

Culture and Communities Committee

10.00am, Thursday, 16 May 2024

Filming in Edinburgh 2023

Executive/routine
Wards

Routine
All

1. Recommendations

- 1.1 It is recommended that Culture and Communities Committee notes:
 - 1.1.1 The city's success in attracting and facilitating film and television production in Edinburgh in 2023; and
 - 1.1.2 The spend taking place in the city as a direct result of filming.

Paul Lawrence

Executive Director of Place

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Filming in Edinburgh 2023

2. Executive Summary

- 2.1 This report provides an annual update on filming in Edinburgh (which is co-ordinated by the Council's film office, 'Film Edinburgh'), reflecting the continued positive city reputation as a filming destination and the economic impact of filming in Edinburgh for 2023.

3. Background

- 3.1 Film Edinburgh, was established in 1991, and has successfully facilitated, advised and promoted filming in Edinburgh and south-east Scotland for over 30 years. In the 10 years from 2013 to 2022 inclusive, filming in the city region delivered an estimated £97.7m into the local economy.
- 3.2 In April 2020, Film Edinburgh transferred to the Council, bringing responsibility for managing and attracting filming to Edinburgh, East Lothian and the Scottish Borders to the Council, and maintaining its funded partnerships with East Lothian Council and Scottish Borders Council in the light of continuing of mutual benefit.
- 3.3 In June 2022 Scotland's national screen agency, Screen Scotland, published a study evidencing [the value of Scotland's film and TV industries](#) to the country's employment and economic prosperity, finding that the screen sector in Scotland contributed £567.6m to Scotland's economy in 2019 (GVA), providing 10,280 full time equivalent jobs.
- 3.4 The BFI reported in February 2024 that the [economic impact of filming in the UK in 2023](#) fell from £6.27bn to £4.23bn due to the impact of Hollywood strikes in 2023. The combined spend, despite a decline of 32% on 2022, was almost level with pre-pandemic levels. 68% of the £4.23bn was from High End TV Production, while feature films represented 32%. Inward investment and co-productions delivered £3.31bn (or 78% of the total spend) demonstrating the United Kingdom's global reputation as a world-leading centre for international film and TV production.
- 3.5 In March 2024, Screen Scotland published its [six year strategy to 2030](#), with an economic growth target of £1bn Gross Value Added (GVA) within the screen sector and an ambition to create a sustainable year-round pipeline of productions. Its

strategy includes enabling young people in Scotland to feel that a career in filmmaking is within their reach.

- 3.6 Edinburgh's dedicated film studio resource puts the city in a strong position to attract a greater share of UK production activity.
- 3.7 The [Code of Practice for Filming in Edinburgh](#) was [updated](#) and approved by Culture and Communities Committee in October 2023, in line with the Use of Public Spaces for Events and Filming policy. The Code reflects current best practice, strengthens the guidelines for successful filming within our community and supports the Film Office in managing the city's success as a filming destination.
- 3.8 The City of Edinburgh Council's [Film Charter](#) was [updated](#) and approved by Culture and Communities Committee in December 2023. Established in 1999, the Charter outlines the Council's commitments to facilitate film and television production in the city as follows:
 - 3.8.1 Cooperation in dealing with filmmakers' requests;
 - 3.8.2 Intra-departmental and agency coordination;
 - 3.8.3 Facilitation of requests under the statutory requirements of the appropriate health and safety and road traffic regulations;
 - 3.8.4 Fees for Council property will be in line with the UK market norm for film work and will reflect recoupment of costs to the city; and
 - 3.8.5 Productions will abide with the Code of Practice for Filming in Edinburgh.

4. Main report

- 4.1 In 2023, Film Edinburgh recorded 202 filmed productions over 548 days in Edinburgh, East Lothian and the Scottish Borders, with an estimated £10.8m delivered into the local economy.
- 4.2 Within the City of Edinburgh alone, Film Edinburgh recorded 178 productions in 2023, with an estimated direct spend of £9.4m.
- 4.3 This represents a 55% decline from 2022 in filming spend within the region (58% for the city). Appendix 1 shows trends in production and spend in Edinburgh and partnering local authorities since 1995.
- 4.4 The decline can be attributed to industrial action in USA postponing high-end TV drama and feature film production in 2023¹, to changing viewing patterns leading to a decline in commercials production², and falling advertising revenue impacting

¹ <https://www.bfi.org.uk/news/official-bfi-2023-statistics>

² <https://www.forbes.com/sites/tonifitzgerald/2023/08/28/declining-ads-and-streaming-upsurge-have-old-school-tv-reeling/>

budgets for factual TV commissioning from UK terrestrial broadcasters as well as a backlog of productions following the post-Covid boom in commissioning³.

- 4.5 Despite this, direct spend from filming remained higher than in pre-Covid, pre-‘Avengers’ years, owing to the success of the dedicated film studio in Edinburgh which continued to host productions that were unaffected by industrial action. Studio-based productions accounted for 68% of the direct spend from filming taking place in Edinburgh, East Lothian and the Scottish Borders in 2023. High-end TV productions based in the studio provides employment for upwards of 150 people over six-10 months, with opportunities in the studio for smaller-scale commercials and corporate work as availability allows.
- 4.6 Film Edinburgh facilitated 16 feature films and TV dramas (8% of all productions), with direct spend of c. £9.7m across Edinburgh, East Lothian and the Scottish Borders.
- 4.7 Edinburgh’s drama highlights in 2023 include *The Rig (series 2)* for Amazon; *Belgravia: The Next Chapter* for ITV; a new series of *Rebus*; *The Fall of Sir Douglas Weatherford*; and *On Falling* the debut feature of Edinburgh-based Portuguese filmmaker Laura Carreira.
- 4.8 Film Edinburgh supported the production of 91 factual TV programmes (45% of the total) with a combined direct spend of c. £251,000.
- 4.9 Factual TV filmed in Edinburgh included antiques and property shows, historical documentaries and biographies, science and nature shows, true crime documentaries, entertainment, social and political documentaries, and international travel shows from Japan, Finland, Australia, USA, Germany, Spain and India. A full list is included in Appendix 2.
- 4.10 In addition, Film Edinburgh supported the production of 66 commercials with a combined direct spend of c. £826,000, plus 24 short films and ‘other’ content with a spend of £110,000.
- 4.11 The city does not invest directly in film and TV production content and therefore does not have rights of access to auditable financial or employment data. Direct spend figures are therefore provided by the goodwill of film and TV producers or, where no data is provided, are estimates based on UK national averages for film and TV production.
- 4.12 Film and TV production in 2023 accounted for £92,183 of revenue for the City of Edinburgh Council (compared to £164,005 in 2022) derived from fees for parking, roads services, street lighting services, film office services, and the hire of Council property. A further £21,861 was generated by Film Edinburgh for partnership activity and location promotion.
- 4.13 To support the city in its bid to attract film and TV production, Film Edinburgh monitors and aims to develop the local workforce. Following an audit at the end of

³ <https://bectu.org.uk/news/bectu-calls-for-government-intervention-as-new-research-shows-uk-film-and-tv-industry-in-crisis>

2023, the number of local crew and production services registered with Film Edinburgh are as follows:

4.13.1 374 local crew; and

4.13.2 137 local production services.

- 4.14 High-end TV and feature films in Edinburgh, East Lothian and the Scottish Borders provided 72 FTE jobs and 20 trainee / new entrant positions for Edinburgh residents.
- 4.15 ScreenSkills, the UK's screen training funding body, reported 13 Edinburgh residents on its year-long 'Trainee Finder'⁴ programme in 2023/24 which finds them placements on High End TV and feature film productions in their relevant departments, and recorded a further two Edinburgh residents on the ScreenSkills funded NFTS (UK Film and Television School) locations training programme.
- 4.16 With partnership funding from ScreenSkills High-End TV Skills Fund, Film Edinburgh extended its 2022 pilot series of workshops about careers in the screen industries. The 'Inspire Sessions' were led by Screen Education Edinburgh who were tasked with contacting all 23 of Edinburgh's high schools, aiming to deliver sessions in a minimum of 17 Edinburgh's high schools. Sessions were to be led by local industry professionals, demonstrating that people from the local community have successfully forged careers in the industry. The sessions were developed to involve dissemination of information, signposting, and a task demonstrating the type of work involved in the role. High schools with a high percentage of diversity and those serving SIMD 1 and 2 communities were prioritised for delivery. Legacy activity included the sharing of online information and the production of a careers video which will be available in 2024/25.
- 4.17 The programme delivered 17 Inspire Sessions, with young people from 20 different high schools and one special school, reaching 311 young people in total (of which 89% now indicate to consider a career in High-end TV (HETV)). Appendix 3 provides a full report into the Inspire Sessions. The report notes difficulties in reaching young people from the wider curriculum beyond media and drama, presenting challenges to demonstrate opportunities in the sector in such roles as production accountants, but points to educator awareness following the sessions.
- 4.18 In December, Film Edinburgh hosted a networking event for the Edinburgh-based film and TV practitioners registered in its Production Guide. Attended by 150 local practitioners, the event supports an awareness and cohesion within a growing local workforce.
- 4.19 In line with the Council's objective of Net Zero by 2030, Film Edinburgh engages every film or TV production applying for a Council services or locations in considering their carbon footprint and requests details in the application process.

⁴ <https://www.screenskills.com/training/trainee-finder/>

5. Next Steps

- 5.1 Despite the downturn in commercials and factual production, the outlook in 2024 is positive with high demand for film studios, locations in the city and local production practitioners. Filming enquiries in the first quarter of the calendar year point towards a doubling in the number of filming requests, with 10% of these potentially high impact drama productions requiring full site and facilitation services and providing opportunities for local practitioners.
- 5.2 Film Edinburgh will continue to encourage film and television production to locate in Edinburgh in line with the Film Charter and Code of Practice for Filming.
- 5.3 The achievement of the city's success as a filming destination depends on the Council's cross-service facilitation model; maintaining our partnerships and collaboration with stakeholders; and our positive working relationships with external agencies and city partners.
- 5.4 Film Edinburgh will seek to continue the 'careers in screen' workshops in the city's high schools in the next academic year to build on awareness of the opportunities for the city's residents in the screen sector. It will also continue to host events for our local production workforce to support cohesiveness and awareness of our growing local industry.

6. Financial impact

- 6.1 Filming in Edinburgh in 2023 generated £92,183 of revenue for the City of Edinburgh Council, compared to £164,005 in 2023, £98,811 in 2021, £17,668 in 2020 and £249,186 in 2019.
- 6.2 Revenue fluctuates according to the type of filming in the city as well as the selected locations and filming intentions. High-end TV dramas and feature films have a large footprint and therefore require more services if they film outside the studio on location in the city.
- 6.3 Film Edinburgh generated £27,957 (Jan 2023 to Dec 2023) for its service through partnership funding, administration charges for incoming large-scale productions, accommodation services, location registration, and Notices of No Objection.

7. Equality and Poverty Impact

- 7.1 The 'careers in screen' schools workshops play an important role in raising awareness of opportunities in the screen industries for Edinburgh residents across all socio-economic backgrounds. High schools with a high percentage of diversity and those serving SIMD 1 and 2 communities were prioritised for delivery of the 2023/24 Inspire Sessions. It is hoped that this work will continue in 2024/25.

8. Climate and Nature Emergency Implications

- 8.1 As a public body, the Council has statutory duties relating to climate emissions and biodiversity. The Council

“must, in exercising its functions, act in the way best calculated to contribute to the delivery of emissions reduction targets”

(Climate Change (Emissions Reductions Targets) (Scotland) Act 2019), and

“in exercising any functions, to further the conservation of biodiversity so far as it is consistent with the proper exercise of those functions”

(Nature Conservation (Scotland) Act 2004)

- 8.2 The City of Edinburgh Council declared a Climate Emergency in 2019 and committed to work towards a target of net zero emissions by 2030 for both city and corporate emissions and embedded this as a core priority of the Council Business Plan 2023-27. The Council also declared a Nature Emergency in 2023.

Environmental Impacts

- 8.3 While the Screen Sustainability Manager role for Scotland is currently vacant, Film Edinburgh will continue to work with Screen Scotland, screen industry practitioners and colleagues within the Council and across the local authority film office network in Scotland on best practice towards achieving Net Zero.

9. Risk, policy, compliance, governance and community impact

- 9.1 Filming in the city is anticipated to continue to contribute to the city’s economic recovery in 2024. Despite the downturn in production, Edinburgh residents and businesses derived c. £9.3m from filming in 2023, with 2024 promising to be a busier year.
- 9.2 The long-lasting benefits of filming in the city extend, beyond the direct investment of a film production into the local economy, to the on-screen promotion of the city to local, regional, UK and worldwide audiences, with recognised positive impact for the tourism and hospitality industry as well as civic and business pride in association with a successful film and television production.
- 9.3 Community engagement is a core part of a production company’s responsibilities while filming in the city. Film Edinburgh provides an essential and effective interface between communities/individuals and productions, ensuring that any potential impact on a community from filming is communicated and discussed with residents and businesses, queries or concerns addressed, and mitigation put in place as and when required, as outlined in the Code of Practice for Filming.

10. Background reading/external references

- 10.1 [Screen Scotland: Economic Value of the Screen Sector in Scotland, 2019](#)
- 10.2 [British Film Institute 2023 Statistics](#)
- 10.3 [Screen Scotland strategy to 2030/31](#)

11. Appendices

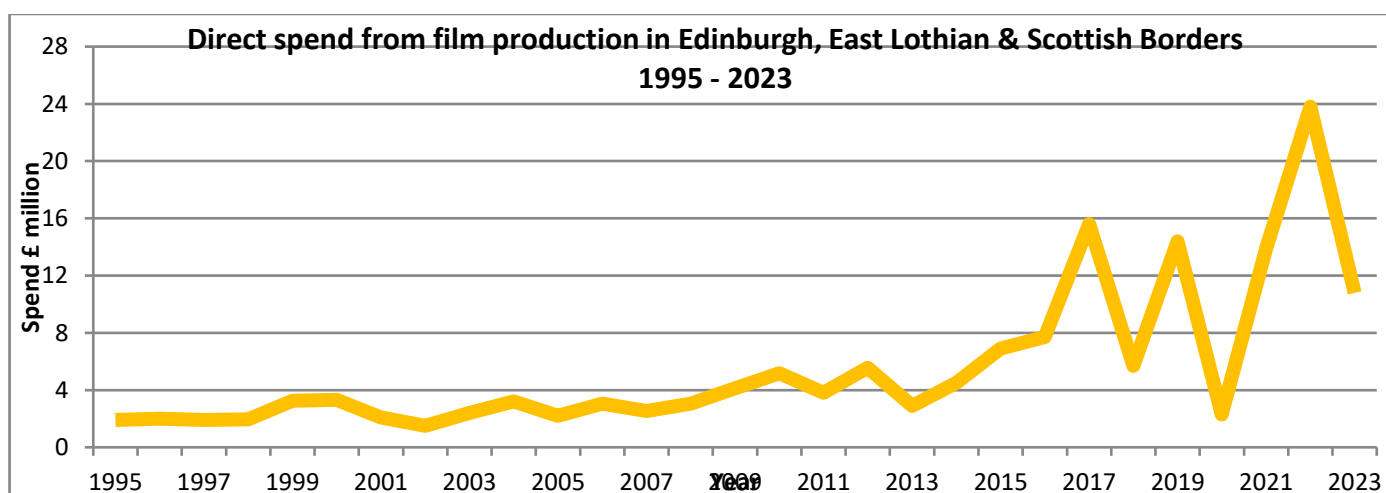
- 11.1 Appendix 1 - Filming statistics by year, quantity, type and value.
- 11.2 Appendix 2 - Completed productions 2022.
- 11.3 Appendix 3 – SEE_HETV Skills Fund school careers roadshow final report 2024.

Appendix 1
 Filming in Edinburgh 2023: Filming statistics by year, quantity and type

TABLE A Production Activity in Edinburgh, East Lothian and the Scottish Borders 2023 2023 Production Enquiries (2022 figures in brackets)						
	No. of Enquiries	As % of total Enquiries	No. of Productions	As % of all Productions	No. of Days	Value £
Drama (Feature Films & High-End TV)	38 (46)	15 (16%)	16 (18)	8 (8%)	197 (286)	9,659,631 (22,016,814)
Factual TV	96 (123)	38 (42%)	91 (102)	45 (45%)	199 (271)	250,950 (722,000)
Commercial content	89 (108)	34 (37%)	66 (91)	33 (40%)	97 (149)	825,750 (1,048,072)
Other/Shorts	34 (18)	13 (6%)	29 (14)	14 (6%)	60 (37)	109,500 (27,100)
Total	257 (295)		202 (225)		553 (743)	10,845,831 (23,813,916)

TABLE B	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023
Filming Enquiries	500	502	542	497	544	559	481	480	303	345	295	257
Filmed Productions	381	342	361	347	322	348	317	340	180	270	225	202
Local spend from filming £ million	5.55	2.9	4.5	6.9	7.7	15.6	5.7	14.4	2.3	13.4	23.8	10.8

TABLE C



Appendix 1
 Filming in Edinburgh 2023: Filming statistics by year, quantity and type

TABLE D

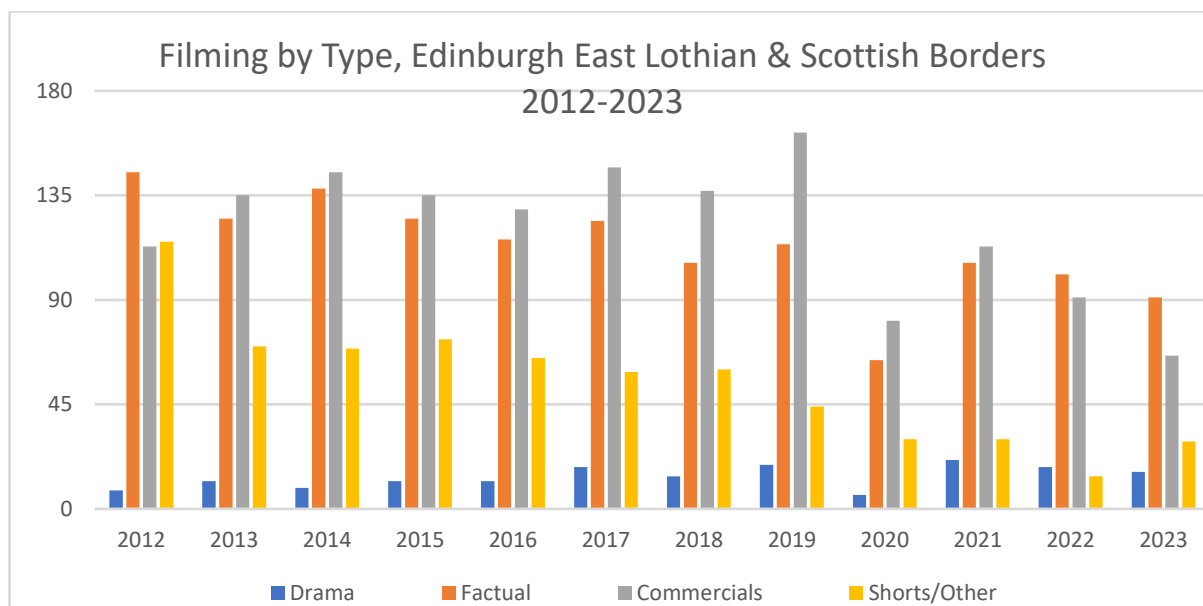
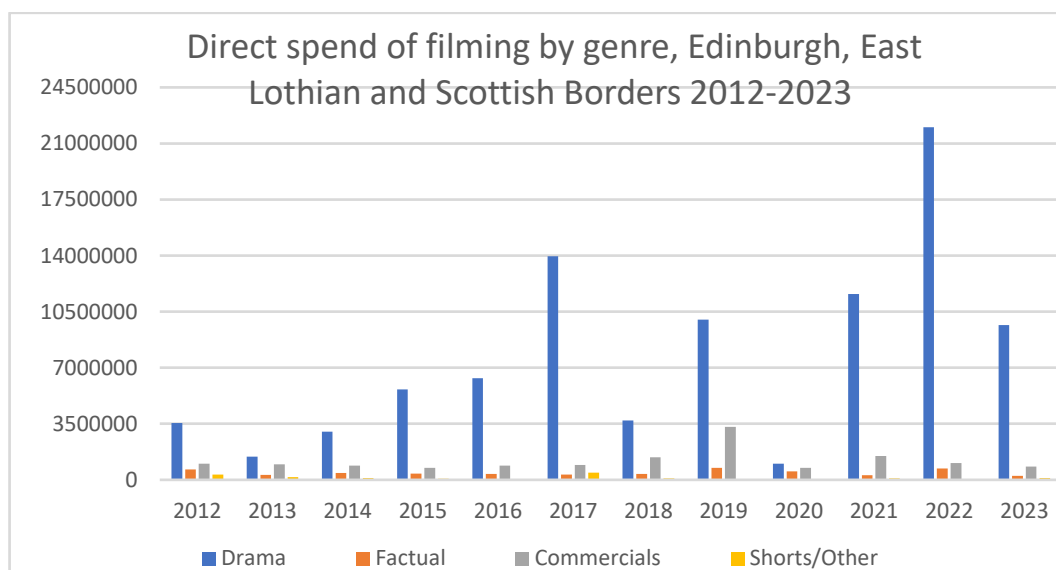


TABLE E



Filming in Edinburgh 2023: Appendix 2

Prod Name	Co. Name	Type	Country	Filming Dates	Filming Days	Locations Used
Saturday Mash-Up! Series 6	BBC Scotland	Childrens	Scotland	June 29 2023	1	Portobello Beach
Tiny Wonders (CBeebies)	Freak Productions	Childrens	Scotland	July 27-28, October 5, November 17 2023	4	Lauriston Castle grounds, Arthurs Seat, Wardie Bay. Leith Links Community Croft. Milsey Bay Beach N. Berwick
EE Advert	MTP for Art Practice/Love Song, ad agency Saatchi & Saatchi	Commercial	Scotland	March 13-14-15 2023	3	Eyemouth Amusement Arcade, Glenisla Gardens, Colinton Mains Park, Oxfgangs Drive, John St - Abercorn Park, 2 x private houses, Portobello Promenade
Sustrans - active travel, 50-70 age group	Heehaw	Commercial	Scotland	March 22-23 2023	2	Union Canal, South Queensferry, Dunbar
Macklin Motors	Black Arts Co	Commercial	UK	May 18-19 2023	2	Portobello Prom western end. Forth Bridge. Forth Road Bridge.
Hackett	KO Productions	Commercial	UK	May 16-17 2023	2	Scottish Borders stately home, city centre (Damside, Dean Bridge, St Stephen St, Lauriston Place, Eton Terrace, Leven Terrace, Clarence St).
TK Maxx	LS Productions	Commercial	Scotland	May 22-25 2023	4	Coldingham Loch (private), Dowlaw Farm, East Lothian container hire, Edinburgh Sculpture Workshop, Edinburgh University, Talla Reservoir, Megget Reservoir.
Footwear promo	Send Shoot Send	Commercial	UK	June 26-27 2023	2	Archerfield, Dean Village, Circus Lane
Cadburys commercial	MTP	Commercial	Scotland	September 14 2023	1	William Street
Quality Meats Scotland Christmas advert	Infinite Content	Commercial	Scotland	September 19-20 2023	2	private house, office in Edinburgh
Scottish Government driving	Leith Studios	Commercial	Scotland	November 6 2023	1	Musselburgh, central Edinburgh
BG corporate	Baillie Gifford	Corporate	Scotland	January 25 2023	1	Princes St Gardens
IHG promo	Arms and Legs	Corporate	Scotland	February 21-22 2023	2	George Street, Charlotte Square.
WPM x Flywire / Highlights film	Leith Studios	Corporate	Scotland	March 7 2023	1	Inverleith Park
Brand Scotland	Leith Studios	Corporate	scotland	February 24 2023	1	Braid Hills Golf Course

Filming in Edinburgh 2023: Appendix 2

Scottish Courts & Tribunal Services	Speakeasy	Corporate	Scotland	March 27, April 17 2023	2	Chessels Court
Ramblers Scotland promo	Ramblers Scotland	Corporate	Scotland	April 7 2023	1	Yellowcraigs
Energy Efficiency Project for CEC	Changeworks / Macbie Photography	Corporate	Scotland	April 21 2023	1	Burdiehouse, Gilmerton
Gumball drone filming	Gumball 3000 Rally	Corporate	UK	June 10-11 2023	2	George Street
Great - At Home in the UK	M&C Saatchi	Corporate	UK	April 26 2023	1	city centre streets.
Johnnie Walker Experience promo	MBP Ltd	Corporate	Scotland	May 9-11 2023	3	Johnnie Walker Experience Princes St
Edinburgh University School of Law	HeeHaw	Corporate	Scotland	May 25 2023	1	The Meadows
Endura promo	Pentland Brands Limited	Corporate	UK	June 29 2023	1	Traquair Forest
Tattoo filming	LiveWire Pictures	Corporate	UK	August 13 2023	1	Princes St,
Apex hotels promo	Heehaw	Corporate	Scotland	August 21 2023	1	Circus Lane, Apex Hotel
VisitScotland Edinburgh	Re:Production	Corporate	UK	August 9 2023	1	Calton Hill
This Is Napier	DogEatDog	Corporate	UK	August 29 2023	1	Edinburgh streets - West Parliament Square, Mercat Cross, Inverleith, Princes St
Sight Scotland	DaySix	Corporate	Scotland	August 31 2023	1	Harlaw Reservoir path & woods.
Abrdn MYS Living	Casey Wishart	Corporate	Scotland	September 14 2023	1	Edinburgh University George Square / Bristo Square campus, George Street, Old Town / Royal Mile.
UK Bank 'Financial Education' short film	Editions Financial	Corporate	Scotland	October 9-13 2023	1	Edinburgh house.
Riot Games Promo	High Tide	Corporate	Scotland	October 5 2023	1	Victoria street, Vennel, Grassmarket,
VisitBritain promo	Randall Films for VisitBritain	Corporate	UK	November / December 2023	1	city centre
Pokemon activation filming	We Are Collider	Corporate	UK	November 18 2023	1	Castle Street
EICC Environmental conference	Dentsu / Double Take Productions	Corporate	Scotland	November 20 2023	1	Calton Hill
Continental promo	Cut Media	Corporate	Scotland	December 8 2023	1	Pentlands

Filming in Edinburgh 2023: Appendix 2

whisky brand	Delightful Media	Corporate	UK	November 9 2023	1	Leith, Coburg House Studios, Royal Mile Whiskies
Energy Saving Trust campaign	Energy Saving Trust	Corporate	Scotland	February 23 2023	1	Leith Links
Aerial footage	Fat Toad Films Ltd	Corporate	Scotland	May 19 2023	1	Calton Hill
BMCM (Bade Miyan Chote Miyan, aka Big Brother Little Brother)	Almas Global Production Ltd	Feature Film	UK / India	March 13 2023	1	St Giles Cathedral
The Fall of Sir Douglas Weatherford	Ossian Pictures (SPV Weatherford Ltd)	Feature Film	Scotland	October 16 to late November 2023	25	Balerno Main Street, Flotterstone Glen Pentlands, Flotterstone Inn, Preston Hall, Yellowcraigs Beach, Cockenzie.
Damaged	Stream Digital operating under Tartan Bridge Films	Feature Film	Scotland	April 13-14 2023	2	Forth Road Bridge, The Vennel, Wardrop Court, the News Steps, High Street, Advocates Close, Faculty of advocates, Covenant Close, Old Tolbooth Wynd, Bakehouse Close
Traveller	N/A	Feature Film	India	April 30 2023	1	City Centre Hotel
A Merry Scottish Christmas	Hallmark Movies	Feature Film	USA	June 27-30 2023	5	Duns Castle & estate
Adrishtasaali (AARDH)	AA Media	Feature Film	India	December 1-7 2023	7	Dean Village, South Queensferry, Victoria Street, Royal Mile, West Parliament Square, Mound Precinct, Calton Hill, Newhaven private house
On Falling	Sixteen Films	Feature Film	Scotland	November 9-10 2023	2	Castle Rock fish and chips Grassmarket, Princes Street Gardens west, Princes Street, Rose Street, Forrest Road,
Bhai Bhai	Square Elephant	Feature Film	India	October 26-27 2023	2	Old Town - Victoria Street, Royal Mile. Parliament Square. Princes Street Gardens
music video	Marii Stoltsen	Pop Promo	Scotland	July 31 2023	1	Gullane beach.
What I Am	Eyebolls	Short Film	Scotland	November 6-11 2023	6	Claverhouse Drive, Drummond Place
Calamity James short	Emanata Studios for BBC	Short Film	UK	March 7, 8, 9 2023	3	Portobello promenade, Beachcomber Amusements Eyemouth, Powerleague Sighthill
Revert (Sharp Shorts)	LS Productions	Short Film	Scotland	January 21 2023	1	Brunswick St
The Draw	View 35 Films / The Draw Collective LTD	Short Film	scotland	March 18-22 2023	5	Moda McEwan Square, Cramond Beach, Conference Square / bridge, Scottish Widows, Union Canal

Filming in Edinburgh 2023: Appendix 2

HARRY CONCOKROW	EWDIMProductions, Ltd / Velvet Joy Productions	Short Film	Scotland	September 23-25 2023	3	Bonaly Country Park
Dentsu for VisitScotland	Eyebolls	Stills	Scotland	March 21-22 2023	2	Cold Town House, Arthurs Seat, Hilton Sky Bar / The Lookout.
Braun A/W fashion shoot	Braun	Stills	Germany	April 19 2023	1	Lawnmarket, Candlemaker Row, Ramsay Lane, Dean Village/Bridge.
Johnstons of Elgin fashion shoot	Sarah Lauder Photography	Stills	Scotland	April 28 2023	1	Stockbridge, Old Town,
Spanish Fashion Catalogue	Amelia & Co	Stills	Scotland	My 19-20 2023	2	South Queensferry, Maritime Lane, Constitution Street, The Shore, The Vennel, Carlton Road
Sunday Times Style Magazine	Amelia & Co	Stills	Scotland	June 12 2023	1	City centre streets - Charlotte Square, Calton and Royal Terrace, Carlton Road
Project Apollo (US tech)	Amelia & Co	Stills	Scotland	July 30 2023	4	Dean Village, Circus Lane, Voodoo Rooms, Scottish Borders stately homes
fashion shoot	LS Productions	Stills	Scotland	August 1-2 2023	2	Cove Harbour, St Abbs Harbour, Barns Ness, Seacliff beach
ESPC	Crew Network	Stills	Scotland	August 14 2023	1	Inveralmond Gardens Cramond
Away Travel (luggage)	LS Productions	Stills	Scotland	August 2023	1	Scottish Borders stately home, Talla Reservoir
Sight Scotland shoot	Sarah Lauder	Stills	Scotland	October 19 2023	1	Union Canal near Craiglockhart
Scottish Government - drug driving	Sarah Lauder for Leith Agency	Stills	Scotland	November 14 2023	1	The Shore ext Maritime House
You Know My Name	Location Scout Scotland	Stills	Scotland	September 23-24 2023	2	Farm Pentlands, Cockburn Street, Ladystairs Close, Circus Lane.
Fashion shoot	LS Productions	Stills	Scotland	October 2 2023	1	Scottish Borders stately home
short movie trailer	Portobello high school	Student Film	Scotland	January 2023	1	Portobello High St
Under My Window	Edinburgh College of Art	Student Film	Scotland	February 11 2023	1	Cramond beach
short documentary	University of Edinburgh	Student Film	scotland	March 4 2023	1	Inverleith Park
The Moon	Edinburgh Napier Screen Academy	Student Film	Scotland	March 19-20-21 2023	3	Harrison Park
Stolen Miles	Edinburgh Napier / Screen Academy	Student Film	Scotland	March 18-23 2023	6	Charles Street Lane, Castlehill, Dough Pizza Rose St, House Ettrick Road, Cactus Coffee West Register Street, Westside Plaza, Calder Place, Advocates Close, Bath Street Lane,

Filming in Edinburgh 2023: Appendix 2

student film	Napier	Student Film	scotland	March 30 2023	1	Corstorphine parish church cemetery and streets around
graduate film What Lies Between Us	University of Edinburgh (ECA)	Student Film	scotland	April 5-6-7 2023	3	Cammo park, Duddngston Loch, Duddingston Kirk, Warriston Cemetery, Dr Neil's Garden.
student film Proof of the Pudding	Napier	Student Film	scotland	March 28 2023	1	Meadows
student filming	ECA / Edinburgh University	Student Film	Scotland	March 27-31 2023	5	Quartermile apartment, Bryson Road
student film	Edinburgh Napier	Student Film	Scotland	March 26 2023	1	n/a
Lifeline	Napier University	Student Film	Scotland	March 27-29 2023	3	Whitehouse Loan
student film	ECA Edinburgh University	Student Film	Scotland	March 15 2023	1	Kier Street, Meadow Place
student film	Napier University	Student Film	Scotland	March 21-22 2023	2	city streets.
student film	Napier University	Student Film	Scotland	March 17 2023	1	Buckstone, Waterboard Field, Walled Garden at Mortonhall
student film parking attendant	Napier University	Student Film	Scotland	March 2023	1	Napier University
Quality Care Film	Edinburgh Napier	Student Film	Scotland	March 4 2023	1	Baberton park
Butterflies in my stomach	Napier	Student Film	Scotland	May 9-11 2023	3	Napier University, Cameo Cinema, Bruntsfield Park.
student film	Napier	Student Film	Scotland	November 16 2023	1	Craiglockhart woods.
student film	Napier	Student Film	Scotland	November 21 2023	1	South Bridge
The Roving Chess Club	QMU	Student Film	Scotland	November 22-23 2023	1	Greyfriars, King George IV Park
Chop Chop	Napier	Student Film	Scotland	December 3 2023	1	Calton Hill
Under the Gorse	napier	Student Film	Scotland	November 10 2023	1	Wester Craiglockhart Hill
From nowhere to nowhere	Edinburgh University	Student Film	Scotland	November 12 2023	1	Portobello cemetery
Union	Wall To Wall	TV Documentary	UK	January 12 2023	1	Vennel
Lockerbie (doc)	Mindhouse Productions for Sky	TV Documentary	UK	February 8/9 2023	1	n/a
The Changemakers Scotland - salmon farming doc	Proper Content for Paramount +	TV Documentary	uk	February 13 2023	1	Canongate, Lothian St

Filming in Edinburgh 2023: Appendix 2

The Other Mrs Jordan - Doc re US con man	October Films for ITV X	TV Documentary	UK	January 25, April 3-4, June 15-16 2023	5	Edinburgh Old Town, St Andrew Square, Mews streets, Edinburgh Castle Esplanade, Broughton Place Lane.
Nordseereport	NDR	TV Documentary	Germany	February 22 - 26 2023	6	Leith, Port of Leith Distillery, city general views,
The Great Auction Showdown	STV	TV Documentary	scotland	March 7-8-9 2023	2	Dovecot Studios, Royal Mile, Calton Hill
The Firm (2023)	STV	TV Documentary	Scotland	February 2, April 20 2023	2	Festival Square, Greyfriars Bobby statue, Princes St to Scott Monument, New Town, The Vennel, Museum on the Mound from street, Old Town, Circus Lane, Water of Leith from street,
The Elect (formerly Six-Four) EPK filming	House six four Productions	TV Documentary	Scotland	February 2023	1	Leith Theatre
Miralles	Oberon Media	TV Documentary	Spain	April 20-21 2023	2	Scottish Parliament, Calton Hill, Old Calton Cemetery, Queen's Gallery, Palace of Holyroodhouse.
The Push: Murder on the Cliff	Candour Productions for Chanel 4	TV Documentary	UK	April 21-22 2023	2	Princes St Gardens West, Calton Hill
Gangs with Graeme Armstrong	Tern TV	TV Documentary	Scotland	March 24, 25, 31 2023	3	Restalrig streets. Colinton Tunnel. Prestonpans. Ocean Terminal rooftop. Easter Hailes Gate (Colinton)
Expert Witness series 3	Rare TV	TV Documentary	UK	February 28-March 4, 29 April 26 2023	7	Corstorphine Hill, Old Town, Princes St Gardens
HMP documentary	Five Mile Films ltd	TV Documentary	UK	March 3, April 26, May 24, June 25-30 2023	8	HMP Edinburgh, general city centre views.
Mach a Seo (travel programme for BBC Alba)	Caledonia	TV Documentary	Scotland	April 4 2023	2	Portobello Beach, Calton Hill, Inverleith Park, Edinburgh Castle, Stewart Christie Queen St, Dean Village,
Bill Douglas: My Best Friend	Hopscotch Films	TV Documentary	Scotland	March 2023	1	Newcraighall Road, Newcraighall, David Macbeth Moir pub Musselburgh,
Food Unwrapped	Ricochet	TV Documentary	Scotland	March 28 2023	1	Grassmarket
Josh Quigley cyclist doc	Studio Something	TV Documentary	Scotland	March 15-16 2023	1	Teuchters Landing in Leith

Filming in Edinburgh 2023: Appendix 2

World Rugby	Whisper	TV Documentary	UK	March 28 2023	1	Blackford Hill
KOL Alzheimers documentary	Madam Films Ltd	TV Documentary	UK	March 14 2023	1	Calton hill, Dalmeny Estate, Sandy Bells Pub interior, Edinburgh University Medical School interior, Scottish Parliament exterior
CTV News	CTV (Canadian TV)	TV Documentary	Canada	May 1 2023	1	Royal Mile
Winterwatch	BBC (on BBC 2 8pm)	TV Documentary	UK	January 6 - 27 2023	17	Warriston Cemetery, Water of Leith visitor centre/footpath, Saughton Park, Musselburgh Lagoon, St Abbs Head, Longcraig Pier South Queensferry, Water of Leith Dean Village, St Marks Park, Redbraes Weir, Water of Leith the Shore, Pentland Hills Red Moss, Edinburgh Zoo Corstorphine Hill, Figgate Park.
I am Irvine Welsh	LS Films	TV Documentary	Scotland	April, August 2023	5	Edinburgh Festivals, Biscuit Factory, Screen Education Edinburgh
Antiques Road Trip	STV	TV Documentary	Scotland	March 26 2023	1	Parliament Square, Royal Mile
R6N (Six Nations)	Drop Kick Films ltd	TV Documentary	UK	February 11 2023	1	Murrayfield, Princes Street Gardens
Aphasia documentary	Red Studios / Stroke Association	TV Documentary	UK	March 30, April 14-15 2023	3	Gilmerton Community Centre
Escape to the Country	Naked (Freemantle)	TV Documentary	UK	March 31 2023	1	Leith
Rygbi Am Byth (Rugby Forever)	Snapyn TV for Little Bird Films (S4C)	TV Documentary	Wales, UK	April 1-2 2023	2	City centre general views, around Murrayfield Stadium
Born from the same stranger	Wall To Wall	TV Documentary	UK	April 6 2023	1	Victoria Street, High Street, Scottish Parliament, Holyrood park
Not your average family	Studio Something for BBC Scotland	TV Documentary	Scotland	April 10 2023	1	Yellowcraigs
Great British Railway Journeys	Naked West	TV Documentary	UK	April 11, May 11 2023	2	Royal Mile, around Waverley Station, Dalmeny Station, Forth Bridge, South Queensferry.
Travel battle show Vikin ja Kopin matkailuohjelma 2	Rabbit Films	TV Documentary	Finland	June 28 2023	1	Princes Street Gardens west

Filming in Edinburgh 2023: Appendix 2

Discovery of the World's Mysteries	JUK Media for TBS Japan	TV Documentary	Japan	May 9-10 2023	2	Greyfriars Cemetery, Princes St Gardens
The New Spirit of Whisky	Neopol Film	TV Documentary	Germany	May 20-22 2023	3	Leith, city centre
CTV News	CTV Bell Media	TV Documentary	Canada	April 24-28 2023	5	Royal Mile, Castle, Holyrood
Location Location Location	IWC	TV Documentary	Scotland	May 7-10 2023	4	Trinity - Victoria Park, Trinity cycle paths, Princes Street Gardens west, Montpelier Park Bruntsfield.
Learning English	BBC Learning	TV Documentary	UK	June 14-16 2023	3	Edinburgh Old Town, Edinburgh Castle.
Japanese travel show	JUK Media for TBS Japan	TV Documentary	Japan	May 9-10 2023	2	Princes St Gardens west, Greyfriars Kirkyard
David Wilson's Crime Files	Tern TV	TV Documentary	Scotland	May 24+25 2023	2	Outside the Witchery on Castlehill, Milne's court, Royal Mile / High Street, Stevenlaw's Close, Borthwick's Close, Scottish Book Trust Trunks Close, Rankeillor St, Greyfriars Kirkyard. Calton Hill. McNaughton's bookshop Haddington Place, Albany Street, National Library of Scotland, Parliament House, Toppings book shop, Burns Monument, The Caves, Bastard Barista Queen Street.
Dealbhan Fhroaich (Heather's Portraits)	Caledonia TV for BBC Alba	TV Documentary	Scotland	June 19 2023	1	National Galleries of Scotland, Mound Precinct
low budget shoot	Vok Dams	TV Documentary	Germany	early June 2023	1	City centre
Closer to Truth 2023	Getzels Gordon Productions	TV Documentary	USA	June 9 2023	1	Calton Hill, Victoria Terrace, St Bernard's Well (from Dean Gardens), the Vennel/Grassmarket.
pilot with Ryan Chetiyawardana, London pub owner	Reach TV	TV Documentary	UK	June 8 2023	1	Yellowcraigs beach, Edinburgh city centre, Bramble, Stramash, Longniddry beach
Scotland's Home of the Year	IWC	TV Documentary	Scotland	June 28 2023	1	North Berwick, beach by Glen Golf Course. Dunbar harbour.
author interviews	The Edge Picture Company	TV Documentary	UK	August 16 2023	1	B+B Rothesay Place.

Filming in Edinburgh 2023: Appendix 2

Air Chuairt (series about walks)	Caledonia TV for BBC Alba	TV Documentary	Scotland	August 10, September 12 2023	2	Dalmeny Estate, Braid Hills, Blackford Hill
Open Planet	Studio Silverback Productions Ltd	TV Documentary	UK	July 24 2023	1	Calton Hill and city streets.
Historic Gardens	Caledonia for BBC Alba	TV Documentary	Scotland	August 3/4 2023	1	Royal Botanic Gardens
Edinburgh Fringe piece	BBC One Show	TV Documentary	UK	August 2 2023	1	Fringe BBC
Landward	BBC	TV Documentary	Scotland	August 13 2023	1	Pentlands - road from Flotterstone
Long Lost Family	Wall To Wall	TV Documentary	UK	August 14 2023	1	Inverleith, Howard Place
The Queen's Death Minute By Minute	ITN	TV Documentary	UK	August 11 2023	1	
Saving lives at sea	Blast! Films	TV Documentary	UK	August 23 2023	1	South Queensferry, Arthurs Seat, Bonham hotel.
Festival show	STV	TV Documentary	Scotland	July 31, August 3, 4, 5, 17 2023	10	Various Edinburgh - Festival
documentary	Two Rivers Media	TV Documentary	Scotland	August 30 2023	1	Princes Street, St Andrew Square
TravelXP	TravelXP	TV Documentary	India	August 30 - September 1 2023	3	City centre streets
Wonders of the Human Body with Michael Mosley	Storyboard Studios	TV Documentary	Scotland	August 31 2023	1	City centre, around University, near hospital, and castle backdrop.
Songs of Praise - Edinburgh's Christian Gems (w/t)	CTVC	TV Documentary	UK	October 2-3-4 2023	3	City centre
The Princes in the Tower (W/T)	Brinkworth Productions	TV Documentary	UK	September 13, 14 2023	2	Calton Hill, princes st Gardens, Princes Street, Mound, Market Street, Ramsay Lane, Royal Circus
Getaway	Network Nine	TV Documentary	Australia	September 13 2023	1	city centre
Victorian Murder Files	Plimsoll Productions	TV Documentary	UK	September 19 2023	1	High St, ext of Parliament House, Supreme Court, Quad of City Chambers, Haddington Place and Waverley Railway Station.

Filming in Edinburgh 2023: Appendix 2

Unwind with ITV	Rock Oyster Media	TV Documentary	UK	September 20 2023	1	Calton Hill, cityscapes.
Exhibition on Screen (Klimt)	Seventh Art	TV Documentary	UK	November 18/19 2023	1	n/a
Barrow	Expectation TV	TV Documentary	UK	October 9 2023	1	Edinburgh B+B
Abandoned Railways from Above	Rumpus Media	TV Documentary	UK	October 4 -5 2023	2	streets around Waverley Station
Rise of a Saudi Prince	Rogan Productions for BBC	TV Documentary	Scotland	October 14-15 2023	2	Edinburgh Grand, Meadows, calton Hill, mcEwan Hall, St Andrew Square, cafes near Edinburgh Uni.
Scotland's People 2023	BBC	TV Documentary	Scotland	November 2 2023	1	East Princes Street Gardens (Garden of Remembrance)
Bedekr - Advent Edinburgh	Rolling Media	TV Documentary	Czech Republic	December 3-5 2023	3	Greyfriars Cemetery
Eorpa	BBC Alba	TV Documentary	Scotland	November 15 2023	1	Old Town streets
Valencians al Mon	La Cometa TV for A Punt	TV Documentary	Spain	November 25-30 2023	6	Braid Hills horse path, Edinburgh's Christmas.
Under the Sea	Echo Velvet	TV Documentary	UK	December 4 2023	1	Old Dalkeith road, Little France,
New Year's Eve Coverage	ITV News	TV Documentary	UK	December 31 2023	1	Calton Hill
Panorama - Project Scotland	BBC	TV Documentary	UK	November 19 2023	1	Inverleith Park
URK!	Beeldbrigade	TV Documentary	Netherlands	November 29 - December 1 2023	3	Edinburgh city centre
Belgravia: the next chapter	Carnival for ITV	TV Drama	UK	May 1 - 20 2023	20	Moray Place, St Stephens Place, Dunbar golf club, Manderston, Gosford
the crown 6	Leftbank	TV Drama	UK	March 8 2023	1	Ratho
Rebus	Eleventh Hour for Viaplay (Nordic streamer)	TV Drama	Scotland	May 16-20, July 11-14, 28, 29 2023	11	Queensferry Crossing, City Centre
US rom com	HeeHaw	TV Drama	Scotland	February 14-15, March 2-3-6-7 2023	6	Dundas Castle

Filming in Edinburgh 2023: Appendix 2

The Rig 2	Wild Mercury for Amazon	TV Drama	Scotland	April - November 2023	85	
The Scariest Places on Earth	Street Car Entertainment	TV Light entertainment	USA	March 14-15 2023	2	Mary Kings Close, Royal Mile, City Chambers quadrangle
90 Days Fiance	Leap Productions	TV Light entertainment	UK / USA	February 16-19 2023	3	City centre hotel
SNP Leadership Debate	Mentorn	TV Light entertainment	Scotland	March 14 2023	2	Mansfield Traquair
Better Late than Never	Nexiko	TV Light entertainment	Sweden	April 23 2023	1	Bonaly
Sort Your Life Out with Stacey Solomon	Optomen	TV Light entertainment	UK	July 2-6 2023	5	Bonnybridge, Edinburgh GVs
Britain's Got Talent	Thames Freemantle	TV Light entertainment	UK	July 7 2023	1	Princes St Gardens, Calton Hill, Castle St
factual entertainment	Solas	TV Light entertainment	Scotland	July 27 2023	1	Newhaven Harbour
Lorraine	ITV	TV Light entertainment	uK	August 16 2023	1	Assembly George Square
Somebody Feed Phil	Eyebolls for Zero Point Zero (for Netflix)	TV Light entertainment	Scotland / USA	July 7-9 2023	3	West Princes St Gardens, Newhaven Harbour, Calton Hill, Archerfield Estate, Roseleaf, Social Bite, Oink, The Fishmarket, IJ Mellis, Mary's Milk Bar, the Johnnie Walker Experience.
Strictly Come Dancing	BBC Studios	TV Light entertainment	UK	November 29 2023	1	Grassmarket / The Vennel
A View from the Terrace	Studio Something	TV Light entertainment	Scotland	November 30 2023	1	Summerhall
busker	LSK Productions	TV Light entertainment	UK	December 13 2023	1	Dome steps
Calum Bowie music video for online	Arnold Clark Studios	Web Broadcast	Scotland	January 19 2023	1	Grassmarket
social media video	The Corner	Web Broadcast	UK	January 10 2023	1	streets around Edinburgh Castle and Waverley Station
Absolute History YouTube/TikTok	Little Dot Studio	Web Broadcast	UK	April 2023	1	Edinburgh streets

Filming in Edinburgh 2023: Appendix 2

Irn Bru	Leith Agency	Web Broadcast	Scotland	April 24 2023	1	Portobello promenade
Forever Edinburgh	DaySix	Web Broadcast	scotland	June 7-9/12 2023	3	The Vennel, West Princes St Gardens, Scott Monument, Calton Hill, Pentlands - Capital view (Allermuir/Caekerton)
social Q&A	The Leith Agency	Web Broadcast	Scotland	June 20 2023	1	Princes Street, Grassmarket
LNER promo	Brawl Agency	Web Broadcast	UK	June 27 2023	1	Royal Mile
youtube video	Boulder Group	Web Broadcast	uk	October 18 2023	1	Edinburgh city centre.
Whoosh corporate	ep-pic films & creative	Web Broadcast	UK	December 20 2023	1	Palace of Holyroodhouse from Queens Drive, Royal Mile, exterior Museum of Edinburgh, exterior Clarindas, Edinburgh's Christmas Princes St Gardens/Mound.
Udwria	Big Cat Films ltd	Web Broadcast	UK	October 25 2023	1	Royal Mile, Victoria Street, Grassmarket.
JTBC Traveller	JTBC via Salt and Vinegar Tour Company	Web Broadcast	South Korea	May 17 2023	1	Calton Hill



HETV Skills Fund school careers roadshow final report

Your final narrative report should tell us how your roadshow met the aims and objectives of the roadshow project. Please see the separate aims and objectives document for a reminder. Please provide the information as set out below.

Organisation:	Screen Education Edinburgh
Location:	Edinburgh
Schools visited:	<p>Firrhill High School Royal High School Wester Hailes High School Portobello High School Queensferry High School Gracemount High School Craigmount High School Kaimes Special School Holyrood RC High School Drummond Community High School St Augustine's High School Tynecastle High School James Gillespies High School Trinity Academy St Thomas of Aquins RC High School Balwearie High School Edinburgh College Liberton High School Leith Academy Broughton High School Craigroyston Community High School Castlebrae Community High School</p>
Project Background:	<p>In March 2022, Film Edinburgh, the City of Edinburgh Council's film office, launched a pilot project introducing a series of workshops in City of Edinburgh Council high schools about careers in film/TV in partnership with Screen Education Edinburgh (SEE), to inspire the next generation of Edinburgh's production workforce. With thanks to match funding from the HETV Skills fund via Screen Skills, we extended and scaled this pilot to deliver Film and TV Inspire sessions.</p>
Project Aims & Objectives	<p>Aims:</p> <ul style="list-style-type: none"> • Inspire high school pupils in Edinburgh to consider a career in Film & TV. • Increase young people's awareness of the wide range of opportunities available in Film & TV. • Signpost pupils to relevant resources for Film & TV learning materials, education programmes & career opportunities. • Increase diversity of young people entering the industry. <p>Objectives:</p> <ul style="list-style-type: none"> • Contact ALL City of Edinburgh Council Schools, aiming for 17 to engage with the programme.

	<ul style="list-style-type: none"> • Deliver Inspire Sessions led by local industry professionals, showing that people from the local community have successfully forged careers. • High schools with a high percentage of diversity and those serving SIMD 1 and 2 communities are prioritised for delivery. • Disseminate info and links to the Film Edinburgh, SEE and Screen Skills websites to pupils, teachers, and their schools.
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1. Pupil engagement:

Number of pupils engaged	311
Number of pupils engaged who said they would now consider a career in HETV	278
<ul style="list-style-type: none"> • Which year group(s) did you engage <p>We started the programme in October with the aim to engage S4-6 pupils. Throughout the initial phase, our efforts solely targeted this demographic, with outreach undertaken via multiple angles such as through the schools' Head teachers, City of Edinburgh Council contacts, Developing the Young Workforce coordinators and direct contacts with other teachers (e.g. Media), whom we have worked with on other programmes. After several attempts to pin down Inspire Sessions for this age group, it became evident that senior phase students were heavily occupied with exams and qualification coursework during the remaining time of the project.</p> <p>Following collaborative discussions with our partners in early 2024, we strategically expanded our programme to encompass S3 and S2 students, acknowledging the workload of S4-S6 students with their qualifications in late Winter/Spring. Please see a breakdown of year group numbers below:</p> <p>S2s: 12 S3s: 15 S4-6s: 284</p> <ul style="list-style-type: none"> • Courses they study (if known) <p>Despite our targeted outreach and efforts to extend invitations to entire school groups and departments, rather than solely focusing on students with a pre-existing interest in film and media, schools predominantly directed our offer towards pupils enrolled in English, Media, Drama, and Arts courses. We've engaged in discussions with Deputy Heads, Developing the Young Workforce (DYW) representatives, and teachers to encourage participation from students interested in other subjects, however, the response remained skewed towards the aforementioned disciplines.</p> <p>To gain a comprehensive understanding of students' academic pursuits, we asked pupils to list key subjects they were sitting in their current year. Please see a breakdown below:</p> <p>Polish Practical Electronics Computer Games Development Laboratory Science Music Technology Graphic Communication Cake Craft</p>	

Classical Studies
Musical Theatre
Physics
Chemistry
Art & Design
Dance
Travel & Tourism
Administrative Studies
Journalism
Italian
Computing
Personal Finance
Professional Theatre Preparation
Data Analysis
Graphic Design
Engineering
Climate Change and Sustainability
History
English
Media Studies
Maths
Modern Studies
French
Music
Drama
History
Photography
Biology
PE
Woodwork
Cookery
Economics
Religious, Moral & Philosophical Studies
Spanish
Graphic Communication
Fashion
Accounting
Geography
Business Management
Sociology
German
Environmental Science

- Any publicly known demographic data relating to the school pupil community

Aligned with our charity's overarching mission to make filmmaking opportunities accessible to all and the project's aim to increase diversity in those entering the workforce, we sought to primarily extend our offer to pupils who might not typically have access to such initiatives. To do this, we deliberately targeted schools whose catchment areas covered areas ranking high on the Scottish Index of Multiple Deprivation (SIMD).

Schools reached covering catchment areas in SIMD 1 and 2

Craigroyston CHS, Castlebrae CHS, Kaimes Special School, Gracemount HS, Wester Hailes HS, Leith Academy, Tynecastle HS, Firrhill HS, Portobello HS, St Thomas of Aquins RCHS, Liberton HS, Holyrood RC HS, Broughton HS, Balwearie HS, Trinity Academy, James Gillespies HS, St Augustine's RC HS, Royal HS.

Drummond Community HS (SIMD 4-9)
Queensferry HS (SIMD 3-10)
Craigmount HS (SIMD 5-10)

Aside from SIMD data, providing detailed insight into the demographic composition of learners poses significant challenges due to limited publicly available information. One major factor contributing to this challenge is that The Pupil Census Scotland does not break down statistics by locality. The General Data Protection Regulation (GDPR) also imposes strict regulations on the collection, storage, and usage of personal data, particularly concerning minors, meaning schools are not allowed to share the demographic info of those attending our sessions with us.

This lack of granularity in publicly accessible data hampers our ability to give exact numbers into the demographic makeup of learners at specific schools. Nevertheless, by focusing on schools serving areas ranking high on the SIMD, we can reasonably assume that our outreach efforts encompass a widely diverse reach and group, encompassing individuals from various backgrounds and circumstances. This assumption is supported by research indicating that schools serving areas of higher SIMD rankings often exhibit greater socio-economic and ethnic diversity (Fair Access to Higher Education: progress and challenges, Scottish Government 2020).

- Evidence to support how you met the aims and objectives for pupils. You may wish to include qualitative data gathered via your feedback survey.

We reached out to all City of Edinburgh City Council schools directly over e-mail and phone, did a press release and a news story on our website, as well as allocated a sustained presence across all our social media to highlight the opportunity to schools. In addition, we had active discussions with Head Teachers & DYW coordinators to plan in the Inspire Sessions where possible.

Across the entire project, we delivered 17 Inspire sessions, working with pupils from across 20 different High Schools and secondary-aged pupils at one special school, as well as a student from Edinburgh College who is taking their Highers there. 16 sessions were delivered directly in schools, and one was delivered at Screen Education Edinburgh to include a group of SEE's Young Filmmakers Hub group, who are all in Senior Phase (16–18-year-olds), a key target group for delivery.

The Inspire Sessions opened by a short introduction, setting out the purpose and content of the session, defining HETV and asking pupils what careers they may have considered in the industry. We then continued and expanded on what other roles were available which they might not have considered in advance, and then indicated where the industry's skill gaps are, what we mean by 'skills gaps' and covering the roles that fall within this category.

Screen Skills' resources were embedded within the session, including the job profile matcher, videos on their offers and insights industry professionals, information about their traineeships and apprenticeship schemes, as well as higher education pathways and endorsed courses, and ways under 18s could get started now (eLearning modules and content creation). We also signposted to SEE's courses such as our BFI Film Academy courses, as well as the BECTU Vision platform, which has all the film and industry organisation in one place, including Screen Skills.

At the midpoint of each session, the industry professional would introduce themselves, outline their role, background, as well as provide advice on getting started in the industry, and HETV productions that they'd worked on. This then led into the industry workshop, where pupils practically engaged with an aspect of the job role.

Having the workshops at the heart of the session had great impact and complimented the career information workshopped and signposted to as part of the

wider session. Adding a hand-on experience to the session, helped the session stand out and memorable for pupils, with many of the schools engaging in an overwhelming amount of classic career talks for this age group. This was supported by 66% of pupils calling for more industry workshops offered in their school.

59% of pupils were inspired to find out more information about Film and TV job roles over and above what had been covered in the sessions through tools like the job profile matcher and other Screen Skills resources.

As noted above, 278 of the 311 pupils indicated that they would consider a career in HETV after taking part in the session. Further to this:

50% indicated they would visit Screen Skills' website to find out more.

39% said they would look at SEE's website for courses and training.

24% said they would speak to teachers/careers advisors in school.

36% said they would speak to family/parents.

Other pupils gave freeform responses. Please see some examples below:

"I go to a filmmaking club, so will continue with that."

"I'm very unsure with what I would like to do."

"I'm not too sure if I will end up working in Media but it is still very interesting to me, so will look a bit more at the Screen Skills website."

"I will get into Uni for Journalism first."

"Plan on applying to RCS and college."

We tried to mainly include industry professionals from Edinburgh or local surrounds, with only two professionals coming from the Glasgow area. During the development of the sessions, we shared a certain set of prompt questions with industry professionals, so that they could focus their introduction to the pupils on key subject areas. The questions are outlined below:

- Introduction of industry professional and background
- What is your job and what does it entail?
- How did you get into it? Was it what you always wanted to do?
- What does a working week look like? (hours/days/tasks/activity)
- What skills do you need and how did you develop these skills?
- Can you tell us about some of the HETV (and other) projects you've worked on? **Any images/examples we can pop on slides then please share in advance of the session**
- If people are interested in getting work in your field, what would you recommend they do, e.g. subjects at school (if important), further education or training (if important), short courses (if important), work experience?

Within the introduction focus was placed on the locality of the industry professional and this was further emphasised by the productions they had worked on, with many recently having worked on *The Rig* locally and referring to this with some fantastic Behind The Scenes images and descriptions of their work on this and other productions.

All of our industry speakers discussed the supportive and close-knit nature of productions in Scotland, with Edinburgh offering a wealth of attractive locations for productions, including purpose-built studios, such as First Stage. The industry professionals discussed working on HETV productions locally, such as *The Rig* and *Anansi Boys*, as well as others such as *Shetland*, *Screw*, *Outlander*, and *The Buccaneers*. They also referenced any major film productions they had worked on more broadly to give pupils an insight into the diverse range of opportunities available in the industry.

Overall, they did an excellent job in showcasing the diversity within the local and broader Scottish film and TV industry through sharing their involvement in various productions. Their firsthand accounts highlighted the array of individuals contributing to these projects and emphasised the vibrant network of professionals and friends they had cultivated throughout their careers.

Through their introductions, Q&As, and more informal discussions during the workshops, the industry professionals presented the industry as a supportive and inclusive environment. They shared positive anecdotes about support for individuals who are neurodiverse, highlighting the industry's commitment to fostering diversity and inclusivity. Moreover, they discussed various financial support options provided by Screen Skills, some drawing from their own experiences as recipients. All in all, the professionals offered real-life insights into the positive experiences and sometimes challenging aspects of working within the dynamic and creative environment of the industry.

2. Educator engagement:

Evidence to support how you met the aims and objectives for educators. You may wish to include data gathered via your feedback survey.

The sessions had a profound influence on teachers as well as their pupils, providing teachers with valuable insights into the diverse pathways and roles available to their pupils within the Film & TV industry. Beyond the immediate impact of attending the session, the links and resources were shared with educators after the session, so that the wealth of information shared could be utilised by them and also disseminated to other pupils, educators, and career support coordinators in the school.

We spoke with many teachers before and after the sessions about continued support on local courses and those more widely available in Scotland. Teachers showed particular interest in the trainee and apprenticeship schemes available as well as the local non-formal education courses available at SEE. We discussed the progression pipeline, encouraging teachers to stimulate their pupils to start taking up opportunities now, and start on their path into the industry.

Educators eagerly engaged with industry professionals' post-session, seeking a deeper understanding of the industry and specific job roles. They posed follow-up questions about professionals' career journeys, emphasising the importance of increased opportunities for students within schools to gain more connections with the industry. As a film education organisation, we recognise the vital role these sessions play in Scotland's broader initiative to enhance the connectivity between industry and schools to access young people. Sessions such as these have been crucial to connect educators to industry and informing them of the wealth of resources Screen Skills and other local organisations, such as SEE, have available to pupils.

We have received overwhelming feedback from teachers expressing they would like to host the sessions again. We also had two schools that asked for additional sessions for other classes within the school. As the aim was for one session per school with a maximum of 30 pupils per session, we could not always accommodate this, but looked to combine classes where we could. When this was not possible, we forwarded them useful links from Screen Skills and other relevant resources, and kept their details for future, should the opportunity exist to deliver a similar programme again.

We had follow-up requests from teachers for more information on our Post Graduate Certificate in Film and Screen Education course, which is an accredited professional development course for teachers who wish to embed filmmaking in their practice, as well as our Young Filmmakers Hub, a year round offering for 12-18 year olds at SEE,

evidencing a keen interest in teachers continuing to pursue their own professional development in film, as well as encourage their pupils to start considering this career pathway as well.

Feedback from Educators

“Firrhill was incredibly lucky to host Screen Education Edinburgh which has left a lasting impression on everyone in attendance, the teachers included! The interactive workshop was captivating and left us all inspired and eager to learn more about opportunities in the industry. The pupils were particularly drawn to Jackie’s engaging journey and hard graft from giving up her flat to Danny Boyle for filming, to running the show as Location Manager. Laura and Jackie’s enthusiasm inspired, and hopefully shaped, the future endeavours of many students at our school and the resources and links shared were fantastic. The event did more than just provide information; it ignited a genuine interest and passion for the industry. Every school should have them visit!” (Calum Macalpine, Firrhill HS)

“You mentioned opportunities (for staff and pupils) so keen to get involved as much as possible.” (Calum Macalpine, Firrhill HS)

“I just wanted to reach out and say thank you for coming to Holyrood earlier this week – the pupils really seemed to enjoy the session and I went away with lots of new knowledge! Hopefully we will work together again.” (Amy Kirk, DYW, Holy Rood HS)

“I just wanted to pass on my thanks for your presentation yesterday. I have had feedback from the students, and they agree that the session was both useful and informative. They particularly enjoyed the runner tasks and hearing from the industry professional about how to start looking at career pathways. Again, thank you for coming in and speaking to the kids.” (Alasdair McGough, St Augustine’s RC HS)

“It was really useful, and the learners got a lot out of it. I think it was inspiring for them to meet an industry person and many of them are currently thinking about Higher Education or next steps towards industry! (Jonathan Payne, YFH)

“Thanks again for your visit and time with the pupils - they were absolutely buzzing afterwards! If you have the details of the teacher’s course you mentioned, then I am still keen to sign up.” (Laurie Crawford, James Gillespies HS)

3. Parent/guardian/carer engagement:

How did you engage the parent/guardian/carer community for each school and what were the outcomes?

Engaging the parent/guardian/carer community for each school was not within the scope of our project. Schools typically allocate available slots during the day for career activities, making it logistically challenging to accommodate parent involvement. With our focus on delivering sessions during school hours, opportunities for direct engagement with parents/guardians were limited due to their work commitments during the day.

As part of our evaluation process, we did survey pupils to gauge their likelihood of discussing the session and career options with their parents. 35 pupils expressed their intention to engage in such discussions. Additionally, anecdotal evidence further supports this, as recounted by two colleagues from SEE who attended a Developing the Young Workforce (DYW) career event coinciding with parents’ night at Queensferry High School. Following the Inspire session conducted at the school,

parents approached the SEE colleagues, expressing their children had talked about the workshop at home and seeking more information about career pathways into the industry.

4. Industry professionals engagement

Please tell us about the industry professionals (including PACT) you engaged in the roadshow including total numbers, their job roles, demographic (where available) and any feedback shared about or by them. Please outline how you collaborated with local industry.

We connected with industry professionals through various channels, leveraging shared contacts with partners, which proved invaluable. Additionally, we tapped into our own network established through previous industry programmes. Emphasis was placed on identifying key roles aligned with skills gaps identified by our partners, ensuring that these roles or similar departmental positions received primary focus throughout the engagement process.

In the first instance, the industry professionals met our Creative Engagement Officer who provided the context and aims of the programme and then moved on to planning and shaping the workshops in co-creation with the industry professionals. Due to a range of ages, backgrounds, and experience in the make-up of the industry professionals, some needed more guidance than others in terms of creating the content of the workshop. Overall, however, the industry professionals had fantastic ideas, with a few having already delivered similar content on previous programmes.

The main challenge was to deliver something that would fit within a 40-minute window in the session. This was suitable to some roles/workshops but others, such as the prop making and set painting roles, would have benefited from having a much longer session with pupils to have the engagement aspect of the workshop be even more creative and more directly connected to their job role. Nevertheless, industry professionals worked well to deliver workshops that fit within the time provided and engaged pupils in an activity connected to their work.

The workshop content was very diverse across the different schools, including design activities for the Art Department Assistant and prop making roles; organisational or coordination tasks, such as mock call sheets or creating travel itineraries for the 2nd AD and Production Coordinator roles; prop breakdowns for the Art Director role; a locations quiz and roleplay for the Assistant Location Manager role; a showcase of texture samples and a challenges and attributes quiz for the Scenic Art and Paint Dept role; and, lastly, timed runner tasks, which had pupils up on their feet collecting packages, sorting money, and sending professional emails for the Production Runner role.

The availability of industry professionals to deliver workshops was a significant factor influenced by the dynamic nature of the film and TV industry. Many professionals who expressed interest in participating faced scheduling conflicts due to their involvement in productions, often with commitments that arose suddenly and sometimes at the last minute.

As a result, some industry professionals were asked back on more than one occasion to deliver workshops. This decision was influenced by several factors, including availability, as professionals needed to be available during scheduling windows agreed with the schools. Additionally, some schools secured workshop sessions later in the schedule on short notice.

The decision to invite professionals back was also influenced by the success and impact of their previous workshops. The strength of engagement, the relevance of

content delivered, and the ability to meet the needs and interests of the learners at each school were key considerations. Professionals who demonstrated exceptional rapport with pupils, delivered content that resonated with the audience, and effectively addressed the learning objectives were invited for repeat engagements.

We were keen to get a workshop with a numeracy-based subject at a school as there were two industry professionals working as a Production Accountant and Accounts Assistant respectively that were keen to run workshops. This would have been a great opportunity to showcase a role within the industry and inspire pupils pursuing a numeracy pathway to consider working in industry, however, the persistent challenge in this area has continued to be with the schools themselves.

This obstacle has indicated the persistent challenge of stereotypes and stigmatisation of the perceived film and TV industry roles available among teachers and head teachers, it's crucial to implement targeted educational initiatives and projects. With the new screen curriculum set to be introduced across schools in 2025, we hope that career paths within the industry will be more normalised and foster a greater appreciation for the sector among students and educators alike. Targeted initiatives and continued dialogue with stakeholders in education are needed to mitigate gatekeeping tendencies within schools and ensure equal access to information and opportunities for all students, including those who are not currently in media or similar studies already.

Schools are inundated with information and offers around careers, so we are aware that part of the challenge is the little time they have available to engage on a deeper level with what an offer really is selling. We consider this when shaping our promotion of offers as well as talking with school staff and will continue to do so to increase engagement directly with different subject areas such as these. Having an increased presence on panels, speaking opportunities and other public engagements in these sectors could also increase awareness amongst teachers in more numerical departments.

Further to this, however, it is evident that pupils are taking a diverse range of subjects at school and so, highlighting these roles as we did in the session informs them about roles other than the creative or technical ones, that are more generally already known by pupils. The workshop aspect did mean, however, that we were looking for a group of pupils from accountancy or maths rather than a mix of pupils to sustain engagement.

A total of 10 industry professionals covered the sessions as part of the programme. A breakdown of their job roles can be found below:

- Assistant Location Manager
- Art Department Assistant
- Art Director
- Scenic Art & Paint Department
- Production Runner
- Costume Department
- 2nd AD
- Production Coordinator
- Propmaker
- Art Department Runner

9 industry professionals were female and 1 male. 4 were early career and 6 were more established in the industry.

Feedback from industry professionals

In reference to your industry workshop please tell us what went well? You can mention workshop planning with SEE's Creative Engagement Officer, delivery of the workshop, and any other aspects you wish.

"The planning with Laura I think was really good, and beneficial. The delivery of the workshop was slightly tricky because it's hard to make the role of the 2nd AD inspiring and fun!"

"The planning with screen education was very easy. The creative freedom of the workshop was great."

"I ran the Locations workshop & I feel the participation side of things went really well as the students were able to get involved & enjoy themselves & let their hair down & really feel what it would be like to be on a set. Keeping the sessions light & airy was better as it kept their attention & asking them to ask questions about topics being spoken about helped encourage them to learn more about the department. The workshops were done with just the right amount of information before it became too much for the students to lose interest or become bored."

"Very organised, great staff and welcoming atmosphere."

Were there any challenges?

"Engagement with the group; explaining the role of the 2nd AD succinctly".

"The only challenges were the schools not being on time with the session start times or not knowing much about the sessions."

In helping you to develop and deliver the workshop is there anything we, at SEE, could improve upon?

All participants answered "No", apart from one:

"Laura helped guide & format me on the teaching side of things which as each session went by I learnt what worked & what didn't so it was so helpful having her close by & mentoring."

Any other comments?

"I really enjoyed the sessions and it seemed the kids did too - so it was great. Was very happy to be involved."

"It was a wonderful experience; I was nervous but the reassurance and direction from the staff made me feel very at ease."

"I feel these workshops are a phenomenal portal into the world of HETV & explain to the students what we do, under any other learning basis they would not have the chance to learn about any of these departments or what we do day to day & that they can also do the same thing so long may they continue more so in less academic achieving high schools."

More general, informal feedback captured throughout the project

"It's been really great coming into schools, especially to talk about the industry, and prop making and the Art Department, because I know when I was at High School I knew vaguely of it but I didn't really know what it was, so giving young people the knowledge of these industries, giving students, this knowledge at a formative age really opens up the industry to them, I think."

All industry professionals expressed that they would be happy to work with us again and gave positive feedback about the sessions in the informal debriefs after each session.

5.Diversity and inclusion

How did you embed diversity, access and inclusion into the planning and delivery of your roadshow?

We reached out to industry professionals from a diverse pool encompassing various genders and ethnicities. However, challenges related to availability and aligning professionals with suitable schools or groups resulted in our industry professional selection not achieving the level of diversity we had initially targeted, particularly in terms of ethnicity.

Access and inclusion are built into our educational approach, and we always assess the needs of the learners we are working with, as well as those we partner with to deliver the sessions. One of these approaches includes built in discussions ahead of the sessions to discuss what the industry professionals were comfortable with and any requirements they may have, so that we could make the necessary arrangements.

We are well versed in liaising with schools and discussing needs of learners ahead of sessions. We had one learner with hearing requirements, which were put in place by the school already and another that had a visual impairment, so a laptop was placed on her desk, so she could follow the slides more closely, as per the advice of the school.

We embedded QR codes as well as links for pupils to access links as well as evaluation, to make access easier for them and we were there to support completing any tasks or evaluations that pupils may need assistance with. By offering in-person support and building in evaluation in the session time, we prevented pupils from potentially having any questions or facing barriers filling in the forms on their own.

We also devised a second evaluation to accommodate pupils who may have additional needs around literacy. Pupils were asked to place stickers on a target, to rate different aspects of the sessions in a simplified and more accessible manner. We informed industry professionals of any pupil needs (anonymously) where needed.

Kaimes Special School reached out and, as Special Schools are often overlooked in terms of career provision, we discussed the possibility with partners as we were keen to work with them. The pupils in the group were of Secondary School age and we worked closely with the school to devise a more relaxed session with regular breaks shaping key aspects of the session content. We worked closely with the industry professional, Ali Bremner, to devise a more sensory based and hands on workshop, which some of the pupils engaged with. We particularly saw strong engagement when Ali discussed the range of costume work, she had done and some of the larger productions she had worked on.

We also embedded a wider achievement approach in targeting certain schools where we knew pupils would benefit from hearing about some of the non-formal education pathways as well as the non-higher education routes into industry, such as Craigroyston and Castlebrae Community High Schools.

6. Impact

What do you anticipate the impact of this roadshow will have on the school community, local area and local HETV industry?

The anticipated impact of this roadshow on the school community, local area, and the local high-end television (HETV) industry is promising and already visible in some ways. Firstly, we expect to see a notable increase in visits to the Screen Skills website, with an increase in applications to their schemes, driven by the heightened interest generated among students. We particularly expected uptake in engagement with the job profile matcher tool and increased interest in trainee and apprenticeship routes, reflecting a growing awareness of diverse career pathways within the industry.

Furthermore, we anticipate a broader understanding of local productions in Edinburgh, fostering a sense of community engagement and pride in the local HETV industry. This enhanced awareness is complemented by an anticipated increase in students' knowledge of job roles within the industry, stimulating their consideration of potential career paths in HETV.

Moreover, the roadshow is poised to have an impact on teachers, enriching their understanding of the local industry landscape and career pathways available to students. We anticipate an increase in teachers pursuing professional development opportunities to enhance their own skills and knowledge in these areas, as well as more contact with SEE to discuss potential collaborations.

As we opened recruitment for our Young Filmmakers Hub after Christmas, we already received some applications that indicated they learned about us through the roadshow. We hope Screen Skills is seeing similar results as well.

Overall, the roadshow is expected to be a good starting positive change in raising awareness of career pathways in the screen industries within the school community, however, sustaining this momentum will be crucial to maximise the results of this investment.

7. Feedback quotes

Please provide feedback quotes from a variety of participants of your roadshow. Please seek permissions to include them in this report and externally and their contact details.

We collected feedback from pupils through surveys, ensuring their anonymity and confidentiality throughout the process. Prior to participating, students were informed that their feedback would be shared as part of our evaluation process.

While we cannot provide contact details as the feedback was collected anonymously, we are pleased to share some of the feedback we received below:

“Thank you for coming in. I now know that there are different ways of getting to the role I want to.”

“It was really encouraging how they talked about ways to enter the industry that weren't just higher education.”

“The workshop was very interesting.”

“Loved the insight on this field of work. A very interesting topic that isn’t mentioned often. Thank you”

“Thank you for coming! It was so much fun.”

“The workshop helped me think about what I want to do.”

“It was a good presentation. Nice learning about the media sector in more depth.”

“I enjoyed learning how to work under timed conditions and pressure with my group. I was happy to hear the chances and reinsurance from Naas (sic).”

“I really enjoyed hearing the perspective of the industry professional!”

“It was really interesting hearing about the industry from an insiders’ point of view.”

8. Video resource

Please tell us about your experience of creating the video resource and any standout feedback from that process.

It was a great opportunity to create a video resource for the project. The production offers a dynamic blend of interviews featuring students, educators, and industry experts, interspersed with footage from the actual workshops. The video will be a valuable tool for shedding light on career paths and opportunities for young people to enter the HETV and film industry. This resource will be especially beneficial for individuals and schools who were unable to attend our sessions and to promote any potential similar future projects.

The production was shot across Castlebrae, Craigoyston, St. Augustine’s, Tynecastle, and Trinity High Schools and the interviews feature industry professionals such as Eilidh MacKinnon (Production Coordinator), Jackie McRaith-Smith (Assistant Locations Manager), Nas Saraei (Production Runner), Adrea Porteous (Propmaker), and Eilish Adair (Propmaker and Art Department Runner).

As part of our development pipeline at SEE, we integrate learners into our productions, working with our experienced team, offering talented participants from our educational programme’s key skills, knowledge, and career development as their first steps into the workplace. Thanks to receiving this funding, we were able to offer three people who recently finished our Screen Progression Programme, aimed at learners aged 16 plus, prioritising those underrepresented in screen activity due to economic disadvantage, ethnic diversity, disability, and geographic location, the opportunity to receive extra training and assist Chris Cook on-set as trainees.

Feedback from the trainees:

How would you rate your overall experience as a trainee assisting a professional on the video production project?

All three indicated the most positive option, “Excellent.”

How effective did you find the training/information provided in advance to prepare you for your role in the video production project?

All three indicated the most positive option, “Very effective.”

What specific aspects of the training/information provided in advance did you find most helpful during your on-set experience?

"I found the training on setting up lighting equipment to be most helpful on set."

" I knew exactly what my role would be from helping carry equipment to helping set up, from scouting a place to film the interview and how to interact with the interviewee."

" It helped me to find some camera techniques."

On-set, did you encounter any situations or tasks that you felt unprepared for despite the training/information provided? If yes, please elaborate.

" The only thing I was slightly unprepared for was packing away a small amount of the equipment. But that was it.", the other two indicated "No. "

How would you rate the level of support and guidance you received from the professional mentor during the on-set experience?

All three indicated the most positive option, "Excellent."

How do you think this experience assisting a professional in the HETV video production differs from your previous course(s) at SEE?

"Nothing beats actual, practical experience. That's not to discredit the other fantastic courses, it's just that being on set for a real production has such an electric feel to it. It feels like your skills are culminating."

" It was a great step into being on a professional set with support. I feel now I could step onto another professional set without that same support because I received such great information and training before we went to set and while I was on set."

" Great to do a SEE production, HETV is a live program shoot."

How do you believe this experience has contributed to your growth and development in the field?

"It's allowed me to get practical experience that I can put on my CV and has allowed me to understand the practicalities of setting up equipment on location and shooting. It has also allowed me to meet some new people who were very interesting to talk to."

" I gained knowledge not just of how to be and what to do on a set, but also on how to be a freelancer in general. I was able to also gain experience in new equipment I hadn't used before and felt supported when I asked questions."

" Definitely helped in my career especially. Because I got a wonderful experience in shoot."

Would you recommend similar trainee opportunities to other peers? Why or why not?

"Absolutely. If you want some practical experience, then getting a trainee position is one of the best things you can do. It's chalk-full of great experiences that you can use to improve your skills."

" Yes, because it was a valuable learning experience in the training and on the set. It was supportive and open to questions."

" Yes, for the beginners it's wonderful opportunity. That can help them for the future "

Is there any specific aspect of the training/information or on-set experience that you believe could be improved to enhance the overall trainee experience?

"Nothing comes to mind."

" No, I'd just like the opportunity to do more of it."

" I don't think so. Everything was alright."

9. Roadshow summary

9a. Please confirm if you would be interested in running this roadshow again? Were there any specific highlights or challenges you encountered?

We would be very interested in running the roadshow again. It has given us the opportunity to partner with Screen Skills and Film Edinburgh. For our organisation, our knowledge and experience of delivering programmes in schools as well as our wealth of school contacts our connection to means we are well placed to deliver the roadshow. We saw first-hand the impact that it had on pupils and teachers and realise the importance of continuing to connect up industry and education through organisations like Screen Skills and Film Edinburgh as well as our own opportunities at Screen Education Edinburgh.

9b. If yes, are there any improvements you would make to the roadshow?

In hindsight, we believe the project might have been attempting to address multiple objectives simultaneously. Ideally, it would be beneficial to run a similar initiative tailored specifically for individuals already committed to pursuing a career in the film and HETV industry, providing them with targeted guidance, resources, and direction towards career entry. Concurrently, a separate approach could be adopted for raising basic awareness among a broader audience of the range of roles, including those not often thought about, focusing on an earlier stage rather than when individuals are at the pivotal point of choosing a career path. Especially for young people facing barriers, starting the engagement with film at a younger age would help them build the confidence they'd need to benefit and engage with further opportunities for career entry.

Moreover, there's a critical need to tackle the issue of stigma and misconceptions surrounding careers in film, particularly among educators and headteachers who can unintentionally have become gatekeepers by automatically diverting opportunities such as these towards their media and expressive art departments. Targeted initiatives should aim to raise awareness and dismantle barriers, encouraging those already involved other departments to consider the diverse and rewarding opportunities within the film & HETV industry.

Additionally, the sessions frequently felt constrained, with the 40-minute duration of the workshop proving insufficient for certain art-based roles. We should consider scheduling the workshops at a different time in the school calendar to steer clear of exam periods and qualification-related commitments.

9c. If you wouldn't be interested in running the roadshow again, please provide feedback.

Any other comments:

Expenditure:

HETV Inspire Programme				
Item	Budget	Actual	Film Edinburgh / Screen Skills	SEE In-Kind
Programme management – Creative Engagement Officer	3195.20	3723.05	3723.05	
Programme administration – Administrator	2338.00	2466.45		2466.45
Industry talks/workshop guests	5440	4990	4990	
Travel	765	693.85	693.85	
Access costs	535	535	535	
Marketing & PR	602	875	875	
Evaluation & Reporting – Development Manager	750	750	750	
SEE management	1362.52	1362.52	1362.52	
Contingency	749.39			
Materials		469.69	469.69	
Total	15737.11	15865.56	13399.11	2466.45

Video Production		
Item	Budget	Actual
Programme management – Creative Engagement Officer	1097.80	1097.80
Filmmaker/Tutor	1750	1750
Trainee development	100	100
Trainees	288	240
Travel	170	236.85
Catering & refreshments	75	65.75
Equipment & edit suites	1450	1450
Editing & grading	1650	1650
Sound mix & design	300	300
Music licensing	115	105.40
	6995.80	6995.80