

# **MOVING** MINDS 2

Supporting young people's mental wellbeing

**Evaluation report**

**June 2021**

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# Executive summary

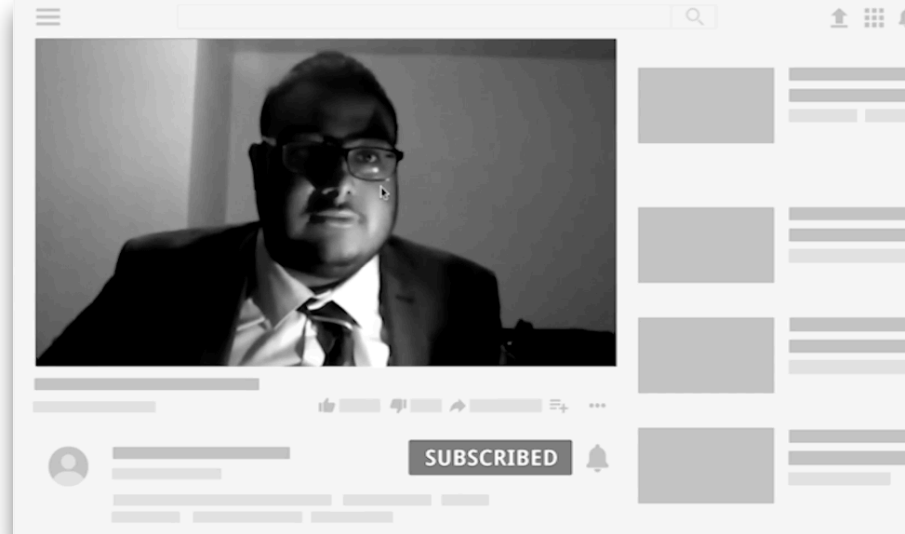
This report presents an evaluation of the second edition of Into Film's Moving Minds project, funded by ICAP Charity Day and supported by the Pinewood Studios Group, which gave young people aged 11-19 the opportunity to work with professional filmmakers to make short films around the subject of mental health

## About the project

The project evolved throughout 2020 against a backdrop of changing government guidance in response to COVID-19, and continual uncertainty that impacted planning and delivery.

This shaped the project in a number of ways. The original plan to follow up the first Moving Minds project, which was made pre-pandemic, was reworked and scaled back with greater reliance on online delivery. This presented an opportunity to explore the possibilities and potential benefits of remote learning models. The project proved timely, given the additional mental health challenges posed by COVID-19 and its impact on young people's lives.

Moving Minds 2 involved 29 young people aged 11-19 from London, Bedfordshire and Essex working in five groups that were granted new filmmaking equipment. They took part in filmmaking workshops with professional filmmakers and created 5 short films with the support of 6 educators who received



'Ups and Downs', Tower Hamlets CAMHS 2021

// *I've never really done anything like it. It was really out of my comfort zone*

**Young person**

// *It is an amazing project creating an environment for young people to experiment and flourish*

**Educator**

dedicated filmmaking CPD. The project also hosted a career focussed webinar for participants run in partnership with Equal Access Network.

In addition to the workshops, 21 filmmaking and animation guidance videos were created and shared with 6 other groups who were due to take part in the project but were forced to drop out due to the pandemic. Project reach will be further extended with the provision of a written educational resource with curriculum links to PSHE Education and Citizenship based on the completed films.

*// It has given me a platform to contribute ideas and be part of a welcoming group. As a young person with special educational needs this project has enabled me to believe in myself*

**Young person**

## Key findings

Despite the challenges faced by the project and participants during a public health emergency, and the consequent shift to online and remote learning models, the project delivered a number of beneficial outcomes for participants

- The project provided a supportive, safe and stimulating environment for disadvantaged young people to explore their creativity, with consequent benefits for their mental wellbeing and self-worth.
- Young people's direct involvement in conceptualising and making their own films, which were subsequently released online, has supported an open and positive discussion about young people and mental health.

*// Being part of something like this has helped me in lots of different ways. It's developed my confidence and really boosts my mood. I hadn't had a good day but coming together boosted my mood. It's really amazing*

**Young person**

*// During the pandemic it was inspiring to be a part of something so special. It was great to see the young people still able to learn how to make a film online and grow in confidence each week*

**Educator**

The themes explored by participants address many of the most pressing issues they face, including dealing with social isolation; the highs and lows of lockdown living; coping with day-to-day stress and anxiety; and managing emotions. The films have received over 700 views by 400+ unique viewers based in the UK since they were made available on the Into Film web site in January 2021

- 93% of the young people who took part said their filmmaking skills had improved a lot or a great deal and 73% said the same about their storytelling skills. 87% said they have the confidence to continue filmmaking in future.
- 71% of young people said their communication skills had improved as a result of the project, and there were marked improvements in team working and ideas sharing.
- The majority of young people felt their confidence (80%) and self-esteem (57%) had improved as a result of taking part, and this was supported by filmmaker and educator observations.
- As evidence that young people had raised aspirations, 86% of the career webinar attendees said they enjoyed, and benefited from, the event.
- All the educators who took part were more confident of their filmmaking ability at the end of the project, and 67% said they now had 'a great deal of confidence' using filmmaking in their work.
- The project has demonstrated that a filmmaking model blending live and pre-recorded sessions, with online and in person delivery, can deliver worthwhile and beneficial experiences for participants. Remote learning around a practical enterprise like filmmaking is not without its challenges, but tools are available to ensure the process is engaging and interactive. Readily available devices (like phones and tablets) can achieve high-quality results that participants can be proud of.

### **'I am a useful member of a team'**

38% of young people agreed at the start of the project, increasing to 89% at the end

### **'I believe in my ideas'**

56% of young people agreed at the start of the project, increasing to 89% at the end

*Source: Young person survey, baseline and follow-up*

*// We were unable to do drama at school so this filled a hole that was missing. I wanted to find a way to improve my confidence, and this helped a lot*

**Young person**

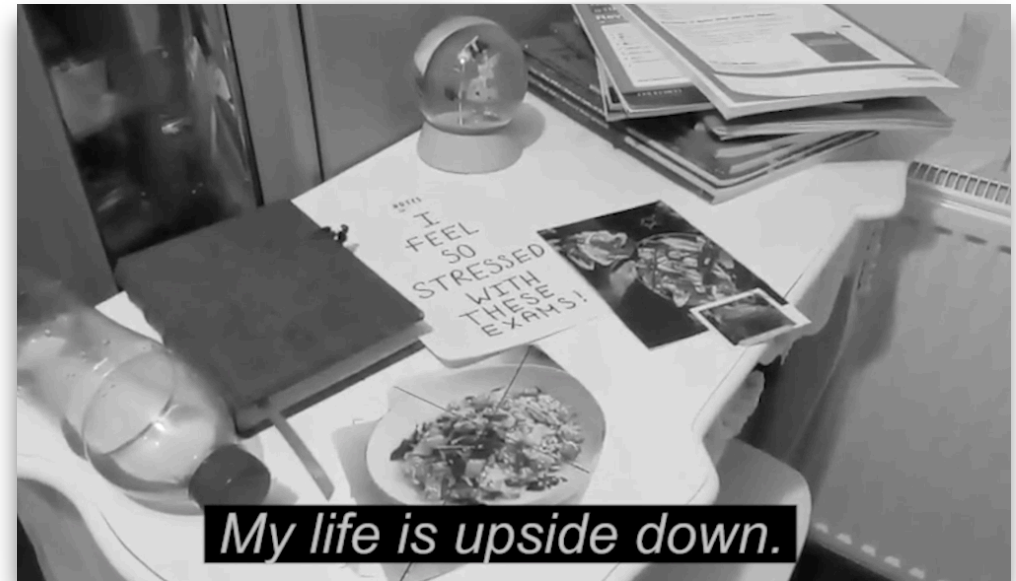
# Introduction

With funding from ICAP Charity Day 2017, the first Moving Minds project was delivered in 2018 and involved 200 young people from London, Essex, Kent and Bedfordshire. The idea was to examine and promote mental wellbeing through filmmaking, working with young people with lived experience of mental ill health and those who wished to explore the theme through film.

Full details about the first project can be found in the evaluation report, which provides compelling evidence of improved confidence, team working, filmmaking and life skills among young people, while educators were better equipped to support filmmaking activity.<sup>1</sup>

On the strength of this success and the lessons learned about filmmaking activity with vulnerable young people, Into Film was awarded further funding from ICAP Charity Day 2019 to deliver Moving Minds 2.

<sup>1</sup> <https://www.intofilm.org/news-and-views/articles/movingminds>



'Not Alone', CAMHS Bedfordshire & Luton 2021

**"Moving Minds has shown that this type of filmmaking project offers rich personal development opportunities for vulnerable and disadvantaged young people. Moving Minds raised aspirations, enabled young people to develop core life skills and inspired them to use their increased confidence moving forward in their lives"**

*Evaluation of the Moving Minds filmmaking project, Into Film, 2019*

The new project, announced at the start of Place2Be's Children's Mental Health Week (3-9 February 2020) was originally conceived to work with 15 groups and to reach 150+ young people, with additional activity and elements to deliver further impact and extend the project's legacy and sustainability.

The delivery plan included making the following enhancements to the Moving Minds model:

- Extending the age range to 11-19;
- Developing more activities e.g. Careers talks and workshops to support skill development and future employability, delivered in partnership with the Equal Access Network;
- Use the films and project to create a learning resource to support the requirement for all schools to teach 'mental resilience' as part of the PHSE curriculum in England.

The project was due to start in February 2020 and run to February 2021, with filmmaking taking place from September to December 2020. However, new plans were drawn up with the start of the national lockdown in March 2020, to ensure the safety of participants while maximising the impact for young people and educators.

This period was characterised by a great deal of uncertainty, which further complicated the planning process. Several groups who had shown interest in participating were unable to proceed due to the

Expected outcomes matched those of the first Moving Minds project, with some adjustment to reflect changes in the delivery model:

#### **Outcomes for young people:**

- Young people develop filmmaking and storytelling skills
- Young people develop essential life skills, communication, teamwork and decision-making
- Young people have improved confidence, self-belief and sense of achievement
- Young people have raised aspirations
- An open and positive discussion about young people and mental health is supported

#### **Outcomes for educators:**

- Educators have increased filmmaking skills and confidence

*// Things changed for everybody in March 2020. We felt it was really important for it to continue. We spent quite a few months thinking what we could do. That's when we made the decision to move it online*  
**Into Film Moving Minds project manager**

pandemic so Into Film decided to provide dedicated filmmaking training and support to a smaller number of groups while extending project reach by making online resources available to a wider range of other participants.

The new approach blended live online and pre-recorded sessions led by professional filmmakers with filmmaking activity conducted remotely at home, in school or other locations used by the groups. Into Film worked closely with the organisations involved to identify the specific combination of formats that worked most effectively for them.

This approach was considered the best use of resources whilst maintaining the value and importance of the project for the organisations and young people involved. All the while plans remained responsive to the evolving public health emergency.

The move to online delivery with a smaller number of groups meant that filmmaking equipment could be granted to participating organisations. This marked a step change in approach from the previous project, which found that access to equipment played an important role in the quality of participant experiences. Moving Minds 2 was specifically designed for creating films on accessible and commonly available equipment like phones and tablets, and devices and other kit were purchased for any organisation that did not already have them.

**“Whilst the scale of the impact from COVID-19 on mental health within young people is currently unknown, the means to open and explore the subject of mental health within young people has never been more relevant”**

*Moving Minds 2 revised project plan  
Into Film, June 2020*



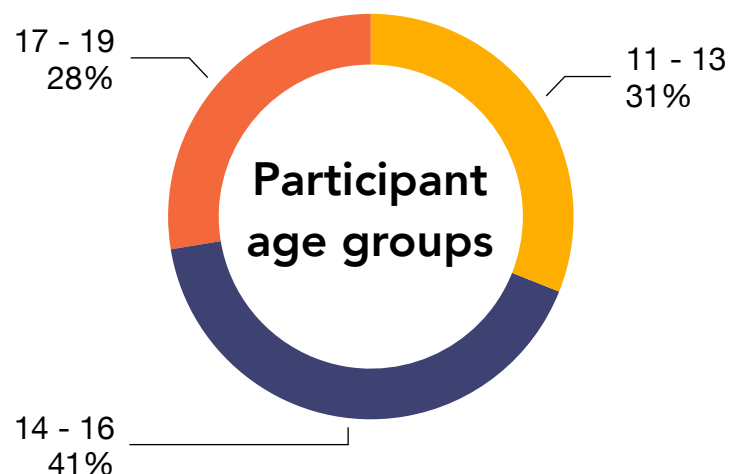
# Outputs & delivery

29 young people took part in filmmaking activity in five groups:

- Tower Hamlets CAMHS (6 young people);
- CAMHS Bedfordshire and Luton (4 young people);
- Haringey Learning Partnership (Pulford House and Commerce House, two Pupil Referral Units; 10 young people);
- and Grays Youth Theatre (9 young people).

Every organisation except Commerce House took part in the first Moving Minds project, although the majority of young people and educators were entirely new to the project.

Most young participants were female (62%), and their ages ranged between 11 and 19 with the largest proportion aged 14-16 years.



'Ups and Downs', Tower Hamlets CAMHS 2021

## Project outputs

- 29 young participants aged 11-19 from London, Bedfordshire and Essex benefitted from around 20 hours of filmmaking workshops with professional filmmakers
- 6 educators involved in filmmaking CPD
- 5 completed short films
- Career focussed webinar run in partnership with Equal Access Network
- 21 filmmaking and animation guidance videos for distance learning
- A written educational resource with curriculum links to PSHE Education and Citizenship based on the completed film

Six educators were invited to attend a 2-hour online CPD session in September 2020 (a Clinical Psychologist; Trainee Clinical Psychologist; Youth Group Facilitator/Director; Learning Partnership Deputy Head; Service User Participation Lead; and a Participation worker).

Another 6 groups who were originally signed up to take part but had to drop out at the last minute were sent links to pre-recorded filmmaking and animation guidance films, after the budget was reworked to enable the filmmakers to create additional resources for distance learning. These guides were also made available to the five groups involved in the core project.

The instructional films were addressed directly to young people, demonstrating how accessible equipment such as phones and tablets can be used effectively to make a short films or animation.

## Filmmaking

Delivery was kept intentionally flexible, with the aim of engaging young people in around 20 hours of filmmaking activity in November and December 2020.

*// Facilitating this filmmaking project has been the greatest joy in a difficult year. Working with this group was so rewarding: they were so open, engaged, and had wonderful ideas*

Filmmaker

### Moving Minds 2 Filmmaking Videos

- Development Part 1
- Character and Structure
- Script
- Shot Sizes
- Storyboard
- Crew Roles
- Production Design
- Introduction to Production
- Camera
- Lighting
- Sound
- On Set
- Introduction to Post-production
- Initial Edit
- 2nd Edit
- Export & Review

### 'How to' Animations Videos

- Planning Your Stop Motion Animation
- How to Set up for Stop Motion Animation
- Making a Drawn Stop Motion Animation
- Making a Cut-Out Stop Motion Animation
- Making a 3D Stop Motion Animation with Models and Objects

In the event, not every group was able to complete the full 20 hours in the allotted schedule due to factors including the effects of screen fatigue experienced by some young people. To make up for this, filmmakers provided additional coaching sessions involving smaller groups of young people and educators at times that suited them.

Young people that were able to meet in a classroom space worked collaboratively on their films, while other groups engaged from home.

Early sessions provided an opportunity for young people to come up with ideas for their films and develop storylines and characters based on themes of their own choosing around mental health. Various methods were employed including using online platforms like Pigeonhole and Mentimeter in pre-production to generate word clouds when deciding themes.

*// I did a couple of extra catch-up sessions with individual young people (along with support staff) after they were not able to attend a particular session. This was beneficial since it gave them more focused support & feedback, and I think it helped them to feel more confident about their ideas*

**Filmmaker**

*// Coming up with our own ideas was really good.  
It was literally our film, which I really liked*

**Young person**

*// I enjoyed everything, but especially developing characters and storylines*

**Young person**



'The First Day', Haringey Learning Partnership 2021

Once filming got underway, footage shot by the groups was uploaded to Seesaw, an online learning platform that allows young people to share content safely and securely.

This enabled the filmmakers and Into Film team to review the material and provide feedback remotely. This quick and responsive approach meant footage could be shared directly by young people without having to go through educators or other adult facilitators.

Five films were completed in total, and they are available to view on the Into Film web site.<sup>2</sup>

### Completed films:

#### Grays Youth Theatre: Like, Share, Delete

Seeing her friend become increasingly isolated, Alex tries to find out why but when she uncovers the truth she needs to overcome her own past in order to help her friend.

#### Tower Hamlets CAMHS: Ups and Downs

A reflection of the experiences, ideas and attitudes to the ups and downs of lockdown life in 2020.

#### CAMHS Bedfordshire and Luton: Not Alone

Three young people explore their mental health journey. From exam stress, to anxiety, and fear of isolation: the young people all experience varied personal struggles and have different ways of coping.

#### Haringey Learning Partnership, Pulford House: Don't Look At Me!

A small accident in a classroom escalates into an emotional overload for a young man causing them to run out but an angel (voice in his head) comforts him and gives him the strength to return and carry on.

#### Haringey Learning Partnership, Pulford House: The First Day

A young man struggles with positive and negative emotions as he gets ready and travels to his first day of a new school.

*// It just made me so proud of everything we had done [...] I was watching it and I literally wanted to burst into tears because it was so good. I actually helped make that! That is actually me in that! Which was just so good*  
**Young person**

<sup>2</sup> <https://www.intofilm.org/news-and-views/articles/moving-minds-2-films>

## Careers webinar

Under its original plan for Moving Minds 2, Into Film intended to work with Equal Access Network (EAN) to deliver a bespoke careers workshop to each participating group.

The scope and scale of this additional activity was reduced in light of feedback from groups who preferred to prioritise the filmmaking workshops.

To this end, a careers webinar was hosted by EAN in January 2021, which explored different roles within the film, television and animation industries.

It provided insight and inspiration to young people who want to understand more about the opportunities for further training or employment within these sectors.

### Starting a Career in Film, TV, Games & Animation

#### Panellists:

- Adeel Amini (TV Producer, 'Who Wants to Be a Millionaire')
- Michael French (Head of Games, Games London)
- Tom Box (Co-founder, Blue Zoo Animation)
- Jordan McGarry (Head of Talent Dev. and Prod., Film London)



'Ups and Downs', Tower Hamlets CAMHS 2021

*// It was a really useful and insightful project, as we got to see what it would really be like working in the industry and with professionals*

**Young person**

# Outcomes

## Young people develop filmmaking and storytelling skills

Young people had limited knowledge and practical experience in most aspects of filmmaking at the start of the project. The baseline survey found they were most knowledgeable about camera angles and movements and the use of smartphones and tablets for filmmaking. Even in these areas, around half the participants said they had little or no knowledge at all.

By the end of the project, young people's knowledge had improved in all areas, with the largest gains in developing an idea for a film, the filmmaking process and using smartphones/tablets for filmmaking:

**Table 1: Filmmaking and storytelling skills (5 = I know a lot about this, 1 = I haven't done this before)**

How would you rate your knowledge of the following:	Average rating at the start of the project	Average rating at the end of the project	Change (+/-)
How to develop an idea for a film	2.1	3.8	+1.7
The process for creating a film	2.2	3.8	+1.6
Using smartphones/ tablets for filmmaking	2.5	3.8	+1.3
Developing scripts	2.3	3.3	+1.0
Creating storyboards	2.3	3.3	+1.0
Camera angles & movements	2.8	3.7	+0.9

Source: Moving Minds 2 Young Person Survey, baseline and follow-up (9 respondents)

// I liked the freedom we had. There were no rules that we had to base our film on, we all came to the decision to pick what we wanted to do  
Young person

Young people felt their skills had improved as a result of the project despite the constraints imposed by COVID-19 on filmmaking activity, and the survey findings mirror those of the first Moving Minds project.

93% said their filmmaking skills had improved a lot or a great deal and 73% said the same about their storytelling skills.

These self-assessments were confirmed by the professional filmmakers, who noticed improvements as the project progressed:

*// The group developed an in-depth knowledge of the story development process and of working with actors*  
**Filmmaker**

*// I think the young people involved were able to gain a wider understanding of filmmaking by learning the language of film shots*  
**Filmmaker**

## Young people develop essential life skills, communication, teamwork and decision-making

As the first Moving Minds project found, the variety of roles and tasks involved in filmmaking, and the requirement for initiative and self-directed activity alongside collaboration with others, provides a rich and stimulating way to develop essential life skills.

This is a particularly important dimension of the project, given that some of the young people involved are supported by Child and Adolescent Mental Health Services and pupil referral units and often struggle to engage with others in formal learning environments.

The challenge for this edition of the project was to ensure the same benefits could be achieved through online delivery and remote filmmaking activity. There is good evidence that this was achieved in most cases.

The biggest improvements in young people's life skills were seen in their perception of their usefulness as a team member; their ability to negotiate with others; and their confidence speaking in front of others and sharing their opinions and ideas (see Table 2).

**Table 2: Please rate how far you agree with these statements**

	<b>Strongly agree &amp; agree at the start of the project</b>	<b>Strongly agree &amp; agree at the end of the project</b>	<b>Percentage point difference (+/-)</b>
I am a useful member of a team	38%	89%	+51%
I am able to negotiate with other people	57%	88%	+31%
I am confident speaking in front of a group	19%	44%	+25%
I am able to share my opinions and ideas clearly	76%	100%	+24%
I am able to listen to and respond to other people	75%	89%	+14%
I am confident working with new people	44%	44%	No change

Source: Moving Minds 2 Young Person Survey, baseline and follow-up (9 respondents)

There was little or no change to young people’s confidence working with new people, which may simply reflect the more limited nature of opportunities to develop this aspect.

*/// The groups improved team-working abilities were shown through the way that they communicated with each other on the set. Once their roles had been defined then I think they were able to communicate better how they felt and what they wanted*

**Filmmaker**

71% of young people said their communication skills had improved as a result of the project, and the professional filmmakers witnessed this first-hand:

*/// The group were able to negotiate in an out of role and were remarkably professional in their work. [One young person], who used to be very shy, led a session on dialogue, talking us through a powerpoint exploring historical and cultural theories around dialogue that we could use when planning our script*

**Filmmaker**



## Young people have improved confidence, self-belief and sense of achievement

As in the first Moving Minds project, the majority of young people felt their confidence (80%) and self-esteem (57%) had improved as a result of taking part, and again this was supported by filmmaker and educator observations.

The biggest improvement was seen in their belief in their own ideas, but the project also bolstered their confidence about trying new things and learning in an online environment:

*/// [One young person] was very anxious and had a panicked tone to his voice at the beginning of the programme, and seemed to have enjoyed the process, and seemed a lot more relaxed by the end*

**Filmmaker**

**Table 3: Please rate how far you agree with these statements**

	<b>Strongly agree &amp; agree at the start of the project</b>	<b>Strongly agree &amp; agree at the end of the project</b>	<b>Percentage point difference (+/-)</b>
I believe in my ideas	56%	89%	+33%
I am confident to try new things	44%	66%	+22%
I am confident learning in an online environment	44%	66%	+22%

Source: Moving Minds 2 Young Person Survey, baseline and follow-up (9 respondents)

There is also evidence that the demands of the project, involving many new activities, pushed some young people into unfamiliar territory and helped to engender a sense of achievement:

*/// I've never really done anything like it [...] It was really out of my comfort zone*

**Young person**

*/// [I enjoyed] how engaging the whole process was and having finished the project, the immense sense of fulfilment I now have. It was such a fun process*

**Young person**

## Young people have raised aspirations

86% of people who attended the Equal Access Network careers focussed webinar said they enjoyed, and benefited from, the event

Source: EAN webinar survey

The pre-pandemic plan for Moving Minds 2 included a full programme of career-focussed professional workshops and work ready modules to be delivered with Equal Access Network.

Because this activity was dramatically scaled back, the original outcome around young people's career aspirations is no longer entirely appropriate. Nonetheless, there is evidence that some young participants gained insights into possible future education, training or career opportunities as a result of the project:

*Working with Into Film has really helped me develop as an actor. It has broadened my thoughts on where I want to go with the future and has made me consider studying things such as film and directing later on in life. I had an amazing experience. Everyone was very positive and overall I had loads of fun*

**Young person**

*[A highlight was seeing a young person] realise his ambition to compose music for film [...] It has inspired some young people to explore university courses combining acting and TV/Film, [including] someone who will be the first generation to attend university in her family, as a result of her participation in this project.*

**Educator**

*The biggest benefit is how the project has opened up a whole range of new possibilities for many of the young people, who are now actively pursuing further education and future employment in the creative arts*

**Filmmaker**

# An open and positive discussion about young people and mental health is supported

By providing a safe space in which to explore themes around mental health, Moving Minds 2 encouraged young people, and those working closely with them, to discuss issues of common interest and to share their thoughts and feelings as part of the filmmaking process.

Into Film widely promoted the resulting short films, helping to raise awareness of the project and issues around young people and mental wellbeing including themes such as recognising and dealing with social isolation, everyday stress and anxiety, abusive relationships, and overcoming adversity.

The impact of the project was communicated to the educational, cultural and film industries through online editorial content, press coverage and newsletters as well as the network of schools and youth groups engaging with Into Film. In addition, CAMHS Bedfordshire and Luton recorded a podcast featuring young participants, staff who supported them and Into Film's Moving Minds project manager.<sup>3</sup>

*"In this episode, we talk about how some of our service users had the opportunity to work with Into Film, an organisation who 'put film at the heart of the educational and personal development of children and young people.'"*

*CAMHSTalk Episode 22 – How we made our mental health film 'Not Alone', March 2021*

As at 1 April 2021, the short films created by project participants had received over 700 views by 400+ unique viewers based in the UK since they were made available on the Into Film web site in January 2021.

The web page which hosts the short film links and discusses the project and the issues raised had received over 900 unique page views over the same period.

*// Watching the finished film was a moving experience, as we know young people are going through similar challenges*

**Educator**

<sup>3</sup> <https://camhstalk.blubbry.net/2021/03/18/episode-22-how-we-made-our-mental-health-film-not-alone/>

## Educators have improved filmmaking skills and confidence using film

One of the benefits of not having filmmakers physically present during the filmmaking workshops was that educators had to take a more hands-on approach. There was less opportunity for them to play a supporting role to the professionals during production, and this is likely to have contributed to improvements in their filmmaking skills and confidence.

The biggest impact was seen in educators' knowledge of camera angles and movements, developing film ideas and using smartphones and tablets for filmmaking:

*// I think the Moving Minds project offers a very valuable opportunity for Continuing Professional Development [...] It has also inspired me after 27 years of teaching drama to consider teaching Film studies now as well, such is my conversion to the medium*

**Educator**

**Table 4: Filmmaking knowledge and skills (5 = A great deal of knowledge, 1 = No knowledge at all)**

How would you rate your knowledge of the following:	Average rating at the start of the project	Average rating at the end of the project	Change (+/-)
Camera angles and movements	2.3	4.3	+2.0
Developing film ideas from themes	2.0	4.0	+2.0
Using smartphones/tablets for filmmaking	2.0	3.8	+1.8
The film production process	1.8	3.5	+1.7
Creating storyboards	2.3	3.3	+1.0

Source: Moving Minds 2 Educator Survey, baseline and follow-up (6 respondents)

As a result, all the educators who took part were more confident of their filmmaking ability, and two thirds said they were confident about using filmmaking in future.

## 67% of educators agree they have 'a great deal of confidence' using filmmaking in their work

Source: Moving Minds 2 educator follow-up survey (6 respondents)

*// The project has helped me think about how we can use filmmaking in other aspects of our work within our young people's participation group. For example, the group have been thinking about videos that may be helpful to put on our website, and using our experience and knowledge we can think about how to make this a collaborative process with people contributing ideas and segments to the film*

**Educator**

*// [We will use filmmaking] when working with young people to produce online resources*

**Educator**

*// [We] will be promoting a regular film studies class for KS3 using filmmaking resources to create imaginative works*

**Educator**

*// [Filmmaking] can help young people to express how they are feeling if they are unable to talk about it. It can also be used to help remind them about the strengths they have in their life to feel better*

**Educator**

# Discussion

*/// Now that the project is over and so many other school initiatives have had to be cancelled due to lockdown, we are fully realising how the project gave us something to look forward to each week. The session where we did most of our filming was the first time I have heard the children laugh in ages*

**Educator**

## **A blended learning model can deliver beneficial outcomes for participants, even in the most uncertain times...**

When the follow-up to the Moving Minds project was first conceived, the idea was to build on the successes and lessons of the original initiative and extend the opportunities available to young people, including around careers-focussed workshops.

The public health emergency, which arrived just as delivery was about to start, forced a major rethink. For this reason it is more fruitful to frame the evaluation of Moving Minds 2 as a pilot exercise for an alternative approach to filmmaking activity with young people which blends elements of live and pre-recorded delivery and in person and remote learning.

In practical terms this means taking as read the insights gained about the positive benefits of filmmaking when working with disadvantaged young



'Don't Look at Me!', Haringey Learning Partnership 2021

people, along with the main enablers and barriers that were reported in the first project evaluation.

The key question underpinning the present evaluation is whether similar outcomes for young people and educators can be achieved via the type of blended delivery model necessitated by the pandemic. This remains relevant to future projects as it seems likely that remote learning and online delivery will continue to play a role even as face-to-face opportunities are reintroduced.

An important test of the reworked delivery model was getting young people with varied support needs to engage effectively online. There is good evidence to suggest this was achieved in many cases, through the use of techniques such as ice breaking group tasks.

Success is seen in the fact that every young person who completed a follow-up survey agreed that they enjoyed the project (and 73% strongly agreed), especially in terms of learning new filmmaking skills; collaborating with others; and exploring their creativity at a time when opportunities were limited by public health measures.

*// Despite it being online over Zoom, the filmmakers were brilliant in engaging the young people with icebreakers, explaining the content of the session and problem solving with the young people*

**Educator**

*// [I enjoyed] learning about all the different shots, and the people who ran it as they were really friendly and made me feel safe*

**Young person**

*// [I enjoyed] working with others to make something bigger than ourselves*

**Young person**



'Like, Share, Delete', Grays Youth Theatre 2021

## The project highlighted a number of challenges associated with online delivery, which should be factored into planning future initiatives...

Many of the challenges identified in the first Moving Minds evaluation report (e.g. the impact of personal and mental health issues on participants) were overlaid by additional complications arising from the move to online delivery.

Leaving aside the fact that online working was new to most of those leading and taking part in workshops, there were practical considerations such as ensuring all young people could be seen and heard by the filmmakers accessing group sessions remotely (e.g. where a single device was shared by a group).

At various times in the project, as lockdown restrictions evolved, participants were required to join online sessions from home, and this proved challenging for those young people without adequate space or facilities.

As the project is intended to engage with groups in economically disadvantaged areas, this has the potential to pose a problem in terms of accessibility and the issue should be flagged and addressed during the early planning and recruitment stages. Some participants were also heavily reliant on parents and other caregivers to provide technical support at home, so their needs should also be considered in future projects.

Remote learning can limit the ability of professional filmmakers to support participants in filmmaking tasks, including technical aspects. The solution requires factoring appropriate practical activities into sessions so there is more opportunity for self-

*// So much about projects like this is about building up trust with each other, which comes a lot from eye contact*

**Filmmaker**

*// It's an awesome idea to make the film. However, it's difficult to do it remotely without experience of using technology by myself. I need personal assistance to guide me step by step. My mum had to step in last minute to help out while she is not that IT competent herself. It's tough!!!!*

**Young person**



directed learning (supported by educators trained at an earlier point in the project who may be co-present with young people), and allowing additional time to complete filming tasks.

The time available for filmmaking activity was constrained by the nature of online delivery, as sessions were limited to 1.5 hours (the maximum length of time before screen fatigue sets in). The target of 20 hours of supported filmmaking was adopted from the first Moving Minds project, but it proved difficult to achieve during the pandemic and filmmakers provided additional coaching sessions to help make up this time.

An added challenge was the fact that some young people were either unable or unwilling to take part in filming during the allotted sessions with filmmakers, so that elements of the production process had to take place at other times.

One final example of the challenges posed by online delivery was the fact that young people and educators had little opportunity to get involved in editing their films, which was led by professional filmmakers.

As editing is one of the areas where newcomers to filmmaking often have least knowledge and experience, there is a risk of limiting the longer-term usefulness of the project for future filmmaking activity by participants unless they have an opportunity to learn about editing and its role in visual storytelling.

To address this, one filmmaker suggested introducing editing exercises at a very early stage of the project, to introduce new skills and to help young people to shape their stories before production begins.

*// It was hard to get across the technical side of operating a camera and filming so I think that was difficult all round. Without the hands-on connection that normally happens it is hard to explain. But I think having a practical element each session helped as they were able to basically learn for themselves and then I could feedback improvements*

**Filmmaker**

## In the face of such challenges, the project still managed to inspire young people to continue filmmaking in future...

All the young people who completed a survey at the end of the project said they would like to make more films, and 87% said they had the confidence to do so.

In support of this, Into Film plans to run two webinars for young people to take them through the pre-recorded guidance videos so they can continue to develop their knowledge and skills from home.

### Three factors proved critical to the project's success....

- The positive engagement of educators, which was aided by the decision to work with groups who had been involved in the earlier Moving Minds project
- The professionalism of filmmakers, providing a supportive, fun and safe learning environment
- The support provided to filmmakers, educators and participant groups by Into Film, including sharing good practice as the project progressed



'Ups and Downs', Tower Hamlets CAMHS 2021

*// I was going through some personal times, so I found it quite difficult and I didn't know if I would continue. But everyone was so supportive that I did continue and still do my part*

**Young person**

*// Resources from Into Film were invaluable in engaging our young people*

**Educator**

## There are a number of lessons for future filmmaking projects that blend live and pre-recorded, online and in person delivery...

Promoting engagement with the project and with fellow participants requires making full use of available online tools (like word cloud generators, breakout rooms, online chat facilities, distance learning platforms etc.).

This means providing opportunities for interactivity at every stage:

- Warm up exercises are very helpful for remote team building;
- Breakout rooms can provide safe and less intimidating spaces for discussion and sharing ideas;
- The chat function is a good alternative for those who may be less comfortable making verbal contributions to group sessions.

Access to appropriate equipment is an obvious requirement for any filmmaking enterprise, and this project set out to demonstrate the potential for good quality results from the use of commonly available technology (like smartphones and tablets). In this regard, the project challenges the idea that you need high-end kit to create worthwhile films.

The decision to reappropriate some of the project budget to purchase equipment for each participating group proved highly beneficial. As well as making the filmmaking tasks accessible to those groups without

*// I loved the breakout rooms that allowed the young participants the chance to discuss their ideas and to be creative in a safer environment, considering the 'fear factor' that can come into play talking in front of the whole group*

**Educator**

*// The project particularly benefitted from the equipment that was provided, without which several of the young people would not have been able to access the work*

**Filmmaker**

their own equipment, procurement by Into Film ensured that filmmakers knew the features and capabilities of items in use by groups, which helped with remote teaching and learning.

Technological advances in modern phones and tablets, including improved camera lenses and apps, means content can be created with high production values.

With the addition of other basic equipment, like tripods and mounts, and low-cost portable lighting, further improvements to shot quality are possible and these items should be included as standard in equipment packages.

## Conclusion

*// The experience was extraordinary. Seeing the resilience of all involved continuing with the project despite lockdowns, pandemics, moving from live real sessions, to online zoom rehearsals and planning sessions, I was very impressed with how everyone developed and honed their skills*

**Educator**

*// It was useful for me to have the same laptop that the schools were using so that I could see better how it could help or limit the learning. All phones and laptops are so different so it was useful to have their one as a tool for my teaching*

**Filmmaker**

**As the quote opposite illustrates, the Moving Minds 2 project, which ran under the most unusual and challenging circumstances, provides proof of concept that online delivery can achieve a worthwhile filmmaking experience and beneficial outcomes for young people and the educators who work with them**

In summary, there was good evidence of success across all project outcomes:

- The majority of young people who took part developed new filmmaking and life skills, with a positive impact on their sense of achievement and self-worth;
- At a time when everyday life was heavily constrained with limited opportunities for engagement with others, the project gave young people a welcome chance to be creative and to explore mental health issues in a safe and supportive environment;
- The completed films provide direct evidence of their achievements, and help contribute to discussions around young people's mental wellbeing;
- Educators also developed their filmmaking knowledge and skills, which can be used to support young people in future.



'Not Alone' CAMHS Bedfordshire & Luton 2021

The evaluation highlights the additional logistical requirements for managing blended learning models that mix in person and remote learning, live and pre-recorded sessions. In this context, projects are required to be responsive to local needs and circumstances to ensure that participants receive a consistent and high-quality experience across the full range of settings where learning takes place.

**Moving Minds 2 demonstrates that blended delivery should be guided, as far as possible, by the principle of keeping things simple, short and flexible**

*// It is possible to make films online - but flexibility, patience and scaled back plans are key. Progress is slower - and it's hard to engage practically with young people with their cameras off, so it's about setting reasonable targets*

**Filmmaker**

# Appendix 1: Additional testimony from young people

## I enjoyed...

"...being given the opportunity to direct a film alongside directors with experience."

"...script writing"

"...composing the music"

"...making the film and learning the different shot types."

"...making new friends and doing something fun."

"...brainstorming"

"...seeing new people and creating different ideas to make a good film."

"...the filming of the project."

"...the freedom to do our own ideas."

"[I enjoyed] everything. But especially developing characters and storylines and getting to work again with the brilliant [filmmakers]."

"...the interactions and creativity"

"...every minute."

"It was such a joy to work on and it would be amazing to be able to work on more filming processes."

"Please do it again."

"If there is any possibility to participate in the future we would love to."

"The process was very fun and I enjoyed it very much."

"I would love to do another one!"

"I've never really done anything like it [...] It was really out of my comfort zone [...] When I was struggling and didn't want to be filming, or anything, I didn't want to let the others down [...] That was what kept me going."

"It was an amazing experience where I learnt lots of new things I didn't know before. I would love to do something like this again and I would definitely recommend."

## A note on evaluation fieldwork

Plans for evaluation were reworked alongside changes to the delivery model. As a result, the evaluation has drawn on the following evidence sources:

- Young person survey (16 responses at the start of the workshops, 15 at the end)
- Educator survey (4 responses at the start of the workshops, 6 at the end)
- Filmmaker survey (4 responses at the end of the workshops)
- Equal Access Network webinar poll (43 responses)
- Podcast with educators and young people from CAMHS Bedfordshire and Luton
- Into Film web site analytics

All quotes in this report have been anonymised for safeguarding reasons and to avoid any identification of participants. Quotes have been lightly edited to keep them concise and readable.

Report by Bigger Picture Research.

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