/deaf or less confident in their English language skills.
- One school involved with the Into Film Awards stated that engaging with Into Film activity had "*given a voice*" to young people with autism, reporting young people's experience with Into Film as being "*lifechanging*".

Evaluating increasingly diverse and inclusive UK-wide audiences: a five-year view

- Ensuring that diverse and inclusive audiences of young people can access and engage with film has been a constant and growing priority for Into Film. In previous years, evidence on equity, diversity and inclusion has focused on increasing opportunities for young people from all backgrounds to access film education. This is something that Into Film has supported intensively, from offering resources and experiences appropriate for young people with SEND, to ensuring bilingual activity for Welsh medium schools is in place, to offering free cinema screenings through the Into Film Festival.
- Ensuring young people from across the UK have access to film and film education aligns closely to the principles of the UK Government's 'Levelling Up' agenda, which argues that multiple factors are needed to transform 'left behind' places, including access to culture. This suggests there will be continued opportunities for Into Film to support young people from these areas, and evidence to date suggests they are well placed to do so.
- During recent years, and particularly since the emergence of the Black Lives Matter movement, activity has also focused on ensuring all young people can see themselves represented on screen. Interviews with young people indicate just how valuable this is in ensuring young people can engage with film, relate to characters and immerse themselves in film. This dual focus on both access and engagement is a strength of Into Film's offer.

Outcome: Improved careers awareness and aspirations

Children and young people become more aware of the career opportunities available to them within the screen sector. They are inspired to follow a career in the screen sector, understand the routes they can take to access the screen sector, and understand what skills and qualifications are required to do so.

2.13 Evaluation evidence has shown that young people have a greater awareness of the range of career opportunities available to them within the screen sector, as a result of their engagement with Into Film activity.

- This has included through specific careers projects delivered by Into Film, including several projects and webinars about finding a job in the screen industries (e.g. careers in virtual effects, post-production sound and editing).
- ScreenWorks, delivered in Northern Ireland and Wales¹², offers young people short work experience placements to enhance their awareness of career opportunities. This has enabled young people to engage with a range of careers they may not have known about otherwise, including craft, technical and production office roles, including costume, production design, set construction, prosthetics, make-up, production accountancy and camera operating. According to an evaluation of the programme, 85% of Northern Irish participants who engaged in 2022 stated that they had a good or great understanding of job roles in the screen industries, an increase from 55% at the start of the programme, with 61% of participants seeing their understanding improve.
- Careers workshops were delivered by Into Film in collaboration with BAFTA, which provided young people from outside of London and the South East with the opportunity to hear from different professionals about their roles in the film industry. Locations which were targeted were those with indicators of greater deprivation. Young people who



For us it is giving our students a window into the industry. As a school in Cumbria, the industry can feel so far away compared to rural life. What the resources [on Into Film+] offer is the chance for the students to feel some connection to the industry.



Into Film+ survey respondent

¹² ScreenWorks Cymru was a pilot programme delivered in 2022, funded through *Creu Cyffro*, a multi-partner initiative funded via UK Government's Community Renewal Fund

participated reported improved understanding of careers options in the industry, including opportunities in their local area, with teachers remarking positively on the variety of speakers.

- Into Film also has a Careers Hub to host its careers content. Almost 6,000 careers resources have been downloaded, suggesting that educators have used these resources to improve awareness of careers in film. Popular resources include ‘Careers in Film’ for secondary and primary age groups, ‘Exhibition in Distribution’ and ‘Skillset: Hair and make-up’.

Testimonial from an educator involved in Screenworks Cymru

“We are a school that is in a constant battle with pupils' own lack of aspiration, awareness and self-belief. Through these recent projects we have already seen a change in the pupils' aspirations and self-motivation that has fed into their creative arts subjects and aspiration for future career opportunities... Earlier this year Into Film Cymru facilitated a visit to Seren studios in Cardiff, this was a fantastic opportunity for our pupils to see the film industry at work, on their own doorstep. Through this visit our vision of 'see it to be it' was realised and pupils have begun to consider roles such as runner, set designer and location manager as a viable and achievable career opportunity after school...

No longer does a career in the film industry seem out of reach for our pupils and I am sure if we continue to work closely with Into Film Cymru we will soon see our school, curriculum and more importantly pupils future careers flourish in the creative industries.”

Source: Into Film (2023) Creu Cyffro: Into Film Merthyr Project Impact Report

2.14 Educators have also used resources available via Into Film and Into Film+ to support careers awareness, including short video interviews with those who worked on films that young people have watched. Educators said that Into Film “demystified” the screen sector, tackling preconceptions noted amongst many young people, particularly those outside of London, that careers in the film industry would be unattainable. This has supported more equitable and visible routes into the screen sector for young people who may otherwise not have considered this as a viable option.

2.15 Young people engaged with the Youth Advisory Council reported that they had been able to develop their understanding and awareness of roles and careers available in the film industry, that they may not have known about otherwise. As a result, one young person stated that they were applying for roles in the media sector with a clearer understanding of what they want to do.

2.16 Get Into Film Network members agreed with this. They stated that their engagement with Into Film “opened their eyes” to parts of the sector they would not have known about otherwise.



In the studio I saw so many jobs that I didn't even know about... [Into Film]

2.17 Young people also reported being able to access career focused opportunities through engagement with the Youth Advisory Council. One member reported that they had been accepted to the BFI Documentary Academy, noting that they had used their experience of the Council in their application.

definitely made it more attainable and even though there are lots of barriers, it still gave me that drive to try and mark my territory in it. They encouraged me, made me feel it was possible.



Get Into Film Network (member)

2.18 Into Film activity has enhanced young people's career aspirations for working in the screen sector. This is exemplified by the experiences of members of the Get Into Film Network. They reported that their engagement with Into Film had developed their aspiration to work in the sector, and they remain involved in or with the sector in some form, including studying a related subject at university or undertaking reviewing for festivals. One alumnus also reported that having Into Film roles on their CV helped them to secure interviews in the sector.

2.19 In addition, one educator reported that a student in their Into Film club who was also in the Youth Advisory Council was currently a location finder for film productions, which they attributed to Into Film's influence.

School example: summary excerpt

The school's film club has encouraged young people to think about their future careers, with some considering a career in film. The young people consulted with had considered a range of career opportunities as a result of what they watched through film club. For one young person, attending the film club fuelled their career ambitions to become a screenwriter.

2.20 In addition to careers in the screen sector, young people also reported that watching films and attending Into Film club had developed their understanding of other careers. For example, through *Hidden Figures*, one young person said they understood more about roles played by leading female figures in science, technology, engineering and mathematics (STEM).

2.21 Young people have also developed key employability skills as a result of engaging with Into Film activity. This was reported to include:

- Improvements in interpersonal skills, including communication and teamwork. For example, educators involved in the Shakespeare Filmmaking project felt that students were more likely to work effectively as a team following their participation. Participants in the 2022 Screenworks programme in Northern Ireland also reported improved interpersonal skills as a result of their engagement with the programme.
- Improvements in young people’s confidence. For example, one Into Film alumnus noted that they had developed their confidence through engaging with new people, which had lasting effects on their ability to confidently engage with others (e.g. in job interviews).
- The development of CV and cover letter writing skills through focused and targeted projects, for example a webinar delivered by Into Film. All 13 young people who provided post-webinar feedback said that they felt more confident in their ability to write a CV for jobs in the screen sector.

User survey respondents stated that filmmaking could help develop key skills to a great extent, including digital skills (94%), communication (87%), confidence (87%) and teamwork (85%)



Note: N=689

School example: summary excerpt

Through Into Film activity, young people were encouraged to work together and support one another to solve problems and develop animations. They noted that this improved their team (and independent) working skills. The animation activities were also noted to provide them with the opportunity to further develop their resilience and confidence.

“In primary [school] I did this [animation], my teacher said I was good, but I wasn’t confident, so this really improved my confidence” **Young person**

Evaluating improved careers awareness and aspirations: a five-year view

- Into Film has consistently built young people's careers awareness and aspirations to work in the industry throughout the five years of evaluation, both through specific careers-focused activity (e.g. ScreenWorks, BAFTA workshops and industry webinars) and broader activity such as Into Film's resources or bonus content available on Into Film+. It is often one of the first outcomes highlighted by interviewees when asked about the benefits Into Film brings for young people.
- Into Film has made visible the potential routes into the screen sector for young people, through expanding young people's awareness of the different opportunities available to them and the skills needed to get there. Evidence from previous years of evaluation revealed that some young people have been influenced (by their engagement with Into Film activity) to engage with subjects that support them towards a career in the screen sector, for example to study media subjects at key stage 5.
- Most importantly, evidence indicates that Into Film's influence is sustained post-school, although it is worth noting that current evidence relates to those young people involved with more intensive Into Film activities (e.g. Youth Advisory Council). That is not to suggest that Into Film does not influence young people's career choices when less intensively engaged; the Gatsby Foundation's Good Career Guidance report¹³ (on which the Gatsby Benchmarks are based) highlights the importance of meaningful encounters with those in work for young people's careers education, something which Into Film provides and has been praised for.

¹³ Gatsby Foundation (2014) Good Career Guidance

Outcome: Improved film literacy

Children and young people develop the technical skills and critical competencies involved in analysing films and filmmaking. They develop their understanding and appreciation of different techniques and genres, and the ability to discuss and reflect on these. They are able to deepen their understanding of film and film heritage, including through archive collections.

2.22 Evidence collected through the evaluation suggests that young people have developed their film literacy as a result of engagement with Into Film activity, specifically developing their filmmaking skills.

- Into Film delivers projects specifically focused on filmmaking. For example, the COP26 filmmaking project worked with young people with SEND, and developed key filmmaking skills amongst those involved. To measure outcomes and impacts of the project, baseline and final surveys were carried out (gathering six and five responses respectively). The final survey showed an increase in filmmaking skills, including the creation of storyboards, the use of camera shots, stop motion animation and sound.
- A school engaged with Film for Learning (funded by the Paul Hamlyn Foundation) reported that as a result of their engagement, they have encouraged young people to produce, write, direct and star in their own films, including using green screens and handmade props.
- Cámara Chica is an overseas youth filmmaking project funded by the British Council. It aims to develop the knowledge of educators and community leaders in various countries and introduce young people to filmmaking and visual storytelling, pioneering a new approach to the relationship between children, filmmaking and visual literacy. Many participants in the Camara Chica Programme in Egypt, Rwanda and Sri Lanka said that they learned something new about using filmmaking equipment, in addition to key skills including lighting a film, framing a shot and sound recording.




In my class we made a video to send home to parents to show them what we have been doing in class; usually they have been able to come in but not with [the] Covid [pandemic]. It is a lovely way of giving the parents a snapshot [of what we have been doing].



Educator

- Young people engaged with Into Film's Youth Advisory Council reported developing enhanced filmmaking skills, with participation encouraging them to develop more short films and animations.
- Educators engaged with wider Into Film offers such as filmmaking resources and teacher training also stated that young people's filmmaking and storytelling skills (and associated confidence) had improved as a result.

76%
of respondents to a survey of teacher training participants
have been teaching using filmmaking, with 27% using
it in at least a quarter of their lessons



Note: N=108

2.23 Into Film activity has also supported the development of broader film literacy skills amongst young people. This has included film editing skills, and improved ability to interpret and critically analyse film; Into Film+ survey respondents highlighted this as a key benefit of the platform. The evidence indicates these skills are often sustained. One interviewee from a university reported that students in their media department who had engaged with Into Film activity at school were much more confident and able to use film literacy skills than their peers.



Into Film made me think critically about the film; it made me think more about the technical aspects of film. I [now] watch any film like that - discovering film, analysing the production of film. It put a new lens over my eyes.



Get Into Film Network (member)

School example: summary excerpt

An educator who used Into Film resources to develop stop motion animations with their Year 7 class noted that this had improved young people's filmmaking techniques and technical skills. This was echoed by feedback from young people who had taken part in the activity.

2.24 Into Film has generated increased understanding and appreciation of screen heritage amongst young people.

- Into Film delivered Time Capsule workshops (focused on film archives) with young people in Leeds and Doncaster. Following the workshops held in Leeds, 99% (of 340) of participants had a better understanding of what a film archive was. Participants also said they wanted their teachers to use archive footage in their lessons, and felt it was important to preserve screen heritage for future generations.
- The My Place archive project in Northern Ireland, which involved young people developing their own archive films, enabled young people to appreciate archives and engaged them in archive focused activity. One young person highlighted that they'd like to continue to engage with this in future.
- The 2022 Into Film Festival also offered archive film workshops to schools. Following the workshops, 95% (of 192) students said they had a better understanding of what archive film is (compared to 4% of students who said they knew what an archive was before the workshop), and all students thought it was important to save and take care of archives.



I loved looking at all the old archive footage from 1895 and comparing it to modern day Leeds. It was fascinating.



Time Capsule workshop participant

Evaluating improved film literacy: a five-year view

- Film literacy is integrated into every aspect of Into Film's work. Into Film delivers film literacy outcomes through both ongoing activities and offers (e.g. Into Film clubs and resources), and stand-alone projects, for example those focused specifically on filmmaking or archives.
- The types of film literacy skills generated by Into Film are broad and wide ranging, spanning technical skills (e.g. editing and storyboarding), increased critical understanding of film and film heritage, and film appreciation (further explored in the 'increased enthusiasm for film and cinemagoing' section of this report).
- It is interesting to reflect on the links between improved film literacy and other outcomes for young people. For example, the 2020-21 evaluation found clear links between filmmaking in lockdown and young people's wellbeing, as filmmaking became an outlet for some young people to express their feelings. It also found links between an appreciation for and understanding of archives, and a sense of place and civic responsibility amongst young people. This year's evaluation has reflected on the impact of film literacy skills on young people's career development and confidence levels. It is evident that by improving young people's film literacy, Into Film has had a knock-on effect on broader aspects of young people's lives.

Outcome: Improved educational outcomes

Children and young people become more motivated and engaged in the classroom through film watching, making and associated activities. This enables them to make progress in their learning across the school curriculum, including in literacy. Young people are better able to realise their full academic potential through improvements in attainment.

2.25 Evaluation evidence indicates that the Into Film offer has increased young people's engagement with learning. This has included:

- Educators using a range of Into Film's resources to support engagement in the classroom, including the 3Cs and 3Ss¹⁴ resource and Story Builder¹⁵, credited to have engaged "*reluctant writers*"
- Educators engaging with Into Film teacher training. Most (61 of 69) educators responding to a survey reported that through them implementing learning from Into Film's teacher training, their students had become more engaged with learning
- Into Film+ users interviewed reported that they are using film (and associated resources) a lot more to support engagement with learning as a result of the streaming service. This has enabled them to easily access a range of films and clips that support young people's engagement
- 71% (of 1,176) educators responding to the 2022 Into Film Festival survey reported that young people were more engaged with the curriculum than they were before attending the Festival



Kids live their lives streaming, so bringing this to their education can really help them to engage and connect. It makes the work educational but fun. I think if you use this work with kids in the proper way it will have an immense effect on them, they're so switched on and engaged when you use film.



Educator



I love my subject, but we spend so much time dissecting the text that there is no chance for children to fall in love with the story. Into Film is a bridge between the [GCSE] text and students' understanding.



Educator

¹⁴ <https://www.intofilm.org/resources/127>

¹⁵ <https://www.intofilm.org/promotions/storybuilder>

- Using film in innovative ways. For example, one educator stated they had created short videos explaining concepts on screen, noting that young people were more likely to engage with this medium.

2.26 In particular, educators have used Into Film to support young people’s literacy skills, including writing, reading, storytelling, vocabulary and oracy skills. It was reported that using film enhanced the “richness” of young people’s writing and discussions, as film supported young people to better understand inference. Educators used film creatively to support young people’s literacy, for example through asking young people to pick out verbs, adjectives and nouns from film clips.



Children have become more confident in all areas. In writing assessments, children write for longer and with more enthusiasm when their work is linked to a film.



Film for Learning educator

- More specifically, evidence from Into Film’s Film for Learning project shows improved engagement, participation and attainment in literacy, through educators embedding the use of film in learning. For example, an independent literacy adviser found that 93% of young people whose work was marked via the project saw an improvement in their literacy, while young people also made progress in their creative writing through improved use of vocabulary, improved structure and paragraph sequencing.
- Over three quarters (76% of 1,176) of educator respondents to the 2022 Into Film Festival survey thought the Festival had helped young people to improve their literacy skills (including digital literacy).

85%
of educators involved in the Film for Learning project reported their learners had improved speaking and listening skills



2.27 Educators of older students reported using Into Film+ and resources to supplement GCSE set texts. In particular, it was noted that this supports young people who are less academically able. Educators reported that these activities support young people to engage with learning more effectively, and to “understand and comprehend archaic language” in set curriculum texts.

School example: summary excerpt

Through watching a variety of films and discussing them openly as part of a group, young people have had the opportunity to express themselves, developing their oracy skills.

Writing film reviews was also credited with helping young people to develop film literacy and comprehension skills, and watching film adaptations has encouraged them to read the original text and compare differences between the two.

“When we watched Little Women, they all went to the library and got the book.[...] It’s brilliant because they have discussions about the differences between the book and film and why that might be.” Educator

2.28 Anecdotal examples from members of the Get Into Film Network suggest that Into Film has a longer-term impact on literacy skills. One Into Film alumnus stated that writing (and receiving feedback on) film reviews supported their creative writing skills, which they still use regularly.

2.29 Engagement with, and learning about, the curricula and exam specifications have also been supported by Into Film activity:

- **Modern Foreign Languages:** one educator reported using filmmaking to support young people learning new languages; by creating scripts and films in a different language, it *“makes the language stick in their head”*
- **Geography:** An Into Film+ survey respondent stated they used film to introduce new topics more visually, for example, using *The Jungle Book* to introduce a topic about the rainforest
- **History:** an educator interviewed said they used archive footage to support learning around key historical events, including World War II
- **Science:** a Mako teacher training¹⁶ participant said that one of their colleagues used stop-motion animation to teach young people about the solar system, as a result of the teacher training.

¹⁶ Teacher training funded by Into Film and delivered by Mako

Evaluating improved educational outcomes: a five-year view

- As those most knowledgeable about the needs and abilities of their pupils, educator feedback is highly valuable in understanding the extent to which Into Film has contributed to young people's educational outcomes, and by consequence, their attainment.
- Into Film worked hard to strengthen their curriculum links, which have been valued by educators in secondary schools, particularly those working in schools where there is a negative stigma around using film in the classroom. Evidence indicates there may be scope to even further embed curriculum links throughout Into Film's activity.
- Over the five years of evaluation, feedback from educators and young people around the impact of Into Film activity on educational outcomes has been consistent, particularly in terms of literacy skills and progress. In recent years, there has been greater evidence and feedback on the impact of Into Film's activity on secondary school pupils' educational outcomes; early on, the majority of evidence came from primary schools.
- There is some evidence of Into Film activity having a tangible impact on young people's attainment. Most notably, the Film for Learning project showed a correlation between the project and young people's attainment. However, it is important to acknowledge that educators typically use a number of resources and materials to support young people to improve their attainment, and there are many broader factors that also influence young people's attainment, including factors outside of the classroom. Therefore, it is challenging to attribute improvements in attainment to Into Film in isolation.

Outcome: Increased appreciation for film and cinema-going

Children and young people are encouraged to support the screen sector by increased attendance at the cinema as a result of positive experiences of Into Film activities. They develop a life-long appreciation (and enjoyment of) a variety of film and moving image. Audience development is film education in its broadest sense.

2.30 The evaluation has shown that Into Film activity has supported an increased appreciation for film amongst young people engaged. Educator interviewees stated that using film in the classroom and Into Film clubs generated a sense of enjoyment for young people, and enabled them to experience different types of film that they may not have thought to watch otherwise (e.g. foreign language films).



Casablanca beats was the coolest Moroccan film I've seen... in fact it was the only Moroccan film I've seen. Now I want to check out some more!



Young person's testimonial, reported by an educator following the 2022 Into Film Festival

2.31 There is evidence to suggest that this appreciation is sustained. Members of the Get Into Film Network interviewed stated that Into Film activities during their time at school sustained their engagement with, and appreciation of, film. This indicates that engaging with Into Film offers can encourage a life-long appreciation of film.

2.32 Into Film paused film venue-based activities as a result of Covid-19 restrictions and lockdowns. These activities resumed once cinemas re-opened and schools were able to begin trips again. This seems to have reignited young people's appreciation for cinema-going.

- Educators attending the 2021 Into Film Festival stated that young people enjoyed attending the cinema, which gave them the opportunity to attend a venue they may not have visited otherwise. One educator also noted that the curriculum links were "fantastic", which enabled them to continue the experience back in the classroom.



I am thoroughly enjoying [running an Into Film club]. What I have enjoyed most is seeing the enjoyment of the children. I have never had this amount of engagement, and it is very rare to get cross-age group engagement. When we tell our Senior Leadership Team, they are overwhelmed at how many children we have attending.



Educator

- The following year, most (85% of 1,315) young people attending the 2022 Into Film Festival reported that they “loved” the cinema they went to, and would like to go back again. An educator reported that a young person said that the experience had made them appreciate how some films *“need to be watched on the big screen”*.
- Educators and young people completed a survey following attendance at the 2022 Spring Screenings. Overall, 65%¹⁷ of educators said they thought their students would return to the cinema of their own volition, and most young people said they were likely to visit the venue again in their spare time.
- Into Film’s Young Audience Generation scheme supported 10 UK-wide Film Audience Network venues to engage with 16–19-year-olds during the Into Film Festival and Spring Screenings. Most young people surveyed at these venues said that they were more likely to visit the venue as a paying customer following their experience.

I would not normally go in [this cinema] but now I will come back.

Young person engaged through the Young Audience Generation scheme
- Young people engaged with the Youth Advisory Council reported that since becoming a member, they have engaged more frequently with cinema-going - and film watching in general. One noted that they had purchased a membership pass for their local cinema. Another stated that they had encouraged their school to go on more cinema visits.

Around three quarters of user survey respondents (73%) felt that the free cinema screenings offered by Into Film help to generate a greater love of film and cinema in young people to a great extent



Note: N=593

¹⁷ It is unknown how many people completed this survey

Evaluating increased appreciation for film and cinema-going: a five-year view

- Into Film has continued to support young people to appreciate film and cinema-going, in the midst of a challenging time for both the film industry and education sector.
- Prior to 2020, Into Film had a strong programme of work focused on audience development and stimulating cinema-going, providing coverage across the UK. However, Covid-19 had a significant impact on how Into Film could undertake this work. The focus remained on trying to keep a love of film and cinema alive. Into Film have been successful in doing so, by providing alternative opportunities for young people to engage with film during periods of lockdown.
- Post-Covid-19 restrictions, Into Film have effectively picked back up where they left off in terms of cinema-going programmes, with audiences which (the evidence indicates) have sustained a love of, and appreciation for, film.
- Continuing to offer opportunities for young people to access the cinema is also likely to prove important in supporting the screen sector as it tries to bounce back following the pandemic. The UK Government's Levelling Up strategy also highlights the importance of maintaining cultural institutions across the UK, including cinemas; Into Film therefore have a role to play in supporting this need, particularly given their nationwide coverage.

Outcome: Improved creativity and creative expression

Children and young people become increasingly innovative and imaginative and are able to express themselves creatively in environments that nurture and enable creative experimentation. They are able to develop and express their own creativity using a range of formats, including filmmaking and storytelling.

2.33 Evaluation evidence indicates that through Into Film, young people have been given opportunities for storytelling, a key marker of creativity. Educators stated that storytelling and creative writing can be daunting for a lot of young people. However, using film as a “starting point” for young people to explore their own ideas, or giving young people the opportunity to create a film or story board, supports this process. This was said to have subsequently developed young people’s storytelling ability and passion.



When preparing students for creative writing, I often use short clips from films to help them to visualise a particular scenario. They can then write what happens next or think about what has led up to that crucial scene in the film.



Into Film+ survey respondent

2.34 Into Film has also given young people opportunities to develop creative writing skills, by enabling them to appreciate and learn from the creativity of others. Young people reported that they enjoy developing reviews for the Into Film website, based on films they watched in their Into Film club. Part of this process involved considering how other people had written reviews for the same films, which stimulated their ideas and helped them to create their own reviews.



A legacy of Covid has been that children struggle to use their imagination at times. Film has provided them with a springboard to access their more creative side. It has also supported children who struggle with inference and interpreting the text, as it makes everything so much more explicit.



Film for Learning educator

2.35 Into Film activity has facilitated environments where young people are enabled to freely express their creativity:

- Educators involved in Into Film’s teacher training commented that they were now better able to support creativity in the classroom, as they had developed the skills and

confidence to do so. They were also more aware that film can play a valuable role in developing young people's creativity

- The Into Film Festival offered an environment which stimulated creativity. Most (83%) of the educators responding to the 2022 Festival survey reported that attending had helped to develop young people's creative skills, including curiosity and problem solving
- Most young people who took part in the Camara Chica programme in Egypt, Rwanda and Sri Lanka said they planned to make more films in the future
- Educators interviewed said that using Into Film resources in the classroom, particularly those focused on filmmaking, has provided young people with the time and space to express their creativity through a different medium.

94%
of user survey respondents stated that filmmaking could
develop young people's creativity



Note: N=689

Evaluating improved creativity and creative expression: a five-year view

- Educators overwhelmingly agreed that Into Film activity supports increased creativity for young people. There are emerging examples of Into Film's impact on young people's creativity, including on their passion and ability to tell stories and write creatively, and, importantly, young people's appreciation of the creativity of others.
- A recent study¹⁸ found that creativity plays a significant role in determining life outcomes. Examining children in the UK, the study found that children whom teachers evaluated as creative at age seven went on to get better jobs and earn more. This suggests that Into Film's impact on creativity can potentially be significant for young people as they grow and develop their skills.
- The notion of creativity is front and centre of the BFI's National Lottery strategic framework¹⁹, which evidence to date suggests that Into Film aligns well with. In previous years of evaluation, young people's creativity has been difficult to evidence, as educators have often found it difficult to define and describe. Therefore, and increased focus on (and understanding of) creativity is likely to support an increase in evidence going forward.

¹⁸ Gill, D. and Prowse, V. (2022) The Creativity Premium. CAGE working paper no. 618.

¹⁹ BFI (2022) Our National Lottery Strategic Framework

Outcome: Improved wellbeing

Children and young people's quality of life improves, as defined by their overall happiness, personal relationships, physical and mental health, their local environment (including school) and community, access to leisure time and cultural activity, and education, skills and aspirations.

- 2.36** Improving young people's wellbeing is of great importance to educators, particularly following Covid-19 restrictions. Evaluation evidence suggests that Into Film's offer has been effective in doing so.

In Into Film's 2021 user survey, 76% of respondents most commonly stated that their top priority was to support young people's mental health and wellbeing



Note: N=713

- 2.37** Educators and young people reported that Into Film activity can support young people through personal challenges. For example, young people about to sit their GCSEs attending an Into Film club reported that the club gave them space to relieve pressure they were experiencing, both in the classroom and at home. It was noted by both the young people and their teacher that this had significantly impacted on their wellbeing.



I also think [Into Film] definitely had a positive impact on my wellbeing and mental health when I was younger.



**Get Into Film Network
(member)**

- 2.38** The concept of 'safe spaces' was identified by several educators and young people as key to improving young people's wellbeing. Predominantly, this was achieved through running Into Film clubs in schools. Some educators reflected that they had set up Into Film clubs to support young people who were "a bit more vulnerable", or who had unstable home lives, to support safeguarding activity in their school.



To truly engage with our curriculum, we want our children to feel safe, happy and included. This is what the [Into Film] club is able to support.



Into Film Awards educator

- 2.39** However, Into Film club was not the only way that Into Film activities created a safe space for young people. Educators explained that using films and resources in assemblies and classrooms also created a safe space for young people to explore key

issues affecting their wellbeing, including personal relationships, overcoming adversities and bereavement.

2.40 Into Film clubs were also reported to be key in improving young people's social connections, sense of community and generating friendships, supporting their wellbeing. Many educators said that Into Film clubs brought together like-minded students who may not have a lot of friends, or who may be very shy, to interact with each other. This has led to unexpected friendships, for example between children of different ages, with reports of older children 'looking after' younger members.



A lot of the students that participate in my school's [Into Film] club generally do not participate well in lessons and, while being well behaved, are extremely quiet. The big benefit is that these students feel part of something even when they do not feel part of the school community.

2.41 Into Film+ has enhanced this. When asked what the main benefit of using Into Film+ was, Into Film+ survey respondents most commonly indicated that it supported young people's wellbeing. Many respondents mentioned the benefits of coming together with peers to relax and socialise, for example, improving young people's self-esteem. In some cases an Into Film club facilitated by Into Film+ was said to have allowed students to feel part of a stronger school community.



Into Film+ survey respondent

2.42 Educators interviewed highlighted Into Film's wellbeing resources as particularly valuable in improving young people's wellbeing during the Covid-19 period. For example, one educator highlighted *Stay Connected* as a film they used to support young people to process feelings of isolation and loneliness, improving their wellbeing. The educator stated they had passed this tip onto colleagues.



It gave us a sense of normality. When everything changed, Into Film stayed, so we still had a normality to go back to.



Young person

Evaluating improved wellbeing: a five-year view

- While there is a range of Into Film activity which has impacted on young people's wellbeing, there is particularly strong evidence to suggest that Into Film clubs have had a significant impact on the wellbeing of young people. This has been identified consistently over the timescales of the evaluation, with clubs supporting young people's access to a safe and inclusive environment, offering opportunities to develop relationships, and chances for young people to explore and further their love of film.
- However, since the Covid-19 pandemic, there has been a greater focus across society and policy around young people's wellbeing, including in education. Into Film's work has put greater importance and emphasis on ensuring that young people's wellbeing needs are met.
- Like improving cultural capital, improving wellbeing was considered a cross-cutting theme in previous evaluation reports, given its links to all aspects of Into Film's work. Wellbeing is a broadly subjective term, and spans a range of areas which affect young people's quality of life, as defined by the Office of National Statistics²⁰.

²⁰ The ONS young people's wellbeing measures include: personal wellbeing (satisfaction with life, happiness, anxiety and mental wellbeing), relationships, health, what they do, where they live, finance of the household they live in, and their education and skills.

Outcome: Increasingly reflective, thoughtful and empathetic citizens

Children and young people have an increased ability to reflect on different aspects of their own lives through depictions in film, and are better able to express and articulate their own emotions and feelings. They develop an enhanced sense of empathy and appreciation of the diversity of human experiences. They have a greater understanding of civic and social issues and responsibilities in the UK and globally.

2.43 Evidence collected through the evaluation indicates that young people's awareness of, and tolerance towards, people from other cultures and backgrounds has improved as a result of Into Film activity. For example, 85% of 210 educators responding to the 2021 Into Film's Film Festival survey reported that young people's general cultural awareness and understanding had increased. Into Film resources and Into Film+ also supported improvements in cultural awareness. This was considered particularly valuable by educators in areas of the UK which are not very ethnically diverse.



We play foreign films in different languages as much as possible, to show cultural differences. I think this is really important to show in a rural high school as [the population] is mostly White students.



Educator interviewee

2.44 Young people have developed a broader awareness and understanding of societal issues. A wide range of issues were highlighted by both educators and young people, including:

- **Environmental sustainability:** Into Film have supported specific projects focused on improving environmental awareness, including a filmmaking project which coincided with the UN Climate Change Conference (COP26) held in Glasgow in Autumn 2021. Young people involved in this project reported a greater understanding of climate change issues as a result.
- **Democratic rights:** through engaging with films such as *Suffragette* on Into Film+, and using the accompanying resources, young



I absolutely loved Love Simon and The Lorax. The reason being that when we use our film clubs, we will have a film followed by a discussion. So, in terms of the way we use Into Film+, they stood out as being incredibly useful, especially with the great discussion points.



Into Film+ review interviewee

people have a greater understanding of their democratic rights. For girls at one school, watching this film at their film club was reported to have opened up discussions about other societies around the world where women do not have the right to vote, and helped them to value voting rights in UK society.

- **Racism:** the film *Harriet* was screened during the Spring Screenings, which was reported to have stimulated discussions around racism and slavery in the USA for young people from alternative provision. It was noted by an educator that young people would probably not have watched this film without the Spring Screenings.

School example: summary excerpt

The content of the films available through Into Film+ was reported to have helped to inspire and empower young people. Films shown included scenes of hardship and suffering for women in the past, which opened up discussion on the issues women face around the world. For one young person, these films led to them feeling a greater sense of purpose and motivation.

"A lot of the films we watch are based around women, so it gives you a new respect for women. You can do so much more. It makes you feel like you can do new things."

Young person

2.45 Young people have increased their empathy towards people who have historically been discriminated against, including people from ethnic minorities, LGBTQ+ groups and women. Through watching films, using Into Film resources and discussion, young people have a greater understanding of the challenges faced by these groups. Both young people and educators highlighted films they had seen through Into Film+ as helping to develop empathy, including *Hidden Figures*, *The Breadwinner* and *Pride*.

2.46 Educators reported that through Into Film activities, young people were better able to reflect on and relate to issues in films, and to express and articulate their emotions.



Anne Frank gives hope to so many children facing poverty, war, hunger and much more... Thank you to all the staff and the team that helped the production of *Where is Anne Frank?* The film stirred my heart, and I am grateful to the people that gave me such a heartfelt emotion. I don't usually go to the cinema and this experience will encourage me to go in the future.



Young person, 2022 Into Film Festival survey

- Educators stated that Into Film+ provided young people with the opportunity to explore their emotions, listen to other people's opinions and openly discuss their interpretation with others, without fear of judgement. Using short film clips in the classroom was also considered to be a quick and effective way of exploring issues which affect young people, including bullying. It was noted by one educator interviewee that using film was "*much more effective*" in enabling young people to express their emotions around these issues than traditional teaching methods.
- 83% of educators responding to the 2022 Into Film Festival survey reported that the Festival helped young people to obtain greater confidence in discussing difficult or complex topics. One educator reported that young people were able to discuss and recall things they liked about the film they watched, and how it had affected them, discussing the main themes of friendship and anti-bullying.



The kids I work with, you have to be planting seeds [of empathy] throughout their life, you can't just change [their minds], and I think film is a perfect vehicle for that.



Educator interviewee

Evaluating increasingly reflective, thoughtful and empathetic citizens: a five-year view

- Evidence that Into Film's activity results in increasingly reflective, thoughtful and empathetic citizens has been consistently strong throughout the five year evaluation. As a result of their engagement with Into Film's offer, young people have been able to reflect on their own life experiences and better articulate their emotions and feelings accordingly. They have also expanded their understanding of the life experiences of those of different backgrounds and cultures, which is credited with leading to increased tolerance and empathy.
- Importantly, young people have developed a strong understanding of key issues affecting society, both domestically and globally. This was cited as being particularly important for educators, in an era where 'fake news' and social media algorithms mean that young people can be in danger of being exposed to narrow, one-sided (and potentially inaccurate) messaging. Into Film have been responsive in ensuring that young people can learn about and understand key current issues, including around Black Lives Matter, LGBTQ+, war and conflict, and environmental issues.
- This outcome also aligns closely with the Ofsted Framework's²¹ focus on equipping young people for "*life in modern Britain*", through ensuring they are responsible and respectful citizens who contribute positively to society and understand "*fundamental British values*".

²¹ Ofsted (2019) Education Inspection Framework

3. Into Film's broader outcomes

- 3.1** Alongside generating a wide range of outcomes for young people, Into Film activity has generated outcomes for other key stakeholder groups - including educators, their educational settings and wider stakeholders such as Higher Education Institutions (HEIs), exhibitors and distributors. This section explores these wider outcomes, drawing on evaluation evidence which indicates achievement of outcomes for these cohorts. It is worth noting that these also can impact on outcomes for young people, through multiplier, 'trickle down' and implementation effects.

Outcomes for educators and educational settings

- 3.2** Involvement in Into Film activities was credited with improving educator skills and confidence in using film and filmmaking in the classroom. Interviewees reported that they had been able to develop technical and practical filmmaking skills, for example in animation; as a result they felt more able and confident to share these skills with young people and incorporate them into lessons.



I had lost confidence in doing things like this, it has given me the confidence to try to build [film and filmmaking] in and see where it could be useful.



Educator (interviewee)

- 3.3** Educators also reported developing digital skills and confidence through involvement in Into Film activities.

- Several educator interviewees who completed the curriculum-based filmmaking training noted better developed filmmaking techniques - and integrated these into their teaching. For example, one educator was producing a film with their class as part of Science and Engineering week, while another was developing a film with their Year 9 Modern Foreign Languages class and stated that they were *"more practical and quicker in making movies"* due to the training.



I would recommend the course to others. I feel very confident in using film as part of Curriculum for Wales now and look forward to using my new skills and knowledge in the classroom.

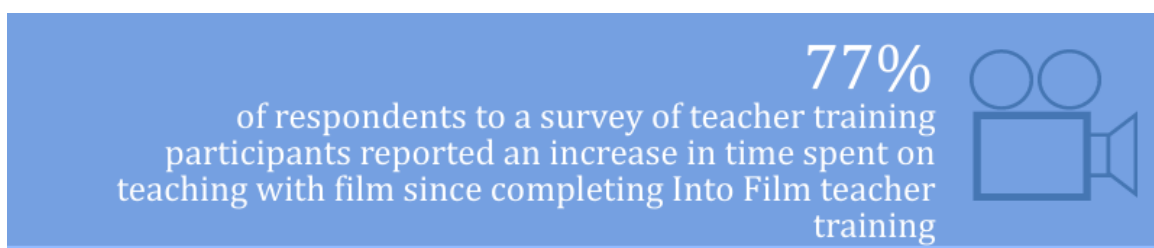


Screenworks Wales educator

- Into Film's archive activity supported increased confidence. For example, all educators involved with the archive strand of the 2022 Into Film Festival programme said it had increased their confidence in using archive film in the classroom. In addition, educators

involved in the Time Capsule workshops in Leeds stated they were more confident using material from the film archives to achieve educational outcomes in the classroom.

- Educators who participated in training opportunities through Camara Chica in Egypt, Rwanda and Sri Lanka reported a host of new skills linked to film and filmmaking. This included how to use iPads and smartphones to take pictures and video, use of sound equipment, editing, script writing, and framing shots and camera angles.



Note: N=108

3.4 Engagement in Into Film activities has also increased educators' awareness of how film can be used to support the curriculum. One educator who participated in Into Film Ambassadors work highlighted the benefits of having a strong network via Into Film: *"having access to other practitioners - and seeing what they do and how I can relate that to what I do - has given me the confidence to use film"*.

3.5 Educators also reported increased awareness of the film and screen industries.

- Educators involved in the BAFTA project reported feeling more informed about the film and screen industries, with one educator highlighting they were now able to offer better advice and signposting around careers in the film and screen industries.
- Educators involved with the Screenworks project felt they were more able to source a range of worthwhile creative industry placements to meet individual student needs, and better understood Into Film's role in gaining direct access to screen industry professionals.

The majority of respondents to a survey of teacher training participants (87%) have taught using film watching, with over 40% doing so in at least a quarter of their lessons



Note: N=108

3.6 Furthermore, having access to a wide range of high-quality resources and films on demand was noted to be a benefit for educators, both in providing resources through which *"you can develop your ideas of what to teach"*, and saving time in lesson planning.

3.7 Into Film’s teacher training learning platform has supported educators to embed film into their teaching practice. Into Film’s teacher training survey found that most (75 of 99) respondents had incorporated film into their practice following engagement with the platform. Respondents had incorporated learning from the training in a variety of ways, most commonly through using film to support literacy and filmmaking activities. Survey respondents had also incorporated film into their practice through showing feature length/short films in lessons, using film to teach different themes (e.g. wellbeing, mindfulness, equality and diversity) and using film to develop learner skills (e.g. reflection, speaking and listening, digital skills).

3.8 Into Film was noted to have improved educator enthusiasm for their profession, according to interviewees. Integrating film into the classroom and via Into Film clubs was noted to be enjoyable for educators as well as young people.



It also teaches me a lot, I come out with lots of new knowledge after I’ve done [teacher training], and I find it fascinating. [On using the learning from Into Film teacher training in class] It’s one of the things I enjoy best about work right now.

3.9 Linked to this, several educators reported that Into Film activities enabled them to develop stronger relationships with young people. For example, one interviewee reported that through their Into Film club they have been able to get to know and bond with young people they do not teach, while another reported that they have been able to build “*really good relationships with students*” coming to their Into Film club, and that these relationships have been maintained via the club as the young people progress through school.



Educator (interviewee)

3.10 Into Film was not only noted by educators to have improved their passion for their profession, but also to have enhanced their interest in film and film literacy. An interviewee reported that through engaging in Into Film activities, they now feel able to engage with films on a more analytical level than they otherwise would have done.

3.11 Alongside benefits for individual educators, Into Film has resulted in benefits for educational settings.

- Several educators reported opportunities to develop pan-school curriculum delivery as a result of Into Film. One educator noted that their Science department is using Into Film teacher training and developing resources to demonstrate how to make animations using visualisers, and they are identifying how Into Film's offers can be used more widely across the curriculum, including in the Modern Foreign Languages department.
- The quality of Into Film resources was also praised for aiding teaching. One Senior Leadership Team member reported that the online film content and resources provided staff with high quality materials which are curriculum-linked and include detail on how to use them, enhancing the quality of teaching.
- Archive activity has also supported educational settings to increase their engagement with filmmaking. A Senior Leader at a school involved in the Time Capsule workshop in Leeds reported that they planned to build on learning through creating time capsule lessons for use within their school, which would involve more filmmaking. It was noted that the schools Into Film engaged with for this project had little to no prior engagement with Into Film, indicating that this learning may not have happened without the project.



For us now, it is staff development - and moving forward staff confidence and looking at how we use film in all the classrooms, not just mine - to ensure continuation for young people.



Educator (interviewee)



We've trained all of our Year 5 and 6 teachers how to use this in school. They've done the lessons with us, and we've sat down and had staff meetings. So we now have five members of staff who are rolling out the project across years 5 and 6.



Film for Learning Senior Leader

3.12 Educators have also shared their learning with colleagues to support them to use film in the classroom.

- When asked whether they had shared learning with colleagues, the majority (52 of 72) of teacher training survey respondents said they had, or that they planned to (16).

- Educator interviewees said they had shared their learning; one participant had recommended Film in a Fortnight to their colleagues as “*a great resource for people to learn*”.

School example: summary excerpt

One school has identified eight Into Film ‘champions’ across different faculties. In 2022, these teachers completed the Into Film training course ‘Curriculum-based Filmmaking’ which focused on developing skills and techniques for filmmaking and animation. The aim is that once colleagues see champions engaging with Into Film resources and disseminating their learning and experiences, interest in Into Film and using film for learning will grow organically and other staff will be keen to participate themselves.

Outcomes for industry partners

3.13 Into Film plays a key role in ‘bridging the gap’ between industry partners and the education sector.

- A distributor reported that partnering with Into Film was beneficial to their organisation. They highlighted benefits of increased access to young people for their organisation, including greater awareness of their brand.



And from a business perspective, young people are our target audience. If they can engage through it, it is gold dust for us. If they’re interacting with our brand and learning, that is great.



Stakeholder interviewee

- The “*direct to young people*” aspect was noted by an exhibitor to be beneficial to their organisation. They noted benefit in their offers being promoted via Into Film’s channels, reaching young people they are not directly connected with. This echoes feedback from exhibitors in previous years of the evaluation, who reported that Into Film supported exhibitors to access schools, which in turn helps to develop a love of film and can generate sustained engagement amongst young people, whilst also facilitating relationships between exhibitors and educators.
- More widely, via the Into Film Festival and Spring Screenings, exhibitors also appreciated the lack of cost barrier in attracting young people to their venue, with the potential to encourage repeat visits.

- Representatives from regional archives highlighted the value of working with Into Film. An archivist interviewed in year three of the evaluation reported that partnering with Into Film gave them access to a network of schools they would not have had otherwise; they had tried to work with schools previously but to no avail, but working with Into Film enabled them to connect with schools much more effectively. Another archive partner agreed with this, reporting that working with Into Film had improved both their capacity and capability to reach younger audiences and provided a “*vehicle... to amplify storytelling*”, including to young people deemed “*harder to reach*”.
- Projects involving key industry partners, such as the careers workshops delivered with BAFTA and the Screenworks project, illustrate Into Film’s role in supporting industry professionals working within the screen sector to engage with schools and young people (and vice-versa). These particular examples have the potential to impact on the sector more widely, with young people developing awareness of, and key skills relevant to, the screen sector through engagement with professionals, which could support young people wishing to enter the industry (particularly from outside London and the South East).

3.14 Professionals working with Into Film to deliver programmes also benefited from increasing their own skills in teaching and learning. Mentors involved in the delivery of Camara Chica felt they had improved their confidence in supporting young people with digital filmmaking, and had learned something new about using filmmaking equipment more generally, through the ‘train the trainer’ approach undertaken by the project.

3.15 Into Film screenings were also identified as useful by an exhibitor, as they would find it difficult to implement something similar themselves. In addition, engaging with Into Film was noted to have provided new ideas for audience development for an exhibitor organisation. Specifically, the organisation is offering young people from the region the opportunity to attend a festival and write about it.

3.16 Furthermore, in previous evaluations it was reported that Into Film was working to support the film industry during Covid-19 cinema closures, by keeping a love of film and cinemagoing alive. This indicates that Into Film is well placed to benefit exhibitors going forward.

Outcomes for wider partners

3.17 Into Film engages with key Higher Education Institutions (HEIs) across the UK to support initial teacher training and film education more broadly. It was reported by an interviewee that Into Film resources (and support from the Into Film team) had benefitted their HEI by developing their skills in outreach with young people. Through their schools outreach they have students coming in who are “*much smaller and younger*”, with Into Film having supported them in “*knowing how to pitch film at their level*”.

3.18 More widely, it was noted that Into Film is encouraging young people to think about film at a younger age and “*justify the discipline*”, which is seen as beneficial for HEIs trying to recruit young people to study film-related courses.



Film studies is in its infancy – it is common for a 17-18 year-old to apply to us with parents who question the value of studying it. With Into Film, young people are encouraged to think about film and justify the discipline. It is giving them a lead in. Into Film are really visible in terms of being in schools, doing events, training.



Stakeholder (HEI) interviewee

4. Learning from Into Film's offer: 2018-22

- 4.1** This section sets out how Into Film has evolved in its reach and offer between 2018-22. It draws on interview and survey feedback from educators, young people and stakeholders, and Into Film's own documents and data, to explore the value of Into Film's offer and potential areas for development moving forward.

The evolution of Into Film

- 4.2** Fundamentally, the remit of Into Film's offer has remained consistent over the course of the evaluation, and some of its longest running activities (e.g. Into Film clubs, Youth Advisory Council, resources and teacher training) have continued to deliver throughout, in many cases with shifts to online delivery during the pandemic. However, against this backdrop of consistency, Into film have continued to develop their offer, through introducing new projects, increasing some of their activity (e.g. careers and archive focused activities) and refining existing offers. Evaluation evidence also suggests that Into Film has strengthened their offer for secondary schools over the last five years, which educators have valued.
- 4.3** Most notably, Into Film has diversified their offer to move with technological developments and the needs of educators, with the introduction of the Into Film+ streaming platform and the teacher training online learning platform.
- Educators responding to the Into Film+ survey reported that they were using Into Film+ in a variety of ways. This included within Into Film clubs, to support their teaching and to stimulate creative thinking in the classroom. Nearly half (42% of 140) of respondents had used the 'wraparound' extra content provided on Into Film+, to enhance their practice.
 - Responses to the teacher training survey suggest that the online platform has become the most common way for educators engage with Into Film's teacher training activities; 65% (of 107) respondents stated that they engaged with Into Film's teacher training through the online platform.
- 4.4** More widely, Into Film has also begun to diversify its activity to focus on wider elements of the screen sector, for example by undertaking a pilot project focused on gaming in Northern Ireland.
- 4.5** Into Film has been able to leverage the 'core' programme funding they receive from the BFI, to deliver a wider range of projects. Their core funding has allowed them to build up a strong core of activity and a high quality delivery team. As a result, they have successfully accessed

further funding to deliver additional projects (e.g. Film for Learning, Camara Chica), which have, in turn, strengthened their core programming. Leveraging additional funding has also enabled them to further both their reach and impact, through offering new activity to a wider range of educators and young people. From evaluations of non-core funded programmes, it is clear that young people and educators have benefited by achieving outcomes aligned with the Into Film outcomes framework (see Chapter 2 for more information).

- 4.6** Into Film has also responded flexibly to a changing landscape. It adapted quickly to the Covid-19 pandemic, supporting both young people and educators to continue to access film education. Into Film has also acted on recommendations set out in previous evaluation reports, including a move towards standardising internal monitoring and evaluation processes, demonstrating continual desire to learn from and refine their offer.
- 4.7** While Into Film's offer has evolved, the organisation has successfully managed not to lose sight of the needs and priorities of their key beneficiaries (educators and young people), while accommodating the needs and priorities of their funders and the wider screen sector. This balance should not be understated; while some of the priorities of the screen and education sectors overlap, they do not always do so neatly.
- 4.8** Into Film's offer has continued to have broad reach across the UK. Into Film experienced a reduction in its reach in 2021-22 (3.96 million), compared with 2020-21 (4.15 million). However, this seems to be recovering, with a reach of 4.06 million between Quarter 4 of 2021-22 and Quarter 3 of 2022-23.
- 4.9** In particular, there has been a significant increase in the number of people attending activities held in venues between 2020-21 and 2022-23, including the Into Film Festival and Spring Screenings programme. While this is unsurprising given the Covid-19 restrictions in place in 2020-21, it is further evidence that Into Film have been able to bounce back from such a challenging time. Their role within the sector and in supporting schools with cinema access is welcomed, enabling cinema attendance and exposure that is reported to be unlikely to occur otherwise, and helping to level up opportunities for access.
- 4.10** Into Film has also evolved its processes internally, contributing to improvements in the overall offer. This has included the enhancement of the Customer Relationship Management (CRM) system, which allows Into Film to more efficiently track how educators engage with activities, giving real-time insights into how the offer is used.

The value of Into Film's offer

4.11 It was suggested that Into Film has a strong unique selling point of offering film education, which makes them stand out against other organisations or offers in this space. Many educators stated that *"there is nothing else like it"*, and for many, it is the first place they look for inspiration or support to integrate film into their practice. Into Film's overall offer is considered to be well presented. Educators and strategic stakeholders noted that the website and materials available are well branded and *"professional"*, which gives a sense of quality.

4.12 Positively, educators described their experience with Into Film as feeling like they are part of a *"family"* or *"community"*, as a result of the personalised, tailored and responsive support they receive from Into Film staff (e.g. regarding Into Film+) as well as a regional level, with both educators and strategic stakeholders highlighting the effectiveness of the regional teams. Regional teams are valued for their local knowledge and industry connections in particular. As reported previously, Into Film's strengths lie in not just *what*, but also *how* it delivers its offers.



Big organisations do big blanket things but when I communicate with Into Film staff I feel like they know me, [it is] more of a family thing. It feels more personalised.



Educator

4.13 Into Film's offers are considered to be accessible and easy to use, which is valued by both educators and young people. Educators reported that they can find what they need easily and quickly. Previous years of evaluation findings showed that educators sometimes struggled to navigate the website. These issues seemed to have been addressed, with some educators now describing the website as easy to navigate and straightforward. Young people also enjoy the fact they can access the website themselves, having their own account and uploading their own reviews.

4.14 For many educators, the fact that Into Film is a free resource is of real value, particularly in a period of rising costs for schools. It was reported that if Into Film was not free, educators would struggle to incorporate film into their classroom and run extra-curricular film-based activities. The Into Film+ free streaming platform is particularly appreciated, as educators noted that their schools cannot afford to pay monthly subscriptions to streaming services, and free services (e.g. BBC iPlayer) do not have a comprehensive film selection.

4.15 Educators, young people and strategic stakeholders provided feedback (through interviews, surveys and via Into Film) on elements of Into Film's offer they particularly valued or felt worked well.

4.16 Key to the value of Into Film for educators is the fact that the offer is varied and holistic. It was noted that there are many different aspects of the offer for educators to draw on to meet a range of different needs, and these aspects link together to create a holistic approach to supporting film education. It was noted by teachers and strategic stakeholders that they were not aware of any other organisation which took this approach to film education.

4.17 In addition to considering the whole of Into Film's offer, feedback also focused on the value of specific aspects of Into Film's activity, outlined overleaf.

- Into Film+: educators report that the platform makes a considerable difference to their ability to use film in the classroom. It has also supported Into Film clubs; one educator interviewee stated that they would not have been able to run their club without it. Some educators stated that initial technical issues have been ironed out, and the platform is *"running really smoothly"*. In response to a survey on Into Film+, the vast majority of respondents would recommend Into Film+ to colleagues (93%) and most have done so already (77%). It was noted by Into Film that the platform is curated specifically for schools, which is unique when compared with other streaming platforms available.



I don't know any other organisations like this. Into Film is a full package, not a one-sided package, it is a holistic approach. It provides training [and] mentoring for teachers and then provides experiences for pupils and works alongside teacher [delivery].



Educator



[Into Film+] is such high quality and the fact it includes the certification for teachers to look at beforehand is good. I think as a resource is wonderful, it enhances the quality of teaching and the resources are high quality, curriculum linked and include detail on how to use them.



Educator

- Teacher training (e.g., CPD): educators enjoyed and appreciated the different types of offers available. Interviewees who participated in teacher training on the learning platform liked that they could engage in their own time, and most (88%) participants in the teacher training delivered through Mako stated that the balance of content was about right.

When asked whether they had shared learning with their colleagues, the majority (72%) teacher training survey respondents said they had, or that they planned to (22%)



Note: N=72

- Resources: educators valued the range and extent of resources available. It was reported that resources were of high quality, well designed and engaging for young people, and could easily be tailored to educator needs. As in previous years, educators from Welsh Language schools highlighted the value of bilingual resources.
- Into Film Festival and Spring Screenings: educators and young people attending the Into Film Festival enjoyed their experience; 86% of young people responding to the feedback survey said the Film Festival was either really good or amazing.
- Other specific aspects of Into Film's activity highlighted as valuable included careers activity such as the Screenworks project in Northern Ireland and Wales, and more widely the mapping of Artsmark to Into Film activity.

4.18 Educators also value the curriculum links within Into Film's offer. It was noted that the films available and the resources are well aligned with different aspects of the curriculum. Educators particularly like that it is easy to search the website for thematic ideas, or particular subjects, which makes it simple to find what they need.

Suggested areas for development

4.19 While educators, stakeholders and young people are largely very satisfied with their experience of Into Film, there were some suggested areas in which Into Film could improve their offer. We are aware that Into Film are in the process of addressing some of the suggestions highlighted. How Into Film are addressing the suggestions is noted alongside each point, where relevant.

4.20 Some feedback focussed on improvements to specific activities, including:

- Into Film+: Educators called for additional content to be added to Into Film+, although it was recognised that the platform is new and growing. In particular, a few educators wanted:
 - more foreign language films
 - more content appropriate for 16–19-year-olds, and younger children (e.g. Key Stage 1)

➤ more films with diverse representation (specifically of people from ethnic minorities).

The Into Film+ curation team are continuing to add to the platform within these areas, within both financial and licencing parameters.

- While educators understood the licencing restrictions, they noted that it was challenging to plan to use Into Film+ when they could not watch the film in advance at home and did not have time to do so within school time.

Into Film are currently working with the Into Film+ licence provider to associate the licence with registered devices. This would enable educators to access Into Film+ on registered devices outside of their educational setting.

- Resources: educators continued to ask for editable resources in a non-PDF format. It was felt that this would be particularly helpful for teaching done electronically or virtually (e.g. setting homework). In addition, educators suggested that more resources suitable for younger children would be beneficial, reporting that many resources are targeted towards Key Stages 2-4.

Into Film have been exploring the accessibility and useability of digital formats commonly used by educators across the UK, to support the development of resources in formats most appropriate for educators.

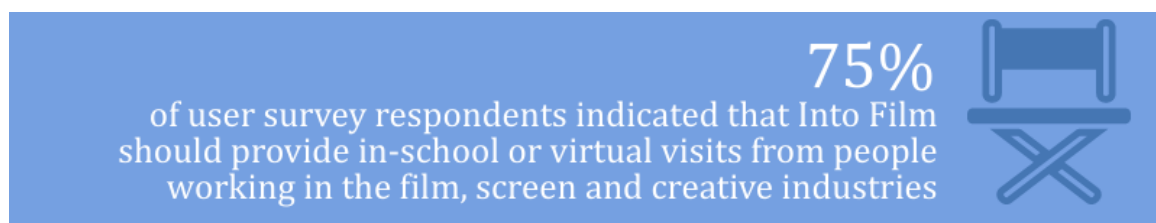
4.21 It was also suggested that Into Film could further enhance its engagement with the screen sector. A range of reasons were given for this, including to give young people more opportunities to go to the cinema, and to support sector recovery post-Covid-19. It was suggested that Into Film could support the development of a film pass (e.g. offering discounted visits) for young people, although it was noted that Into Film alone would likely not have the resource to do so. Having Into Film involved in such initiatives was thought to be valuable in engaging young people.

Into Film is funded by the screen sector through Cinema First to promote cinema-going through free screenings, and have actively been working with the sector on rewards and incentives to support cinema visits. The idea of a film pass was explored by Into Film alongside industry partners, but was not something the industry felt they could support at that time.

4.22 It was reported that enhanced engagement with the sector could also support young people to learn more about careers in the industry. Interviewees and survey respondents suggested that greater connections could be made between schools and those working in the sector in

different ways, ranging from including more short clips from people involved in making a film, to providing work experience opportunities.

While, as outlined in this evaluation report, Into Film has a strong catalogue of careers activity, during the period covered by this evaluation it has had limited capacity and funding to develop a more comprehensive programme. However, a new Lottery funding award just granted by the BFI includes a specific, firmer focus on careers. Building on foundations and networks of contacts already in place, Into Film are in a good position to make significant further progress in this area.



Note: N=698

4.23 As in previous years, educators suggested that Into Film could create opportunities to support the networking and sharing of best practice between educators. This includes virtual or in person meetings, or a forum or community of practice where ideas could be shared (e.g. on different ways to use resources) by anyone engaged with Into Film activity. It was felt that this could happen more effectively on a regional or local level.



A forum would be good where people can discuss what they are doing with Into Film [activity] -maybe an option of uploading student films. Maybe [the forum could include] some help videos e.g. around filmmaking.



Educator

Into Film has a long standing Education Ambassadors scheme - a collection of educators who are closely engaged with Into Film and their activities. The Ambassadors meet regularly and are able to share best practice with each other, and part of their remit is to share best practice with other educators in their area. More widely, Into Film has begun to work on three community initiatives for educators, as a result of evaluation recommendations over the last few years. This includes functionality for educators to identify, store, and share film 'highlights' with other educators; functionality that enables educators and film club leaders to communicate, share, and plan events together; and the addition of schedule coordination between educators for Screener functionality (an invitation-based, film streaming event system for Into Film+). As part of Into Film's plans for the next financial year, they are planning to rebuild their online educator offer, exploring the wider potential to use a peer-to-

peer engagement framework that provides tools for sharing information, networking, and coordinating events.

- 4.24** Interviews with educators explored the potential for Into Film to also incorporate other aspects of the screen sector into its offer, including TV and gaming. The majority of feedback suggests that this would be welcomed by educators. In particular, it was noted to be easier to incorporate TV content into the classroom, as clips tend to be of shorter duration. Gaming was also considered to be a growth sector, with growing interest from young people in careers in this area; educators indicated that support for this would be valued.

Into Film has begun to introduce TV content to Into Film+, having been approved by the Educational Recording Agency (ERA) as a third party supplier of TV recordings through the ERA licence, which almost every UK school possesses. Into Film's careers work now encompasses careers opportunities in TV and games, as well as film. They are also actively researching the potential to engage with gaming and interactive storytelling within their wider programme of work; a working group has been established to lead on this; as previously outlined, a pilot project focused on games has been delivered in some Northern Ireland schools.

- 4.25** It was also highlighted that young people are more experienced in making short films than ever, with the growth of social media platforms such as TikTok and Instagram reels. One educator suggested that Into Film could capitalise on these trends by creating resources to engage young people in filmmaking through these mediums.

Into Film has supported young people's filmmaking skills through a variety of activity, which can be applied to filmmaking for all mediums. However, Into Film are keen to explore filmmaking through social media further, and would look to do so if funding opportunities arise.

- 4.26** It was noted that the value of Into Film lies in its focus on film education, and therefore any diversification from this would have to be carefully explored and managed. It is understood that Into Film are currently undertaking small scale pilots focused on other elements of the screen sector, however there is currently no evidence available on outcomes of the pilots. Into Film should continue to ensure that the impacts of (and learning from) the pilots are fully captured to inform delivery going forward.

- 4.27** Interviewees and survey respondents suggested other ideas they would like to see implemented by Into Film in future. These included:

- Posters to be sent to schools to advertise new films available for (and being screened at) Into Film clubs. It was noted by a distributor that the opportunity to share their film posters with schools may also be of interest to distributors seeking to work with Into Film.

Into Film advertise all new films hosted on Into Film+ via email and social media, as more environmentally friendly and cost effective methods than printing posters for schools.

- Interactive quizzes that young people could engage with on Into Film's website. One educator reported that during lockdown, young people made their own quizzes and shared them with other members of their film club, and called for opportunities for young people to submit quizzes they have created.

Into Film are seeking to dynamically integrate new modules into their educator website, including quizzes and surveys, using a new product from their online platform provider. These modules could only be used by educators with young people as it currently stands. However, Into Film are also exploring the viability of creating a community site for clubs and young filmmakers, which has the potential to offer these quiz modules directly, as well as quiz authoring tools for young people.

- Videos which answer frequently asked questions about different aspects of the offer (e.g. best practice on using resources, top tips for searching the website, etc.).

Into Film aim to create these types of videos where possible, but are limited by both capacity and funding to extend this more broadly across their programme of work.

- The ability to search by release date on Into Film+.

As Into Film plan for the platform rebuild of their educator website, they will be streamlining access and organisation of their content, including their film and resource catalogues. Into Film plan to add the ability to search by release date to the list of requirements for the rebuild.

4.28 As in previous years, educators and stakeholders felt that Into Film could be better promoted. Particularly, it was suggested that Into Film should further promote the benefits of their offer to senior leaders and governors, including at educational conferences.

Into Film promoted their programme of work to governors in September 2021 via Governor Hub. They will also be exhibiting or attending a range of education conferences over the next financial year. Into Film have recently created a short course for senior leaders to

demonstrate the value of the introduction of film across the curriculum to pupil outcomes.
The course will be launched in Autumn.

5. Conclusions and recommendations

- 5.1** Between 2018-23 Into Film has offered a high quality and valued programme of work, which has supported the organisation to successfully achieve a range of outcomes - for young people, educators and wider stakeholders. Evidence set out in this report suggests that Into Film is achieving its mission statement: *to champion and realise the potential of film and cinema to create inspiring, inclusive learning experiences.*
- 5.2** The BFI's National Lottery Strategic Framework sets out four key draft objectives they hope to achieve during the strategy period. As the BFI is Into Film's main funder, it is encouraging that the activity delivered by Into Film, alongside the outcomes achieved, aligns well with aspects of all four objectives. Into Film enables young people to experience a range of stories on screen, and equips them with the opportunities and environments to be creative and tell their own stories on screen. Young people's awareness of the visible routes into the screen sector is enhanced, and young people have the opportunity to develop the skills needed to work in the sector, regardless of their geographical local within the UK, their individual background or personal and protected characteristics. Into Film supports organisations within the screen sector, through facilitating links between local venues/professionals and schools and young people. Going forward, Into Film may wish to explore how they could support organisations within the screen sector further; evidence indicates some receptiveness to this amongst stakeholders within the industry.

Policy alignment

- 5.3** Into Film has continued to have a wide reach across the UK nations and regions, exemplified by the schools involved in Into Film Awards, which span each of the four UK nations. This should not be understated; navigating across nations with significantly different policy priorities and curricula is challenging, yet Into Film has ensured that their offer is well tailored to the needs of local educators within different geographical contexts. They have also put activities in place which support young people from diverse backgrounds to access the same opportunities. Both these factors are particularly important in light of the UK Government's Levelling Up agenda.
- 5.4** Into Film have also effectively aligned their activity with key policy in the education sector – most notably the Ofsted Framework and the Gatsby Benchmarks²². This is important in

²² The UK Government's indicator for good quality careers education, advice and guidance in schools

ensuring that engagement from educators is sustained, particularly with many schools focused on curriculum catch up post-pandemic.

Engagement, evolution and process learnings

- 5.5** Into Film has continued to evolve according to the needs of its beneficiaries and funders and to proactively address emerging challenges. Into Film adapted quickly to Covid-19 restrictions, but promptly resumed in-person activity once possible whilst also retaining digital and remote aspects of the offer which were valued by educators. As a result, there has been an overall expansion and diversification of Into Film's offer; elements that have shown to be most popular or effective do not appear to have been lost. That said, some valued elements of Into Film's activity have not continued, for example, the Young Reporters programme and its Get Into Film YouTube channel. It will be important for Into Film to consider how the benefits they generated can be achieved through other elements of their offer, particularly the links between young people and industry.
- 5.6** Whilst Into Film's evolution is commended, it is important to recognise that it has occurred at a time of constrained funding for both the screen and education sectors. Into Film's offer is broad and wide ranging; Into Film routinely seeks feedback from users to inform its planning. The needs of both educators and young people should continue to be central when planning for the future, whilst not losing sight of sector requirements and key contextual factors.
- 5.7** Key to the success of Into Film's reach, whilst also maintaining a good quality of customer service, seems to have been the teams that operate across the four nations. Into Film's regional teams were consistently praised for their local knowledge, support and advice; they have played a valued role in supporting educators to navigate Into Film's multi-faceted offer.
- 5.8** Despite this, engagement with Into Film's programme fell slightly between 2020-21 and 2021-22, which is likely due to the effects of the Covid-19 pandemic. The evaluation has recommended that Into Film support signposting between different elements of their offer. There is some evidence to suggest this is happening, for example through engagement with regional teams. However, there may be scope to enhance this further, to ensure that Into Film sustains its reach and levels of engagement.
- 5.9** Into Film's offer is wide ranging and multi-faceted. This means that the evaluation has not been able to give each element of activity equal focus, and therefore there may be gaps in the evidence as a result. It may be prudent for Into Film to undertake a stock take of their activity, to understand how activity aligns with its own priorities and key performance indicators. That said, a key Into Film strength is that its value is bigger than the sum of its parts; its comprehensive offer is mutually reinforcing, and its flex is highly valued by educators. That

the offer is also free to access is also critical in enabling educators to engage; these core features remain key success factors.

The success of the Into Film programme in meeting its stated outcomes during the evaluation period contributed to the organisation's successful application for continued National Lottery funding in late 2022. The emphasis of the new programme will change, with a sharper focus on careers and progression, as well as supporting young people to make films. The feedback from Into Film users indicates that their capacity to deliver in these areas is well primed, and that the new areas of focus will be welcomed by teachers and the children and young people they support.

Recommendations

5.10 A range of recommendations were raised by educators, stakeholders and young people as to how Into Film could enhance their offer. These recommendations are outlined in more detail in the previous section, but a summary is presented below. We are aware Into Film are working to address many of the recommendations outlined, and should continue to do so to develop and improve their programme of work in response to user demands and changing needs and circumstances.

- **Recommendation 1:** Continue to grow the awareness, use and content of the Into Film+ platform.
- **Recommendation 2:** Consider how Into Film+ can be accessed by educators outside of educational settings, within licensing parameters.
- **Recommendation 3:** Continue to develop Into Film+ functionalities to support useability, including the ability to search by release date.
- **Recommendation 4:** Develop electronic resources which are more easily adaptable by educators.
- **Recommendation 5:** Continue to work with the screen sector to:
 - provide young people with opportunities to access cinemas, to give young people new experiences and sustain cinema-goings and support exhibitors with their post-Covid-19 recovery
 - connect young people and schools with industry for career-based opportunities, enabling young people to develop the skills required to support their entry into the screen industry.

- **Recommendation 6:** Create new opportunities for educators to network and share best practice around using Into Film.
- **Recommendation 7:** Further explore how other aspects of the screen sector (e.g. television) can be incorporated into Into Film's offer.
- **Recommendation 8:** Continue to deliver filmmaking opportunities for young people, and consider a specific focus on filmmaking through social media, to capitalise on current trends.
- **Recommendation 9:** Support young people to engage with Into Film more directly, including through interactive quizzes on the Into Film website.
- **Recommendation 10:** Consider areas of Into Film's programme of work where videos around frequently asked questions would be most beneficial for educators (e.g. using Into Film+).
- **Recommendation 11:** Expand and enhance the promotion of Into Film, particularly to senior leaders and governors.

5.11 Alongside these recommendations, the evaluation has considered how Into Film could enhance their offer more broadly.

- **Recommendation 12:** Seek to capture the views of non-users to understand how to support further reach and engagement. Into Film could perhaps draw on the networks of existing members, including Ambassadors, to capture and explore these views.
- **Recommendation 13:** Continue to emphasise the alignment of Into Film's programme with key policy frameworks and principles across the four nations, including the Gatsby Benchmarks, the new Welsh Curriculum, Education Inspectorate frameworks (e.g. Ofsted), etc. This could be linked to communications aimed at senior leaders and governors.
- **Recommendation 14:** Focus aspects of programme delivery (e.g. smaller scale, place-based projects) on areas targeted for levelling up activity, to align with wider place-based cultural, educational or industry development being planned or underway.

6. Acknowledgements

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- 6.2** Our thanks go to the Into Film staff, educators, wider system stakeholders, parents and young people who have taken part in fieldwork and contributed to data collection activities over the course of the entire evaluation period, without whose input this report would not be possible.



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