



# Evaluation of the Moving Minds filmmaking project

The Moving Minds Filmmaking Project has been kindly supported by ICAP Charity Day.



# Table of contents

---

Executive summary .....	04
Introduction.....	09
Project outputs & delivery .....	10
Project outcomes.....	13
Learning .....	23
Recommendations .....	31
Conclusion .....	32
Appendix.....	33

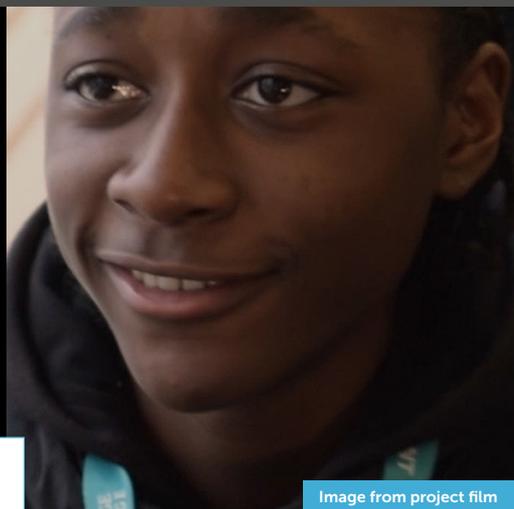


Image from project film

## Foreword, Jane Fletcher, Director of Programme Delivery and Learning

Into Film has seen the impact that taking part in filmmaking activity can have on young people, so were delighted to be selected to be a beneficiary of the ICAP Charity Day. This investment enabled Into Film to bring together professional filmmakers and people who support young people to collaborate and learn from each other. The educators and filmmakers worked with the young people to give them skills and confidence to produce powerful films about their lives and the conditions that affect them. The legacy of this project will enable Into Film to develop and deliver future projects that specifically meet the direct needs of vulnerable or disengaged groups of children and young people.



Image from project film

## Executive summary

### Project Background

The Moving Minds project was funded by ICAP's Charity Day 2017 and delivered by Into Film.

Into Film focuses on delivering filmmaking projects that work with young people who are vulnerable or disadvantaged and that offer opportunities otherwise not available, to support the development of their essential life skills and, when appropriate, to provide young people with a way to talk about their lives.

According to experts speaking in 2017, the UK was experiencing a mental health crisis amongst young people. The Education Policy Institute stated that there were serious gaps in crisis care for young people facing challenges with their mental health. Young people in the UK were cited as having some of the lowest levels of 'mental wellbeing'. An international study of the attitudes of 15-21-year-olds in 20 countries examined levels of optimism, confidence and a sense of being loved.

Japan was the only country lower than the UK on this wellbeing ranking, published by the Varkey Foundation education charity. There have been significant increases in the proportion of young people reporting frequent feelings of depression or anxiety. This figure doubled between the mid 1980s and the mid 2000s.

For boys aged 15-16, rates increased from approximately one in thirty to two in thirty. For girls they increased from approximately one in ten to two in ten. Yet young people fear stigma if they ask for help with their mental health, with a third of those sampled worrying about appearing weak if they sought help, and most said they would not want to confide in anyone at all. They also felt admitting to problems could harm their job chances. This fear of stigma was a 'major obstacle' to finding help, said Prof. Louise Arseneault, of Kings College London. In response to these reports and the growing number of young people experiencing mental health challenges, Into Film devised a project to explore and promote mental wellbeing through filmmaking.

The overall aim of the Moving Minds Filmmaking Project was to deliver a specialist intensive filmmaking programme to enable young people facing disadvantage to gain transferable skills, with mental health as the principal theme.

There were four core outcomes:

1. Young participants will develop filmmaking and storytelling skills, including script development, filming and editing
2. Young participants will improve their essential life skills including communication, self-esteem, confidence and working collaboratively
3. Educators will develop skills and confidence in filmmaking with young people who have specific support needs
4. Raise audience awareness of mental health issues with and for young people through filming and sharing short film content.

N.B All quotes in this report from filmmakers, partners, educators and participants have been anonymised for safeguarding reasons to avoid any identification of participants.

## ICAP

ICAP is part of interdealer broker TP ICAP Group. Its Charity Day looks to support charitable causes focusing on social mobility, with an emphasis on education and training; assisting disadvantaged children and families; health and disability; and environment and animal welfare. The company gives away all revenue and commissions on one day each year and has changed hundreds of thousands of lives around the world. This gave the firm, its directors and brokers as well as its customers a unique way of contributing to society, especially in view of its position in the financial world. For more information on the ICAP Charity Day visit [www.icapcharityday.com](http://www.icapcharityday.com)

## Into Film

Into Film puts film at the heart of children and young people's educational, cultural and personal development.

More than half of UK schools engage with the programme of Into Film Clubs, special cinema screenings, and resources and training to support classroom teaching. Alongside rich online content for young audiences, this provides 5-19-year-olds with inspiring opportunities to learn about and with film and develop a passion for cinema.

Into Film runs two flagship annual events. The Into Film Festival enables more than 400,000 children and young people to access the cinema for free. The Into Film Awards celebrates the filmmaking and learning achievements of pupils and educators from across the UK.

The Into Film mission is to inspire dynamic ways of learning with film and connecting with cinema that reach the widest possible young audience across the UK.

Into Film is a not-for-profit organisation supported principally by the BFI (through the National Lottery), Cinema First and Northern Ireland Screen.

For more information on Into Film visit [www.intofilm.org](http://www.intofilm.org)

### Project Delivery

From April to November 2018 young people from a diverse range of backgrounds in London, Essex and Kent, including those with significant personal mental health challenges, were involved in filmmaking sessions with professional filmmakers. The groups worked intensively to create high quality engaging films under the theme of mental health and wellbeing. Educators supporting the young people benefitted from training sessions and skills development. At the end of the project, the films created were put into an educational resource.

### Project outputs

- 200 young people participated in filmmaking workshops.
- 44 educators participated in training and filmmaking workshops.
- 21 powerful high-quality films were made.
- Two premiere screening events were held.
- Films were shown at the Into Film Festival 2018.
- A Moving Minds category at the 2019 Into Film Awards was created.
- An educational resource was generated and promoted.

### Aims and outcomes

Moving Minds was the largest scale filmmaking project Into Film has delivered to date, and it has proved to be an innovative and effective way to support young people with mental health concerns. With ICAP's investment, Into Film was able to evolve its filmmaking methodology to support children and young people with challenges in their lives, and also to share the films created to support other young people.

The project evaluation demonstrated substantial impacts on teamwork and created legacy for future project development. Educators, especially those from mental health services, noted how the project enabled the development of social communication skills, a significant achievement for some of the young people who were battling severe social isolation. Many of the young people and adults involved also came away with a greater sense of creativity.

The project met and exceeded all outcomes as well as achieving additional, unexpected outcomes. A summary of the outcomes is provided below with more detailed information provided in the substantive report.



Image from project film

## Outcome 01

Young participants will develop filmmaking and storytelling skills, including script development, filming and editing.

*"The young people have made an improvement in their ability to tell stories and break them down in terms of how it will be told on screen. Using film language, they're able to express what they think works."* - Filmmaker

How much did taking part in the project improve the following for you:

Storytelling skills **46%**      Filmmaking skills **66%**

75% of the young people who took part said that they would like to do more filmmaking. The young people who participated not only developed concrete skills in filmmaking but also an enjoyment of film as an art form.

## Outcome 02

Young participants will improve their essential life skills including communication, self-esteem, confidence and working collaboratively

*"We got to know people a bit more because we were socialising. It wasn't just about the movie."* - Young person

How much did taking part in the project improve the following for you:

Communication skills **59%**      Teamwork skills **70%**

In an adolescent mental health inpatient unit one of the young people who appeared to 'reluctantly' participate in the animation they made back in July is reported to be keen to show the film to new patient admissions.

Overall, this was the outcome with the most impact. Feedback and evidence gathered from both educators and young people showed that the project was extremely effective in supporting the development of essential life skills.



## Outcome 03

Educators will develop skills and confidence in filmmaking with young people who have specific support needs

*"You can push them a little bit further than you think - will continue to have those high expectations for them." - Educator*

At the beginning and end of the project, educators taking part were asked to rate their filmmaking skills on a scale from 1 to 5, with 5 being the highest and 1 being the lowest. At the start, the average score was 2.16, which increased to an average of 3.44 by the end, showing a clear development of skills from start to finish.

Educators also expressed that the project as a whole had had a positive impact on them and their group and that the experience was beneficial.

## Outcome 04

Raise audience awareness of mental health issues with and for young people through filming and sharing short film content

*"Really nice to have met you and listened to your presentation about how film can support our more vulnerable students. I would love to take you up on the offer of being considered for this initiative." - Teacher, University of Essex Teachers' Conference, June 2019*

Into Film has used the films and the educational resource made to raise awareness of mental health issues amongst young people, by disseminating information across Into Film's network of educators, young people, partners, stakeholders and the wider film and cultural sector.

Into Film participated in an All-Party Parliamentary Group session on the use of the arts to support children and young people with their mental health. A meeting with the Department for Education's Health and Wellbeing team followed this, where Into Film's work with a focus on mental health and wellbeing was discussed, including the Moving Minds Project.

Young people introduced and screened their films at an event at London City Hall for World Mental Health Day (October 2018) and at the Into Film Festival in November 2018.

The content was also shared through newsletters, press and media and a teacher conference at The University of Essex in June 2019.



Image from project film

### Introduction

In 2018 Into Film devised a project to explore and promote mental wellbeing through filmmaking. The Moving Minds Filmmaking Project gave 200 young people aged 11-19 the chance to work with professional filmmakers to create short films on wellbeing.

Filmmaking has always been part of the Into Film offer. Since 2017, the focus of Into Film filmmaking projects has been to solely work with young people who are vulnerable or disadvantaged, to offer opportunities they might not otherwise have access to, to support the development of their essential life skills and, when appropriate, to provide them with a way to talk about their lives. Such specialised projects include working with young people in care aged 12-19 in Leeds and Derby, as well as using filmmaking to explore ADHD with a mixed ability group of children in two South London primary schools.

The Moving Minds Filmmaking Project has been Into Film's most ambitious themed filmmaking project to date. Its overall aim was to deliver a specialist intensive filmmaking programme to enable young people facing disadvantage to gain transferable skills, with mental health as the principal focus. This would be delivered through four core outcomes:

1. Young participants will develop filmmaking and storytelling skills, including script development, filming and editing
2. Young participants will improve their essential life skills including communication, self-esteem, confidence and working collaboratively
3. Educators to develop skills and confidence in filmmaking with young people who have specific support needs
4. Raise audience awareness of mental health issues with and for young people, through filming and sharing short film content.

This report outlines to what extent Into Film was successful in delivering the aims of the project and what was learned throughout the process that could improve future filmmaking projects.



## Project outputs and delivery

The key project outputs were:

1. 200 young people from London, Essex and Kent to benefit from 20 hours of filmmaking workshops with professional filmmakers leading to the production of their own short film
2. 40 educators to be trained in filmmaking
3. One educational resource to be created
4. Premiere screening events to be held
5. Creating a category at the Into Film Awards 2019 for the films made.

### 200 young people participating in the project

To recruit a diverse group of young people to take part in the project Into Film actively targeted not only young people with lived experience of mental ill health, but also those who wished to explore the theme of mental health within filmmaking, in order to reflect that mental health – good or ill – is a wide spectrum. Groups were recruited from both NHS health services within geographical areas of disadvantage (where access to high quality arts interventions would most likely be minimal) and from mainstream schools already engaged with Into Film. This allowed the voices of young people with personal experiences of challenges with mental wellbeing to resonate with Into Film’s core audience. In turn this would support the aim of raising audience awareness of mental health issues via the Into Film network. It was understood that both recruitment groups could have experience of mental ill health.

19 groups were recruited involving approximately 200 young people, which included:

- Three alternative provision schools
- Five mainstream schools
- Three youth groups
- One sixth form college
- Seven NHS services.

13 groups were from London, two from Kent, three from Essex and one from Bedfordshire. Two of the NHS groups were recruited via NHS education services and five were recruited via CAMHS (Child and Adolescent Mental Health Services).



Image from project film

### 20 hours of filmmaking with professional filmmakers

The Moving Minds project was created to be flexible in its delivery and execution and the theme of mental health and wellbeing was open to broad interpretation. The 20 hours of filmmaking could be run however and whenever best fit the group's needs. All of this meant that the project could be shaped to the most relevant needs and/or interests of each group or organisation. For example, in the mainstream schools, the project was often a way of enabling cross-year working, creative freedom, delivering on the school's commitment to mental health awareness and giving students with an interest in media studies a hands-on opportunity. For several of the CAMHS groups, as well as being a chance for mental health advocacy, often the social element of the project was most important. These NHS-based projects also provided an opportunity for the services to engage more creatively with their service users. The following extracts from the group's expressions of interest illustrate this well.

*"As a school, we are very committed to promoting good mental health and emotional wellbeing and to supporting students, and staff who are struggling with poor mental health. The whole school has already done quite a lot to destigmatise mental health and develop the school community's understanding of mental health through staff training, school assemblies, school planner, parent's coffee mornings, the citizenship curriculum, staff and student mental health supporters and a dedicated school counsellor."* - Educator

*"We are a specialist provision for children who are unable to attend mainstream school due to health or anxiety issues. Students have either been referred to us because of involvement with CAHMS or similar provisions. This would be a perfect project for us. Our mission statement is to improve the wellbeing and self-image of the young people in our care and this would really enhance the other work we do at the centre."* - Educator

### Films created

18 of the 19 groups completed the project. One youth group was unable to commit to allocated time slots and therefore only ran a small number of filmmaking sessions. The groups who completed the project produced 21 youth-made films, and 19 of these, which can be used publicly, are available at [www.intofilm.org/movingminds](http://www.intofilm.org/movingminds). Ten are animations, nine are dramas and two are conceptual documentaries. The films cover a range of themes such as general mental health awareness, exam stress, the lived experience of various conditions including obsessive compulsive disorder (OCD), bulimia and social anxiety.

A short promotional film was made by the Into Film team involving one of the mainstream schools. The film suggests how the films produced during the project could be used for mental health awareness in schools.

This can be seen on the Into Film website: [www.intofilm.org/news-and-views/articles/movingminds](http://www.intofilm.org/news-and-views/articles/movingminds)

A film documenting the impact of the project was also created featuring educators, filmmakers and participants discussing how the project had an impact in their settings, practice and lives.

### 40 educators to be trained in filmmaking

44 educators took part in CPD training sessions and filmmaking workshops. Educator roles were wide-ranging from teachers of media, English, music, maths and IT, to pastoral coordinators, occupational therapists, a fitness instructor, clinicians, NHS Participation staff and youth and drama group leaders.

### One educational resource to be created

An educational resource was created, to be used by educators working with young people aged 11+ to support discussions around the theme of mental health and wellbeing.

The Moving Minds – exploring mental wellbeing through youth made films resource includes:

- Before and after film discussion questions which can be used with any of the films for short sessions
- In-depth activities involving discussions around mental health and analysing the filming techniques used to portray themes
- Detailed workshop/lesson plans and accompanying worksheets
- Guidance for creating an animation on mental health.

In the first quarter it was made, the resource was downloaded 84 times. In total, more than 150 people have downloaded the resource.

The resource is contextualised with key information on common mental health conditions, support and signposting to information and services across the UK and safeguarding and duty of care guidance for using it.

### Premiere screening events to be held

Two events were held at the Regent Street Cinema, London in December 2018. They were attended by over 200 people; including staff, participating young people from 13 of the groups and their peers. The events were hosted by actor, writer and comedian Tom Davis and two Into Film young reporters. Into Film also supported one group to present their film at London's City Hall at a youth film festival, to mark World Mental Health Day. A further group held their own screening in a local cinema in Luton.

Three of the films – *Woodland Home*, *Being Happy* and *The Broken Rose* were screened as part of the mental health strand of the 2018 Into Film Festival and involved live introductions from young filmmakers from the project.

Moving Minds category at the Into Film Awards 2019

The youth-made shorts were automatically entered into a closed category of the 2019 Into Film Awards named the ICAP Charity Day Award. The three nominated films and groups were:

- *The Broken Rose* – Haringey Tuition Service (winner)
- *A Voice Too Small* – New Rickstones Academy
- *Behind the Mask* – Luton CAMHS Summer Film Project

## Project outcomes

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. The diversity of roles required to make a film meant that all young people could take part in a way that best suited their needs, interests and abilities and this meant that the project was effective for all.

### Outcome 1

Young participants will develop filmmaking and storytelling skills, including script development, filming and editing

The most compelling evidence of what - and how much the young people learned is visible through their films. Analysis of the data from the interviews with the young people about what they learned about filmmaking and storytelling substantiates this evidence.

How much did taking part in the project improve the following for you:

Storytelling skills **46%**      Filmmaking skills **66%**

75% of the young people said that they would like to do more filmmaking following the project.

66% of the young people stated that they most enjoyed learning new skills. They mentioned that they learnt about animation, the multi-tasking role of the director, and how much is involved in filmmaking including shot types, acting, camera and sound and scriptwriting, which demonstrates the diversity of skills involved in filmmaking.

The filmmakers' reports support and enhance the young people's answers. They articulate how the young people grew creatively and how their understanding of film as an art form increased.

"The young people have made an improvement in their ability to tell stories and break them down in terms of how it will be told on screen. Using film language, they're able to express what they think works." - Filmmaker

### Outcome 2

Young participants will improve their essential life skills including communication, self-esteem, confidence and working collaboratively

Feedback from both educators and young people showed that the project was highly effective in supporting the development of essential life skills.

How much did taking part in the project improve the following for you:

Communication skills **59%**      Team working skills **70%**

The project specifically looked at communication, self-esteem, confidence and working collaboratively.

### Communication skills

The strongest theme that came through the educators from the mental health service groups was how the experience had supported the development of social and communication skills amongst the young people.

The educators placed significant importance on the social aspect of the project given that many of the young people in their care are socially isolated and find socialising difficult. They also referenced how having a collaborative, creative task helped the young people to start socialising, and in some cases, helped them to make friends.

***“Establishing and maintaining relationships for them is hard and if they have been taken out of school, they don’t build the resilience of coping skills.” - Educator***

This was substantiated by comments made by a filmmaker:

***“The participants have gradually grown more confident over the sessions in sharing their ideas with one another and become more comfortable engaging in conversation with other participants on a more casual level.” - Filmmaker***

All the filmmakers also noticed more general improvements in communication abilities including in how the young people interacted with them and how their ability to express their ideas improved:

***“This has been a massive improvement for the group. Session one was very stilted and had a heavy atmosphere - with the participants not really speaking, and lots of long silences. By the end of the project the group were communicating much more freely.” - Filmmaker***

Nearly 100% of the young people mentioned how much they had enjoyed socialising or feeling part of something when asked ‘what have you enjoyed about the project?’

An increase in communication skills was noted by the filmmakers with the groups from mainstream schools but was less linked to social anxiety and isolation.

***“The group are emotionally mature and are able to explore their thoughts and feelings in an open and supportive environment. The project is giving them specific tools and skills to develop their ideas and make objective and considered choices when making their films.” - Filmmaker***



Image from project film

## Self-esteem

46% of young people said that their self-esteem was improved by participating in the project.

Young people were asked about self-esteem through the question 'what are you proud of in relation to the project?' This question was designed to try to avoid learned responses and it elicited some of the richest data. A common response was pride in the film they had produced.

***"The fact that we've made it, that we've put all the ideas together and that we're the directors and producers and just being able to say that we've done that."*** - Young person

Other young people referenced how proud they were of their contribution, including their acting and having the confidence to go on camera and/or of their art.

Another significant theme from the same question is that young people developed resilience despite having low self-esteem.

***"Proud of myself, I came out of my shell, talked to people and got along and made friends."*** - Young person

About a quarter of the young people responded by saying that they were proud to be raising awareness of mental health.

***"That we're bringing awareness – how to overcome mental health and find help – mental health is not a bad thing."*** - Young person

The filmmakers' feedback supported what the young people said, in particular highlighting a sense of the young people's pride in their work both individually and collectively.

***"They appeared to be more sure of what they were doing and took pride in their achievements."***  
- Filmmaker

Filmmakers did stress how the development of self-esteem wasn't necessarily linear and were clear about needing to recognise that many of the young people were dealing with complex, ongoing and difficult mental health conditions.

***"This is very hard to quantify, I'd say that they are enjoying the freedom of discussion and are looking forward to developing their film ideas but their self-esteem (for some of them) is quite fragile and for reasons we have no notion of."*** - Filmmaker

The key theme in relation to self-esteem for educators in both alternative provision and mainstream schools was about hopefully raising the young people's aspirations due to the ambition of the project.

***"The staff have already identified the importance of the project in raising the ambitions and sense of possibility for their young people."*** - Educator



Image from project film

## Confidence

55% of the young people said that the project had helped to improve their confidence. Most young people were positive about how participating had increased or developed their confidence. A lot of answers implied a substantial sense of risk taking and fear of failure or judgement.

*"Before I didn't socialise, I didn't speak because I thought it was going to be hard and long, but as I kept doing it, it made me build up my confidence... before I thought it was going to be the end of the world, but now it's just something I've experienced."* - Young person

Mainstream school groups spoke more about the interaction between years, shyer students feeling heard within a group and having the confidence to put their ideas forward. A handful of respondents from mainstream schools talked about how it had made them more confident to speak about mental health or that they felt more confident to help friends who were struggling with mental ill health.

*"[The project] helped me think about other people more. Be more mindful of what they're going through and be more confident to manage mental health."* - Young person

And there were also comments about increases in creative confidence and ability.

*"It unleashed a creative side of me I didn't think was there before."* - Young person

Filmmakers also commented on self-esteem and highlighted the progress made by quieter members of the groups, however they reinforced that they could not say this was solely as a result of taking part in the project and confidence varied from week to week.

*"There are some really quiet members of the group, but I've seen their confidence grow as they speak out more - and it's been great to see them look proud of their achievements."* - Filmmaker

### Working collaboratively

The ability of young people to work collaboratively was one of the most prominent life skills highlighted, with an increased ability to work as a team being an outcome across all projects. In a mental health service/alternative provision it might have occurred within the context of overcoming social anxiety and isolation and in a mainstream school/youth group it related to situations such as learning to work across year groups or with new people. Over a quarter of the young participants mentioned some aspect of teamworking when asked 'what have you enjoyed about the project?' Nearly half of the participants mentioned teamworking when asked 'what are you proud of?' And about half of the young people interviewed mentioned collaborative working when they were asked about what they had learned other than filmmaking skills.

***"[I have learnt] a lot about teamwork and how to get along with people even if you don't like them, you have to in the workplace, if you don't get along with someone, just deal with it, you have to get your work done."*** - Young person

A lot of answers mentioned how beneficial teamworking could be to create something good.

***"Different people have different ideas, it's not all about your ideas, you have to listen to other people, and when it's joined together it's like a really nice outcome."*** - Young person

Others mentioned that it could be more enjoyable and take the pressure off them.

***"I'm a quite isolated, introverted person – it's nice, it's shared out, so it's not all on you. You work as a team you communicate, it's just a nice feeling."*** - Young person

A third of educators cited increased ability to collaborate as the main impact on the young people, explaining that the young people had a common goal, the project had been something they cared about, that they had a sense of ownership over the project and that it felt different to school work. Several educators from the mental health service groups suggested that having a shared experience of mental ill health meant that they had something significant in common.

***"The project brought together a really eclectic mix of young people who probably wouldn't normally socialise but with whom they have something in common."*** - Educator

Both educators and filmmakers identified how the defined roles of a film set supported collaboration.

***"They've been working well together as a team, some were new to the group. They've become very accepting of everyone... They all had a part to play and were all doing it at the same time, cohesively and listening, playing their part to get it done. Seeing it back [on film] made them realise that they were doing it together."*** - Filmmaker

Several of the filmmakers also cited the roles and discipline of a film set as being the structure and mechanics that supported better collaboration.

**Outcome 3**

**Educators to develop skills and confidence in filmmaking with young people who have specific support needs**

This outcome was evaluated through baseline and end-of-project surveys and end-of-project interviews. Quantitative data was collected to assess how much educators had learned about filmmaking. In some cases, getting educators to complete surveys was a challenge when their other project tasks took priority. 24 baseline surveys were completed by educators from 13 groups and 20 end-of-project surveys from 11 groups.

The average scores across all answers from the baseline and the end of project surveys are shown in the table below.

Educators: confidence in film production process								
Baseline				End of project				
Scale	Educators	%	Average	Scale	Educators	%	Average	Percentage Change
5	2	8%	2.41	5	5	25.0%	3.75	17%
4	3	12.50%		4	7	35.0%		22.50%
3	4	17%		3	6	30.0%		33%
2	9	37.50%		2	2	10.0%		-27.50%
1	6	25%		1	0	0.0%		-25%

Educators were asked to rate their filmmaking skills from 1 to 5, with 5 being the highest score and 1 being the lowest. The results show an increase in skills as indicated above.



Image from project film



Image from project film

As with the data from the young people, the lowest increase related to using editing software and the next lowest is using filmmaking equipment. Several educators mentioned that they had deliberately stayed away from some technical aspects of the project to give the young people as much of an opportunity as possible to be involved themselves.

The data showed that in general skills and confidence in using film increased amongst educators.

***"By the end I was asking the right questions about sound and light, what the filmmakers were asking the young people."*** - Educator

Whilst most of the educators said that they had increased their skills, they still did not have the ability or confidence to run their own project. Despite this, several educators talked about how the project had developed their understanding of the value of filmmaking and what it can achieve or how they could incorporate it into other areas of their work.

***"The CPD session helped me to think about filmmaking and how it can help. I will use this knowledge to speak to a parent about filmmaking projects and how they could benefit their child."*** - Educator

Educators were clear that there were still significant barriers such as time and confidence, which would prevent them running a filmmaking project and that the professional filmmakers were key to the experience.

Whilst the data showed that this was the lowest impact in terms of desired project outcomes, it is important to note that educators felt very positive about the project and its overall impact on them. They spoke with real passion about how positive the project had been for them, their role and their relationship with the young people, despite the extra work it had demanded of them.

***"[I would] definitely do something like this again... helped me shape my role."*** - Educator

## Outcome 4

### Raise audience awareness of mental health issues with and for young people through filming and sharing short film content

Into Film widely promoted the films and educational resource made during the project. The impact of the project was communicated to the educational, cultural and film industries as well as the network of schools and youth groups engaging with Into Film.

To further raise the profile of the project, and therefore increase awareness of mental health issues amongst young people; editorial and press coverage was generated; newsletters were sent; website pages were created for the educational resource; the films were uploaded to the Into Film Vimeo channel; and events and partner meetings have been held.

#### Into Film editorial and newsletters

There have been several news stories featured on the Into Film website with the aim of educators and young people engaging with the themes of the project. In early February 2019, a press release was sent out to launch the films and educational resource, and another article was created for Mental Health Awareness Week in May 2019.

Nearly 13,000 Into Film club leaders UK wide were signposted to the project films and resources via film club newsletters during Mental Health Awareness Week. Almost 5,500 secondary school film club leaders had already been alerted to the project in February 2019 when the project assets were launched.

#### Press and media

The Into Film communications department secured press coverage surrounding the project and the launch of the films. In December 2018, *Essex Chronicle (Maldon & Burnham)*, *Essex Chronicle (Chelmsford)*, *Billericay & Wickford Gazette*, *Brentwood Gazette*, *Braintree & Witham Times*, *Clacton & Fricton Gazette*, *Harwich & Manning Tree Standard* and *Maldon & Burnham Standard* all published articles about the project.

In March 2019, around the Into Film Awards, stories about the project were run by: *Essex Chronicle (Maldon & Burnham)*, *Essex Chronicle (Chelmsford)*, *Essex Chronicle (Braintree)*, *Braintree & Witham Times*, *BBC Three Counties Radio* and *Luton News*.

#### Meetings, events and conferences

In April and June 2019, Into Film screened the project films and discussed the themes at The University of Essex. One session discussed the issues raised and was attended by over 100 local school students from Essex. The other session was part of a teachers' conference and resulted in several teachers wanting to engage further with the Into Film programme. A presentation about the project was also given at the Young People's Mental Health Conference at the University of East Anglia in November 2019, in which more teachers responded by wanting to use the films and resource created with their young people.

Into Film attended an All-Party Parliamentary Group focusing on the use of the arts to support children and young people with their mental health.

Screenings were hosted by young people who took part in the project, including as part of Thrive LDN Festival for World Mental Health Day. Luton CAMHS ran a celebratory screening and three of the films were screened at the Into Film Festival in November 2018.

### Additional project outcomes

Further study and careers

Some of the young people who took part in the project were interested in pursuing further study or a career in film/television/media. Comments from these young people show an appreciation of the hands-on 'real life' experience the project offered:

***"[It] isn't usual in schools to get a chance to act and make a film, that's normally only for students who go to acting schools."*** - Young person

### Increased understanding of mental health amongst participants

An increased understanding of, and empathy for mental health challenges was an unexpected and unplanned outcome of the project amongst the participants. This was achieved through talking about the subject and thinking about how to portray it on film. Participants were asked whether the project made them think differently about mental health?

***"Made us have to think about how things like this happen in the real world rather than just how you see them on TV. Rather than telling you that this person has this, we've had to think about how we can show that."*** - Young person

About a quarter of the young people mentioned that raising awareness of mental health & wellbeing was something they were proud of in relation to the project.

Filmmakers also articulated how the creative process was an opportunity and a tool for self-reflection for the young people, including the theme of mental health and wellbeing.

***"Some of the participants seem to be developing more skills not just in communicating their feelings and experiences but delving into the framework of how and why they might be feeling these things."*** - Filmmaker

### Raised aspirations

The interviews with educators showed that the project had boosted and raised aspirations for their students and group members.

***"I like the hands-on experience, I want to work in film."*** - Young person

Responses showed how the project had united staff and encouraged teamworking.

***"[The project] got teachers from across the school involved."*** - Educator

Having produced something tangible, which could be shown to others, was mentioned as important to educators.

***"We will use it in tutor groups, PHSE, for discussions on national mental health awareness days."*** - Educator

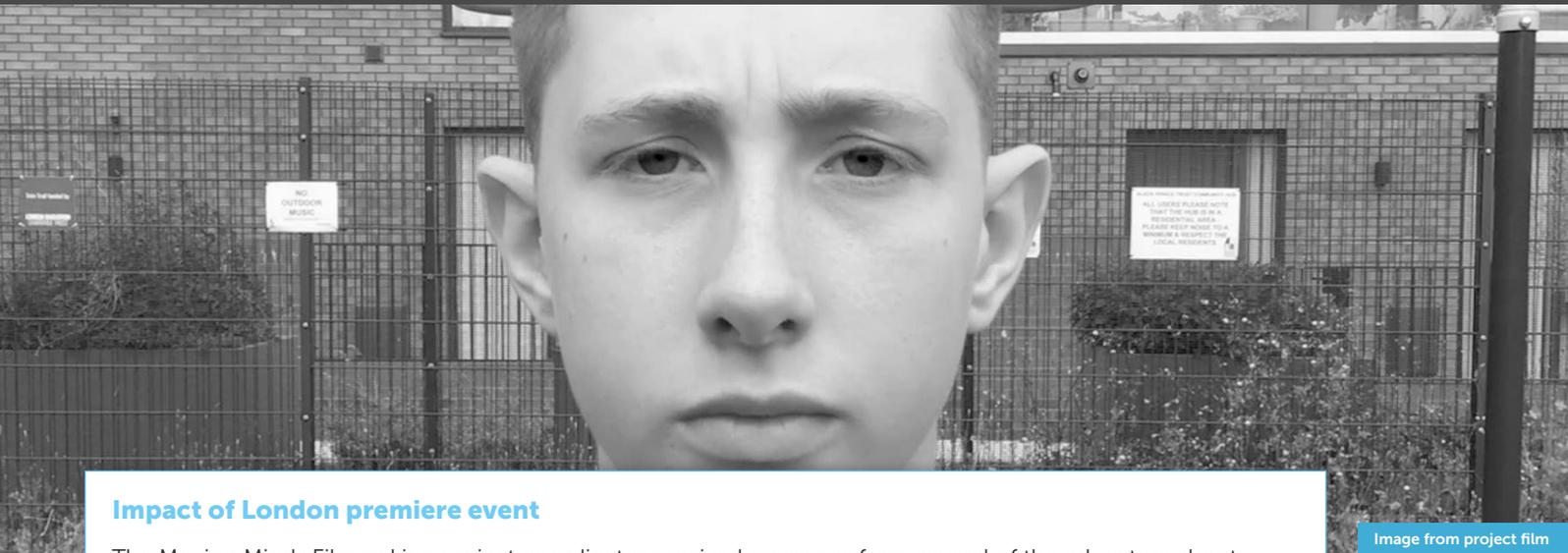


Image from project film

### Impact of London premiere event

The Moving Minds Filmmaking project coordinator received messages from several of the educators about what the premiere screening events had meant to them and to the young people.

***"They have a real sense of purpose about this, as well as going far out of their comfort zones... Yesterday was a real eye-opener for them. Thanks for all your hard work; you really make a difference!"*** - Educator

***"The young people are humbled by what they've done and realise they're lucky to be involved, [the premiere is the] icing on the cake."*** - Educator

### Increased motivation of young people

It is notable from the end-of-project interviews that overall the project had inspired increased motivation in some young people. The word 'engaging' was commonly used when educators spoke about the main impact of the project for the young people.

***"They had a real motivation to get involved with something beyond lessons, some students I wouldn't expect to be here two hours after school, are excited, interested and working really hard."*** - Educator

Several young people said that they enjoyed the opportunity or freedom to be creative in a way that wasn't always possible at school.

***"We're learning as well, but we get more freedom, we're still learning and having fun too. It's outside of lessons, something different, more creative. A chance to express my creativity which I wouldn't normally do in school."*** - Young person

## Insight and learning

This was the first Into Film themed project at this scale with young people with high needs. The learning from this experience will be useful for planning future filmmaking projects.

The key areas of learning include:

1. The main project enablers and barriers
2. Into Film support
3. Safeguarding and duty of care
4. The role of the professional filmmakers
5. Filmmaking techniques
6. Mental health and wellbeing as a theme.

### 1 - The main project enablers and barriers

At the end of each project filmmakers were asked to reflect on the main enablers - elements which helped the projects run successfully, and the barriers - elements which prevented projects running smoothly. This data revealed a number of key variables, which are outlined below.

#### Educator support

Nearly all filmmakers cited engaged and enthusiastic educators as one of the key enablers. Filmmakers relied on educators and support staff for logistical support (organising rooms, following up young people who missed a session etc.) but also for helping to motivate the young people.

***"The staff were enthusiastic and excited to be doing a film project from the very beginning and it felt as if the young people responded well to this. They too, as a result, felt the same enthusiasm. The staff also helped in encouraging the students and keeping up morale."*** - Filmmaker

High needs of some young people including learning disabilities and challenging group dynamics meant high levels of staffing support were required from the schools/services. In some cases, one-on-one support was required.

Whilst filmmakers needed committed and supportive staff, the following response also illustrates the importance of them being given freedom to run the project the way they felt most effective.

In one alternative provision setting, the filmmakers suggested that if they could run the project again, they'd recommend co-creating it with the staff.

***"The staff are so accommodating and willing to step in and support the young people they take care of. We believe they could be more effective if we were able to include them more in the process, with specific responsibilities between sessions as well as within them. In future, it would be nice to have more time at the beginning to co-create the project with both staff and the young people."*** - Filmmaker

The project coordinator took the time to get to know educators, to try and assess whether the project was going to be feasible for the group of young people and whether or not the provision had the capacity to support it well.

### Information available about the young people

It was evident by the end of the project that the educators who knew their young people well and could provide filmmakers with detailed information or support was useful, particularly with the mental health service groups.

*"Having a really informative phone conversation and CPD session with the staff prior to the start of the project, made all the difference. It meant we were well prepared to meet the young people, we knew the challenges that lay ahead and what to expect."* - Filmmaker

Filmmakers used the introductory session with educators to find out more about the school/service and how the project was being framed within existing activity as well as finding out about the young people who were going to take part. In some of the CAMHS groups this was harder to achieve, as the lead educator did not always know the young people personally.

### Equipment

Into Film was keen to reach groups with no prior filmmaking experience or equipment. Several of the schools and some of the filmmakers had high-quality equipment, which appeared to help facilitate the project. This was particularly important for 'practice' filmmaking sessions, so that the young people could get hands-on experience. Where this was not the case, filmmakers often had to source other equipment from friends/colleagues:

*"For the first few sessions, one of the barriers we felt was the lack of equipment that the centre had. For the mini camera exercises it was easier to use iPads or camcorders as opposed to our DSLRs. We were able to source camcorders from friends but it would have been ideal to have had some more readily available."* - Filmmaker

Some of the young people stated that there had not been enough equipment for them to try something, or they felt they'd been sitting around waiting for long periods.

Most final films were made using the filmmakers' own high-quality cameras and predominantly this worked well. With one group where the filmmakers advised that teaching the young people to use this equipment in the time available was not possible, budget was found to purchase iPads for the group.

### Space

Adequate and inspiring space to run the project in was a key factor to project success.

*"Opportunities to use two rooms so the group could be split up and also that they had a private park which enabled us to film outside with no distractions/ interruptions."* - Filmmaker

In one instance, suitable space was not available. This issue was overcome by moving the filming sessions to a weekend when other rooms were available and/or daylight meant that filming could take place outside which was not possible during after school sessions in the autumn.

### Learning environment

Another noticeable theme was the 'learning and playing' environment the project provided. Specifically, that the space was creative, empowering and also different to what was normally on offer in either a school or clinic.

*"[It's] refreshing for young people to come and do something different in the clinic and to be around people going through different experiences. There's a clear link between creativity and positive mental health."* - Educator



Image from project film

## Budget

A props/costume budget per project was not considered by Into Film. This became particularly important with animation projects because a few materials can make a significant difference to the look and feel of an animation made. Several filmmakers began to ask whether budget was available and remarked that this is useful for planning.

## Session lengths

Into Film was keen to offer groups as much flexibility as possible in terms of how they organised their 20 hours of workshops. The filmmakers advised that no session be shorter than two hours, so that a reasonable amount could be achieved. Otherwise, workshops were organised to best suit the group's needs. As a result, there was a large variation in how projects were run including:

- Two hours per week after school for ten weeks
- Four hours per day for five days in a row on curriculum time
- Four hours per day once or twice a week over the summer holidays
- Mainly two-hour after school sessions combined with full day filming at a weekend.

Generally, tailoring the timings worked well, but the feedback highlighted what could be avoided in the future. With the exception of one group, feedback strongly suggests that consecutive day projects are too intense for the young people and the filmmakers:

*"It seemed that by the end of the week, the elements that the young people found difficult were general tiredness and restlessness and this led to apathy... We did think that perhaps having some days off between the workshop days to break it up might have helped with the group's energy and focus."* - Filmmaker

Although attempts were made to ensure that sessions were at least two hours long, several of the after-school projects lost time due to late arrival of young people or the filmmaker not being able to access the room in advance to set up.

## Project length

Although there were issues with restricted sessions, the 20-hour timescale worked reasonably well with most groups. Filmmakers did comment that one more session would have been helpful for extra post-production time and a chance to wrap the project up in a more considered way. Several mentioned that it would have been helpful to have had more time at the start of the project to get to know the group.

The project ran in three alternative provision settings and in two of these it was clear that 20 hours was not enough time because a substantial amount of time had to be diverted to managing group dynamics and building a functioning team. This led to increased pressures on filmmakers to get films made in time.

### Group size

Educators were asked to recruit 10-15 young people to reach the overall target of 200 in total. Providing that adequate support staff, space and equipment was available, a group size of 15 was manageable for mainstream schools where the young people's general needs were not especially high. However, in mental health service settings and alternative provision settings the feedback was that the ideal group sizes were eight and five respectively. In several groups the filmmakers managed numbers by splitting sessions in half with equal number of participants in each.

Filmmakers also reflected that small group work helped with confidence levels.

***"Small groups are definitely a useful way to gain the trust and motivation of the young people. It can be very intimidating for young people to offer their opinions or take on new tasks whilst feeling the pressure of their peers. Whilst it is not always feasible, we have found it is something to aim for."*** - Filmmaker

Conversely a couple of the CAMHS-based groups had small participant numbers and this put pressure on the ones who were there to deliver the film. Suggestions from a CAMHS educator on how to approach recruitment a second-time round included:

***"More time to talk to clinicians who ultimately make the referrals. Having a film to show them and more information about the benefits for a young person of taking part would also have helped. Several CAMHS educators said that colleagues had subsequently approached them and said that they wished they'd referred their patients to the project."*** - Educator

Half of the educators asked for a longer lead-in time to recruit participants. School-based educators need lead-in time to book after school and curriculum time sessions. Several said that with more time they would have been able to advertise the opportunity more widely.



Image from project film

## 2 - Into Film support

Overall filmmakers were very positive about the support provided by Into Film. In particular they cited how useful the pre-project planning and mid-project sharing day was to have a sense of the overall programme and to learn from each other. Specific feedback about resources, budget and materials provided will be used to evolve any filmmaking project run in the future and how Into Film supports filmmakers. These are noted later in this report.

## 3 - Safeguarding and duty of care

The nature of the project meant that there were considerable safeguarding risks that needed to be monitored and mitigated whilst upholding the duty of care. These risks included:

- Participants on the project experiencing significant personal mental health challenges
- The potential of the project theme to trigger negative reactions in the participants
- Vulnerable young people appearing on films that were to be widely disseminated
- Young people telling their stories on films that were to be widely disseminated.

In addition to standard Into Film safeguarding procedures, an enhanced duty of care was promoted, and these risks were mitigated and managed.

- A webinar for all filmmakers on safeguarding and duty of care run by Into Film's Designated Safeguarding Officer.
- Achieving clarity on wellbeing support systems for each project prior to it beginning. Providing wellbeing support for the young people was the responsibility of the host organisation, but it was important that the project coordinator and filmmakers knew what this system was and were kept informed about issues resulting from the project.
- Clinical support and supervision for all NHS groups.
- Regular briefs and debriefs between filmmakers and lead educators/clinical support.
- Regular reports by filmmakers to the project coordinator on any wellbeing issues.
- Regular communication between project coordinator, filmmakers and lead educators about wellbeing.
- A sense of caution around young people telling their own experiences on film and a default preference for drama and animation.
- A detailed consent form for parents/carers.
- A range of anonymity level options with the option to omit young people's names and school/provision names from the end of film credits.
- Discussion with the young people about the audience for their film and the need for responsible sharing of their film.

## 4 - The role of the professional filmmakers

Into Film sourced two filmmakers to work on each project in order to ensure there was enough professional expertise to support the young people and to allow filmmakers to support each other. Feedback was strongly positive from young people and educators on working with a pair of filmmakers. The most common response from the young people was how much they'd learned from the filmmakers such as:

***"Their expertise and the different tricks, how to add special effects."***

It also emerged that working with professional filmmakers meant that the project felt like being on a film set – that it was a real-life experience – and that for participants who were interested in working in film, it was a particularly valuable experience.

***"The procedure is like what they do with proper films, so if anyone wants to go into that it's a good insight."***

- Young person

A handful of participants reflected that whilst they appreciated the guidance of the professionals, they were pleased to be given ownership over their own film.

***"It was a very big opportunity which we can look back on when we're older, not everybody has an opportunity like this."*** - Young person

Educators also stressed how important the filmmakers were to the whole experience and that having adults that were not teachers was inspiring and useful for the young people. In one case the educator highlighted how the filmmakers were valuable role models for their young people.

***"They modelled behaviour for them. They delivered what they said they would. Been consistent and wanted the best for the students."*** - Educator

A handful of other educators also mentioned how an injection of external energy and new expertise had been rejuvenating for them as educators. Many of the educators spoke of the skills and sensitivity the filmmakers displayed in working on a participatory project.

***"Really professional and really good with the young people, able to take in account what was needed. Balanced being friendly with getting it done."*** - Educator



Image from project film

## 5 - Filmmaking techniques

Feedback testified that the medium of animation was a key enabler of this project for many groups. Its cited merits included:

- Providing a de-personalised way to explore and present mental health
- The anonymity it provided which was appreciated by many of the groups and was a requirement for participation of several of the NHS service groups
- Its appeal for those without the confidence to go on camera
- The level playing field it provided for all participants i.e. no behind/on-camera division within the group.

## 6 - Mental health and wellbeing as a theme

The mental health theme was introduced to groups in a gentle and flexible way by Into Film and filmmakers. Considerable care was taken not to label the young people who took part as having mental health challenges. Young people were also reassured that they would not be required to talk about anything they didn't want to during workshops or on camera. The project was advertised to educators and young people as being about promoting mental wellbeing through filmmaking and that it was open to any young person who was interested in exploring or discussing the subject. Educators from mental health services were also informed that their group did not have to make a mental health themed film if they thought this would be difficult. Guidance was taken from the lead educator on how to use the theme during the workshops.

The project coordinator and the filmmakers used the pre-project planning day to discuss how to introduce the theme. It was decided that the approach to introducing the theme would vary from one setting to another. Into Film provided some example stimuli films and exercises for starting discussions, which the filmmakers used, adapted and added to as needed.

The filmmakers' reports and a discussion at the mid-project sharing day provided information about how this approach worked in practice. Key approaches used were the starter exercises on page 5 and 6 of the Wellbeing – a discussion on positive mental health resource provided by Into Film and also showing other short films including those made by other young people. Feedback suggested that smaller groups were better for initial discussions as the young people found these less intimidating. With some groups, the term mental health was avoided and instead conversations were instigated about 'pressures on your lives' or 'what makes you happy'.

When asked about the theme some educators stated that it had provided a focus without being too restrictive. The other main response was that the young people had been given ownership over how the theme was developed and this was empowering for them.

*"At first they didn't want anything to do with the mental health theme, but they also suggested making a film about loneliness. Once they could take a step back and realise it didn't have to be 'my depression', 'my loneliness' the ideas came quickly and were cemented quickly."* - Educator

One NHS service spoke about whether it would have been better to have avoided the theme of mental health. They noted that the theme had made it easier to get authorisation from senior management, and that it had united the group, but that also that it may have limited young people's ideas.

The filmmakers from this group also noted that the theme created problems for the productivity of filmmaking whilst also providing benefits for the young people.

*"If I were to repeat the project with this group I'd ask them to make a film that was nothing to do with mental health. At times, it was tricky to engage with the group's ideas, as they were focused on something so completely personal. It was hard to gauge how much creative steering to take on their ideas, as the group were so vulnerable."* - Filmmaker

It was also noted by filmmakers that additional support staff were needed to encourage discussion around the theme without the discussion becoming similar to that of a therapy session.

Filmmakers were provided with half a day of youth mental health training delivered by Young Minds before the project began. The feedback about the training was that it had been useful, but that further mental health training would have been useful if the young people had wanted to discuss specific conditions in detail.

Some filmmakers reflected that as well as information about mental health, practical techniques for working with young people managing mental ill health would also have been useful.



Image from project film

## Recommendations

Young people and educators made recommendations for future filmmaking projects following their experience of the Moving Minds Filmmaking Project. Many of the recommendations echo what was discovered as part of the learning from the project.

### Young people:

- Would have liked to have learned more about editing and relevant software
- Would like more information and guidance about mental health
- More time spent on practical filmmaking instead of film literacy and theory
- More equipment so everyone could be active throughout the sessions
- Opportunities to film outside of a school environment
- Facilitators with more experience of young people with lots of ideas
- Less time spent doing teamwork activities
- More graphic filming of bullying etc. to make the film more interesting/impactful
- Better equipment
- Less intensive sessions – days off in between, fewer hours each day.

### Educators:

- Longer preparation time to assist with the recruitment of group members and timetabling
- Taster sessions to help with recruitment
- Smaller group sizes to keep everyone busy and to improve engagement
- More sessions for higher-need groups
- A final session at the end of the project
- Avoid long projects where young people could start to form attachments
- Support to sustain any increases in the young people's self-esteem throughout the project
- Support for educators so the project has legacy in the setting after it has finished.

### Filmmaking practitioners:

- All filmmakers and project staff to have at least one full day of mental health training
- Into Film to host three filmmaker days; one at the start for planning, one midway for sharing and one at the end for evaluating the project
- Plan safeguarding/duty of care training and framework
- Consider recruiting a clinical adviser with experience of safeguarding in alternative provision settings
- Longer projects (24 hours in mainstream and 30 hours in alternative provisions) with time to include more activities for young people as well as time for filmmakers to get to know the young people and deal with any unexpected issues or behavioural or communication challenges. This would help to embed the skills they have learned, their sense of self-belief, worth and confidence and to broaden young people's horizons.

### Specific suggestions include:

- Young people to organise a local screening of their film
- Young people should be involved in how their film is used and explored by other young people
- A life skills/film industry course.



## Conclusion

The evidence and feedback collected as part of the Moving Minds Filmmaking Project confirms that it was highly successful in achieving its aims and had many positive outcomes for the groups of young people who took part. Participants gained tangible filmmaking skills and also found many personal benefits to taking part, such as increased confidence and improved social and communication skills. The data also shows substantial impact on group working, reflecting the strong collaborative nature of a well-run film set.

There were also several unanticipated outcomes including increased empathy for other people's mental health challenges and a boost in motivation and careers interest. Many of the young people and adults involved came away with a greater sense of their own creativity and expression and found new confidence as a result of this. All the evidence validates the notion that participatory filmmaking provides lots of opportunities for raised aspirations and in-depth social and cultural development of young people.

Whilst offering the potential for substantial impact, projects like Moving Minds can be challenging, especially if they are seeking to support young people with significant difficulties in their lives. They therefore require careful planning and detailed oversight. They also need a team of highly skilled, committed, well-resourced and well-supported filmmakers and lead educators who see the value of the project and are prepared to work hard. To be well resourced and guarantee deep levels of impact it is of course crucial that projects like Moving Minds have a substantial enough budget. This insight and all the learning discovered throughout the Moving Minds Filmmaking Project will help Into Film to shape any further filmmaking programmes.

*"Before I did this I was scared about even like thinking of talking to people. But now I've done this, I'm going to like talk to people why not? No one's like going to judge me because of it, yeah!" - Young person*

# Appendix

## Into Film News and Views

**TAP INTO MENTAL HEALTH AWARENESS WEEK WITH OUR MOVING MINDS PROJECT**  
13 MAY 2019  
3 mins



**News & Views** | Tap Into Mental Health Awareness Week with our Moving Minds project

Since its inception as a result of our ICAP Charity Day funding in 2017, our hugely successful Moving Minds filmmaking project has spawned 19 youth-made films, a celebratory screening day, a new category at the 2019 Into Film Awards and a brand new teaching resource.

The films produced are also a perfect resource for exploring Mental Health Awareness Week (13-19 May), which this year explores the theme of 'body image'. Use the films below to engage your film club or class with issues around body image, as well as the countless other discussions around mental health that demand attention.

- See more of the impact of our Moving Minds project.

**MOVING MINDS - YOUTH-MADE FILMS ABOUT MENTAL HEALTH AND WELLBEING**  
04 FEB 2018  
1 mins



**News & Views** | Moving Minds - youth-made films about mental health and wellbeing

In 2018, in response to the growing number of young people experiencing mental health challenges, we devised a project to explore and promote mental wellbeing through filmmaking. The Moving Minds Filmmaking Project gave 200 young people aged 11-19 the chance to work with professional filmmakers to devise and create their own short film on an aspect of wellbeing they thought was significant.

Working creatively and collaboratively with professional mentors was a great opportunity for the young participants to increase their confidence, learn about working in a team, and to gain filmmaking skills and experience. Making their films also gave them a voice on mental health, enabling them to build their own resilience and to advocate the importance of talking about wellbeing to others. The young people were drawn from schools, youth groups and NHS services.

Our aim is for the impact of Moving Minds to reach far wider than the 200 participating young people, and for their films to be used as a lasting legacy. We believe that youth-made films are uniquely useful for starting and supporting discussions about youth mental health, enabling the viewer to see the subject through young people's eyes. It is our hope that these films will contribute to de-stigmatising mental health.

We're launching the suite of Moving Minds films alongside an educational resource that provides discussion questions and activity outlines to support educators working with young people aged 11-19 to explore them. We're also providing guidance to enable you to facilitate simple filmmaking, as well as further activities to get educators working with film as a springboard to supporting mental health awareness in your school.

[www.intofilm.org/news-and-views/articles/moving-minds-body-image](http://www.intofilm.org/news-and-views/articles/moving-minds-body-image)

## Appendix

### Press articles

# Academy students explore mental wellbeing with filmmaking project

YOUNG filmmakers from Witham are among just 20 groups nationwide to be given unique industry experience.

A group of Year 9 and 10 students from New Rickstones Academy, part of the Academies Enterprise Trust, were selected to take part in the Into Film Moving Minds Filmmaking Project.

The 10 filmmakers are among just 200 young people, aged 11 to 19, given the opportunity to work with a professional filmmaker to create their own short film.

The focus of the project is on exploring and promoting mental wellbeing through filmmaking, improving confidence, communication and teamwork skills.

The four-day project saw students at New Rickstones produce a film about a boy who was getting bullied at school whose mind becomes like a forest, with a positive and negative monster.

The stop-motion film required students to take 50 images for just one scene.

Dylan Warren, Year 10, said: "This is something very different to normal lessons and is good fun. We have had to be very patient with it as it's a long process. I did not realise it would take so many photos for just five seconds of shot. There's a scene where the character is crying and that took 20 photos!"

Beth Crosland, filmmaking coordinator, said: "Our mission, as a film education charity, is to put film at the heart of personal, cultural and social development. We want to teach young people about film and the world through film."

"With this project, we were keen to do something in response to the increasing prevalence of youth mental health and wanted to see

Young filmmakers from Witham pictured at work creating their own short film



what we could do about it as a charity. Film is a really good way of opening up a discussion. We thought what better way to do that than to get

young people to make films on what they feel about the issue." Celebratory screenings will be held at the end of the project and

some films used as an educational resource to help teachers to start conversations about mental health. The project was funded by an

ICAP Charity Day in 2017. The school also attended a free screening of *The Greatest Showman* as part of the [Into Film Festival](#).

## Appendix

### Project photos

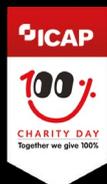




# MOVING MINDS

Exploring mental wellbeing  
through youth made films

The Moving Minds  
Filmmaking Project has  
been kindly supported  
by ICAP Charity Day.



## About the Moving Minds Filmmaking Project

In 2018 in response to the growing number of young people experiencing mental health challenges, Into Film devised a project to explore and promote mental wellbeing through filmmaking. The Moving Minds Filmmaking Project gave 200 young people aged 11-19 the chance to work with professional filmmakers to devise and create their own short film on an aspect of wellbeing they thought was significant. Working creatively and collaboratively with professional mentors was a great opportunity for the young participants to increase their confidence, learn about working in a team, and to gain filmmaking skills and experience. Making their films also gave them a voice on mental health enabling them to build their own resilience and to advocate the importance of talking about wellbeing to others. The young people were drawn from schools, youth groups and NHS services.

Our aim is for the impact of Moving Minds to reach far wider than the participating 200 young people and for their films to be used as a lasting legacy. Into Film believes that youth made films are uniquely useful for starting and supporting discussions about youth mental health, as they enable the viewer to see the subject through young people's eyes. It is our hope that they contribute to destigmatising mental ill health.

### Quotes from young participants from the Moving Minds Filmmaking Project:

“

*'I feel like it's very inclusive, we had to work as a team, it makes you feel like you're part of something'*

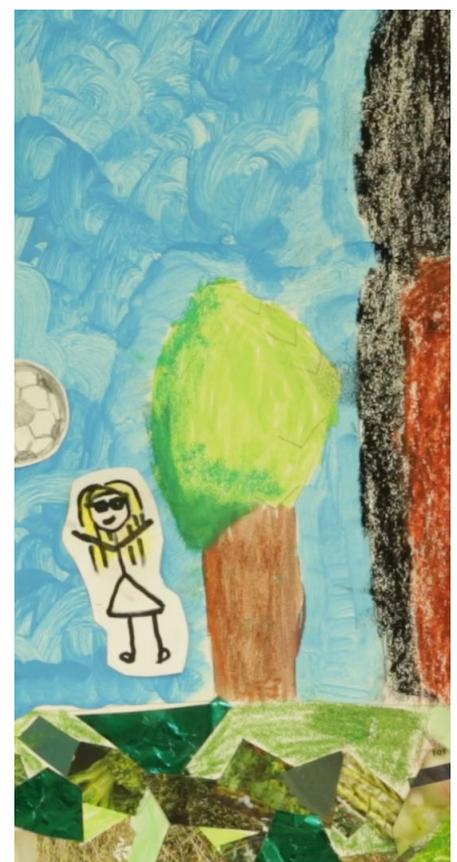
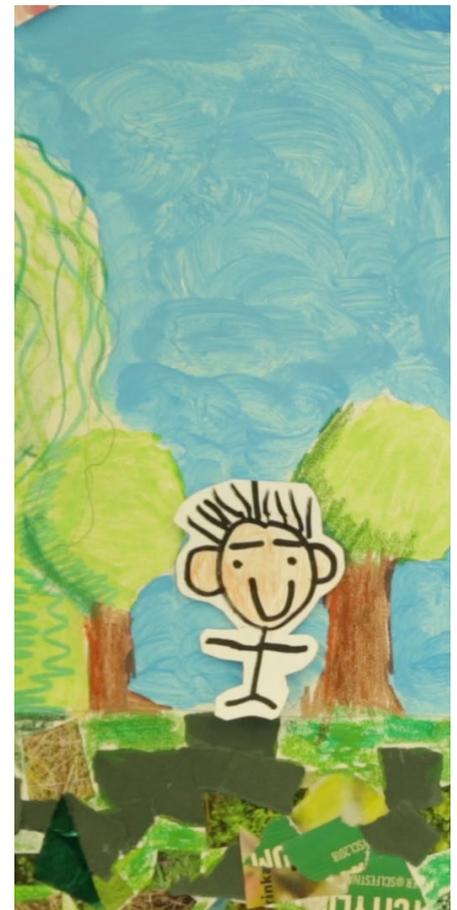
*'You have to cooperate, everyone has different ideas, you can bring bits of everyone's ideas into one to create something'*

*'I feel more confident to speak my ideas, I was worried before that they [the other students] wouldn't listen to them'*

*'I'm proud that we're bringing awareness – how to overcome mental health and find help – nothing wrong with people knowing this, mental health is not a bad thing'*

*'I want young people watching these films to be able to see themselves in that position and know what to do and know they don't have to take bullying and criticism. We explore panic and anxiety syndromes [in our film] and we really want to show that it's ok to be feeling that way and how people can help someone who is feeling that way.'*

”





This resource provides discussion questions and activity outlines to support educators working with young people aged 11-19 to explore the films made as part of the Moving Minds project. There is also guidance to enable you to facilitate simple filmmaking, and further activities to work with film as a springboard to discuss mental health in your school/organisation.



*'Projects like this are more than important, they are crucial... I think film is helpful to explore mental health because it gives young people the chance to do it in an objective way... they think about their own experiences but they don't necessarily talk about their own experiences. They have the opportunity to discuss things from a third person kind of view.'*

**Educator, Moving Minds project**



Using characters and situations in film provides young people with a way of discussing sensitive topics and issues in a non-personal, non-judgmental way. As all of the films in this resource have been made by young people, they are a great way to demonstrate that others have experience of similar issues and to support peer education. However, in order to support a safe discussion about mental health with young people, the information and perspectives in the films should be contextualised using information produced by mental health organisations. Throughout this resource, therefore, you will be signposted to other relevant resources, and the final section provides more detailed information and signposting.

You may choose to make one of the national mental health awareness days or weeks a particular focus for your film watching and filmmaking activities. For more information and teaching resources visit

<https://www.childrensmentalhealthweek.org.uk/>

<https://www.mentalhealth.org.uk/>

The activities in this resource are suitable for use in the classroom to support the Citizenship, PSHE, LLW, Health and wellbeing or PSE curriculum, and also work well in an Into Film Club or youth group setting. Full details of links to the UK curriculums are available in the accompanying Moving Minds Filmmaking Project Curriculum Links document.

## How to use this resource

There are several options for using this resource depending on the time you have available, the types of activities you are most interested in, and the aspects of mental health you wish to explore.

If you have limited time and are interested in facilitating a discussion only session, then please start with the section: Moving Minds Project Films – short discussion ideas on **page 7**

If you have more time and would like to run a session which includes more in-depth activities, please refer to section: Moving Minds Project Films – in depth discussion and supporting activities on **page 12**

On **page 9** you will find a list of all the films made on the Moving Minds project including a synopsis of each film and the key themes it addresses. The key themes information will help you pick films which are relevant to the topics you wish to discuss.

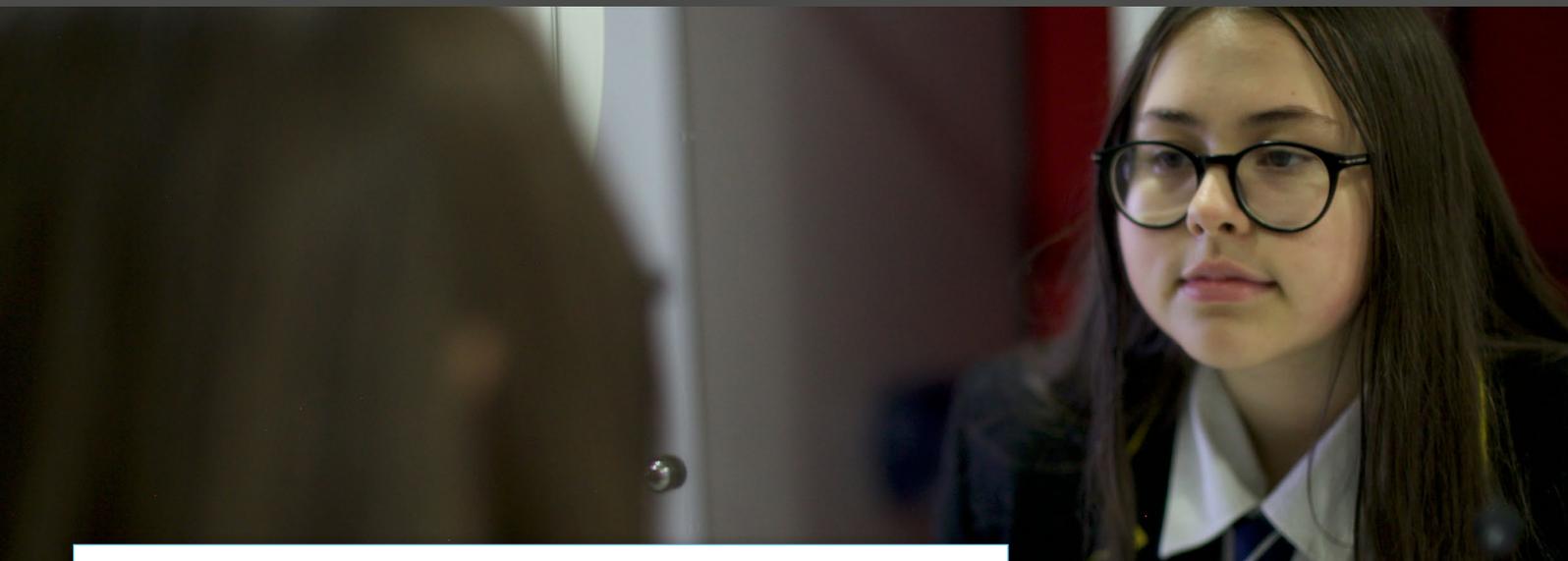
If you would like to run your own filmmaking project, please refer to **page 46** where there is advice and guidance on creating a stop motion animation about mental health.

### Safeguarding/Duty of care

Each film is accompanied by a recommended Into Film age rating and some with additional guidance. All but one are suitable for ages 11+ with the other being recommended for ages 14+. It is essential that you watch the films and consider the activities carefully prior to showing/delivering them to ensure that the content is appropriate for your students; as the educator for your cohort you are in the best position to understand their needs and vulnerabilities. To support a safe exploration and discussion of the issues you are also strongly advised to draw on information produced by youth mental health charities, and suggestions of relevant resources are made throughout the document and in a dedicated section at the end. Concerns about any young person's wellbeing should always be managed in line with your school or organisation's safeguarding policy. In addition, we recommend that you view content on external links in advance of sharing these with students, as we are unable to accept responsibility for the content which may change, move or become unavailable without our knowledge.

You will also need to spend time setting up group rules and a safety plan before beginning any of the activities in this resource. Students must understand confidentiality and be clear about what to do if any of the topics discussed triggers them, or if they wish to disclose or seek help after one of the sessions. For guidance on how to do this, please see **page 12**.





### Accessing the short films

A list of all the films including synopses and links to view online are available on **page 9** of this resource. The films can also be viewed online at [www.intofilm.org/moving-minds](http://www.intofilm.org/moving-minds)

### About Into Film

Into Film is an education charity that puts film at the heart of children and young people's educational, cultural and personal development.

Over half of UK schools engage with our programme of Into Film Clubs, special cinema screenings, and resources and training to support classroom teaching. Alongside rich online content for young audiences, this provides 5-19 year olds with inspiring opportunities to learn about and with film, and develop a passion for cinema.

Into Film's work is supported principally by the BFI through the National Lottery, and by the film industry through Cinema First.

**The Moving Minds Filmmaking Project was kindly supported by ICAP Charity Day.**

*All images in this resource - Into Film @ (2019) All rights reserved*

# Contents

## Moving Minds Project Films – short discussion ideas

Before and after film discussion questions.....	page 07
Synopses of, and key themes addressed by, all Moving Minds films.....	page 09

---

## Moving Minds Project Films – in depth discussion and supporting activities

Setting up ground rules and starter activities .....	page 12
Detailed session outlines.....	page 16
Animations on Mental Health 2 .....	page 17
Behind the Mask .....	page 20
A Voice Too Small .....	page 24
Every Rose has its Thorns .....	page 28
Back on Track .....	page 33
Woodland Home .....	page 37
#treatitthesame .....	page 41
Create your own short stop motion animation film .....	page 46

---

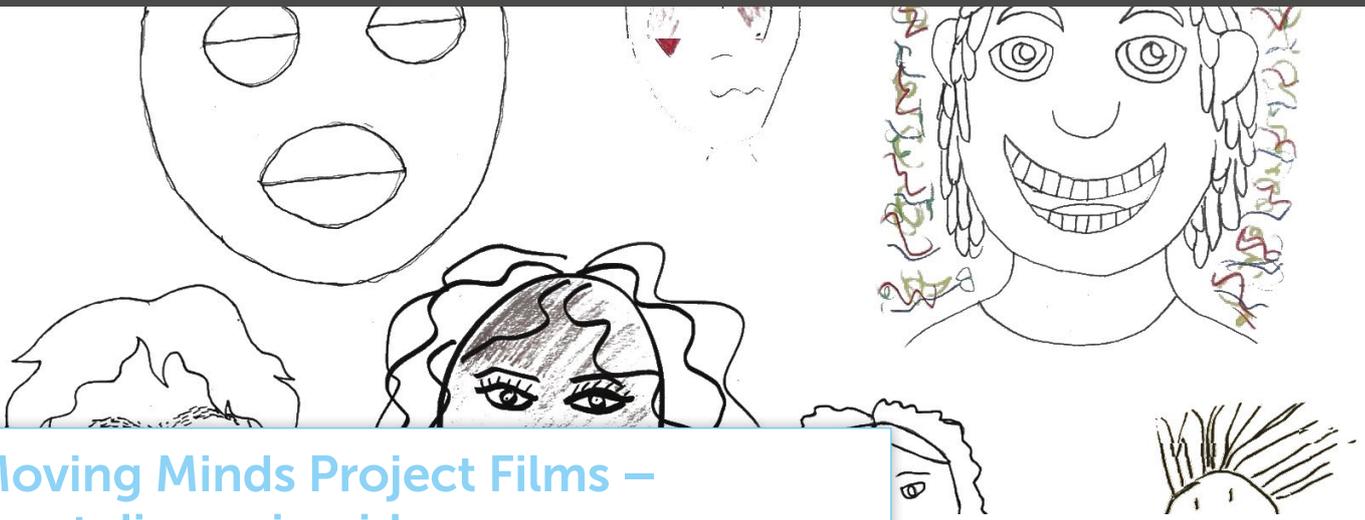
## Worksheets and templates

Storyboard .....	page 48
Consequences wheel .....	page 49
Axis of emotion .....	page 50
Sound on/vision off .....	page 51
Character crossroads .....	page 52
Stop/question cards .....	page 53
Record and playback tips .....	page 54

---

## Mental health – key information, support and signposting

Types of mental health problems.....	page 55
Support and signposting .....	page 57



## Moving Minds Project Films – short discussion ideas

### Before and after film discussion questions

These questions can be used as a stimulus for discussion, written work, art work or filmmaking with any of the 19 Moving Minds youth made short films.

More detailed activity outlines are provided for seven of the films on **pages 16-45** of this resource.

### Talk about it before the film

You might like students to reflect by writing a few notes or discussing in pairs, before contributing to a wider group discussion.

1. Can you tell if someone is experiencing emotional or social difficulties?
2. Why might they find this difficult to talk about?

### Before the film activity

What do you understand by the following terms:

- mental health
- wellbeing

In groups, create a list of examples of difficulties a person might encounter with each. Share your list with others. What had you not considered?

### After the film discussion points

You might like students to reflect by writing a few notes or discussing in pairs, before contributing to a wider group discussion.

1. What was the biggest challenge the central character faced in terms of their mental wellbeing? What helped them to overcome this?
2. How did the film try to convey the characters' emotional and social difficulties? What techniques were used? How successful do you think this was?
3. How did the characters go about getting help with their emotional and social difficulties? What advice would you have given them?
4. How often do you see people with mental health difficulties represented on screen? How are they depicted? What might the effect of this be on the viewer?



### Individual work

To prepare this activity, you might like to create some printed A4 screenshots of scenes from your chosen film. Alternatively, pause the film on screen at a relevant scene. If students have access to the film on their own tablet or device, they could choose their own scene to work with.

Look at the scene in the film and consider how what the character did or said did not match their thoughts.

Create a speech bubble to write down what the character said.  
Create a thought bubble to write how they are really feeling on the inside.

This work could be brought together in a whole group discussion or classroom display.

### Group work

How could better support be provided for young people with social and emotional difficulties?

With your group, come up with a list of recommendations for your school.  
Use these to write a letter or speech to your headteacher explaining why the issue is important and what can be done.

# The Moving Minds Project films



## Animations on Mental Health 1

Sir John Cass Red Coat School | 2 min 12 sec | Into Film age rating of film 11+

Young people discuss how mental ill health can feel, and their best advice on how to cope.

**Key themes:** Depression | Anxiety | Strategies to stay mentally healthy



<https://vimeo.com/307497535>



## Animations on Mental Health 2

Sir John Cass Red Coat School | 2 min 46 sec | Into Film age rating of film 11+

Young people discuss the vulnerabilities of living with mental ill health, and how being honest and talking openly with friends and family can be a great help.

A more detailed session outline to work with this film to explore animation as a tool to discuss mental health can be found on page 17.

**Key themes:** Introduction to Mental Health Awareness | How to stay mentally healthy



<https://vimeo.com/307498735>



## Animations on Mental Health 3

Sir John Cass Red Coat School | 2 min 21 sec | Into Film age rating of film 11+

Young people use stop-motion animation to discuss the feelings of judgement whilst living with mental health struggles, and how to look after yourself by making small changes to your daily routine.

**Key themes:** Body image | Strategies to stay mentally healthy



<https://vimeo.com/307500308>



## A Voice Too Small | New Rickstones Academy

2 min 47 sec | Into Film age rating of film 11+

How can a young person deal with bullying when they have a monster battling for control? In the forest of the mind the monster of negativity looms large. A little voice of self-esteem can be heard, but will this creature grow large enough to overcome?

A more detailed session outline to work with this film to explore anti-bullying advice through film can be found on page 24.

**Key themes:** Anti-bullying | Cyberbullying | Self-esteem



<https://vimeo.com/303751836/b80fb25c1a>



## Back on Track | Octavia House Schools

4 min | Into Film age rating of film 11+ (contains references to bereavement and alcoholism)

Following the death of his father, 16-year-old Jack is forced to take on responsibilities way above and beyond the average teenager's capability. A talented athlete, Jack faces the challenge of balancing his role as 'man of the house' with his love of running.

A more detailed session outline to work with this film can be found on page 33.

**Key themes:** Physical health | Socio-political themes | Seeking help | Strategies to improve mental health



<https://vimeo.com/305473039>



## Behind the Mask | Luton Child and Adolescent Mental Health Services

7 min 33 sec | Into Film age rating of film 11+

We follow a day in the life of Taylor, a young adolescent who suffers from mental health issues. Using a mask to conceal her inner emotions, we see her journey through a day of experiences that trigger her social anxiety, which eventually leads to her breaking down to her parents and wishing to seek professional help.

A more detailed session outline to work with this film to explore empathy for someone experiencing mental health problems can be found on page 20.

**Key themes:** Social isolation | Social/academic/family pressures | Seeking help | Strategies to improve mental health



<https://vimeo.com/294095969>

## The Moving Minds Project films



### Beneath the Surface | Tower Hamlets Summer Holiday Project

6 min 35 sec | Into Film age rating of film 11+

An introverted yet talented boy called Daryl is unintentionally overlooked by a group of friends who lack his expertise in various activities. Will the group ever realise the talents and skills that Daryl possesses?

Key themes: Social isolation | Strategies to improve mental health



<https://vimeo.com/303752996>



### Every Rose has its Thorns | Grays Youth Theatre

5 min 40 sec | Into Film age rating of film 11+ (one use of mild bad language)

Be proud of yourself, being thin won't make you happy.

Rose's popularity masks deep insecurity but the secret she hides is starting to come out, she is battling with bulimia. Friends, family and teachers all try to help but she rejects them at every step, believing it is more important to look good online than feel good in herself. As she pushes everyone away she must dig deep to find the courage to ask for help.

A more detailed session outline to work with this film to explore how someone might react or feel if suffering from an eating disorder and how to help can be found on page 28.

Key themes: Eating disorders | Body image | Social isolation | Social media



<https://vimeo.com/305000949>



### Feeling Happy | Inclusive Arts Centre

3 min | Into Film age rating of film 11+

A short animation made by young people from an inclusive arts community centre exploring what makes them happy. A trip to the park surrounded by nature and a game of footy helps overcome feelings of anger and anxiety. What makes you happy?

Key themes: Strategies to stay mentally healthy



<https://vimeo.com/303481819>



### Mental Health Myths | The Marsh Academy

5 min 12 sec | Into Film age rating of film 11+

Young people use Claymation to discuss and debunk common mental health myths.

This film provides a great introduction to address some of the myths and preconceptions young people might have about mental health. A mental health myths quiz activity inspired by the film can be found on page 15.

Key themes: Introduction to mental health awareness | Depression | Post Traumatic Stress Disorder | Strategies to stay mentally healthy



<https://vimeo.com/307534404>



### OK | Bromley Child and Adolescent Mental Health Services

4 min 1 sec | Into Film age rating of film 14+

(contains animated sequences of emotional distress and subtle references to suicidal thoughts)

A series of short animations. A group of teenagers meet up for their weekly session. The leader asks them how they're all doing, but "I'm OK" just doesn't cover it all.

Key themes: Social isolation | Depression | Bereavement



<https://vimeo.com/305003665/62409810d7>



### Our House | Simmons House Classroom

3 min 20 sec | Into Film age rating of film 11+

A giant folk effigy which celebrates the summer is decorated with words and charms containing our hopes and wishes.

Key themes: Creative ways to illustrate mental health | Strategies to improve mental health



<https://vimeo.com/307067778>

## The Moving Minds Project films



### Panic I Grays Youth Theatre

6 min 7 sec | Into Film age rating of film 11+

A-student Brooke is starting to unravel under the pressure of her GCSE exams. Desperate to escape her mounting anxiety, she tries in vain to get her busy mother's attention.

Her anxiety mounts as the appointed hour of her exam approaches. The resulting crisis leads to a way forward with her exams and a new understanding with her mother.



<https://vimeo.com/305002346>

**Key themes:** Anxiety | Social/academic/family pressures | Strategies to improve mental health



### Paper Planes I

5 min 52 sec | Into Film age rating of film 11+

With exams looming and pressure building, a secondary school student struggles to overcome her anxieties. This film provides a glimpse into the internal workings of a young person's mind as their mental health deteriorates. What will help her get perspective?



<https://vimeo.com/313784010>

**Key themes:** Anti-bullying | Social/academic/family pressures | Seeking help | Strategies to improve mental health



### The Broken Rose I Haringey Tuition Service

6 min 31 sec | Into Film age rating of film 11+ (contains rude gesture)

A young woman longs to connect with people and form friendships, but she is isolated and scared. She finds the courage to step outside only to be overwhelmed by the noise and bustle of modern living. Can she find friendship and belonging in this uncaring world?



<https://vimeo.com/297048796>

**Key themes:** Anxiety | Social isolation | Seeking help | Positive friendships



### Triple Sided I Hammersmith Academy

8 min 21 sec | Into Film age rating of film 11+

There are three sides to every story. Another day, another panic attack. Sam is doing his best to keep on top of things, but bully Charlie is really not helping. Thankfully he's got Jay on his side - but is he asking too much?



<https://vimeo.com/305330744>

**Key themes:** Anxiety | Depression | Strategies to improve mental health



### What is it like on the inside I Lewisham Child and Adolescent Mental Health Services

3 min 22 sec | Into Film age rating of film 11+ (contains references to suicidal feelings)

"Mental health looks different depending on where you are standing."

This animated film gives insight into the lives and experiences of a group of young people as they discuss the changing states of our mental health, and how we can manage them.



<https://vimeo.com/305007606>

**Key themes:** Mindfulness | Strategies to stay mentally healthy



### Woodland Home I Kent Health Needs School

3 min 10 sec | Into Film age rating of film 11+

Contemplation of nature and its benefits are evoked in this meditation on a shady wood. A woodland is evoked as a place of refuge from the elements and a shelter for those who live within it.

A more detailed session outline to work with this film to explore listening, sound and mindfulness can be found on page 37.



<https://vimeo.com/294096834>

**Key themes:** Physical health | Anxiety | Social isolation | Obsessive Compulsive Disorder | Seeking help



### #treatitthesame I Uxbridge College

8 min 24 sec | Into Film age rating of film 11+

Noticing a mental health issue can be harder than noticing a physical health issue but this doesn't mean it should be treated any differently. When life feels tough we all need someone to offer us support.

A more detailed session outline to work with this film to explore empathy and support for others experiencing mental health problems can be found on page 41.



<https://vimeo.com/305461521>



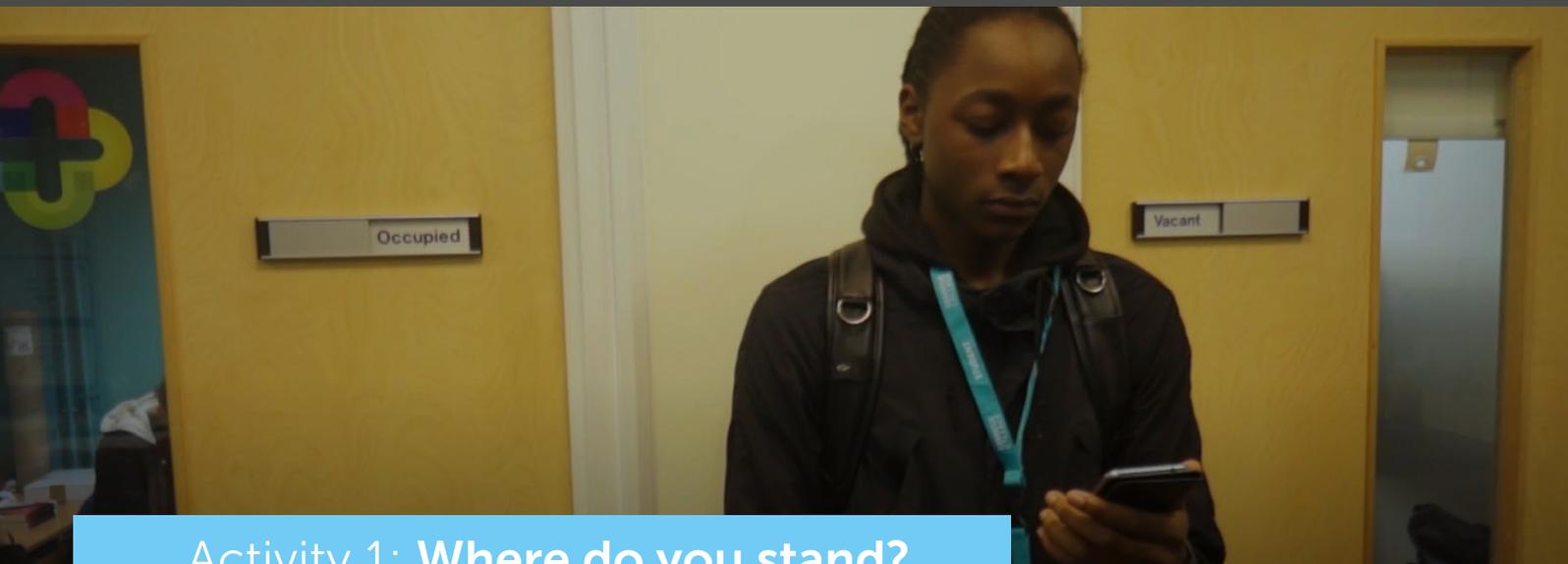
## Moving Minds Project Films – in depth discussion and supporting activities

### Starter activities

The following activities were created by a group of young people who attend CAMHS (Child and Adolescent Mental Health Services) Participation Team (Swindon, Wilshire and BaNES), and are based on their experiences of dealing with mental health problems. Young people who participated in the Moving Minds Filmmaking Project also used these activities as part of the process for devising their films.

### Ground rules for activities

- Listen to each other with respect.
- It's OK to say what you think.
- Create a safe space. What's said in the room stays in the room.
- Only share what you are comfortable with (if young people do disclose personal information that may be considered a child protection or safeguarding issue, the educator should refer this to the Designated Safeguarding Officer in the organisation).
- Look after yourself. Sometimes the topics may bring up thoughts, feelings, memories etc. If you need to take a break, you can. Let someone know you're going to do this.
- Help is available if you want to talk after the session. (Educators should explain what help is available and how to access in person and online.)



## Activity 1: Where do you stand?

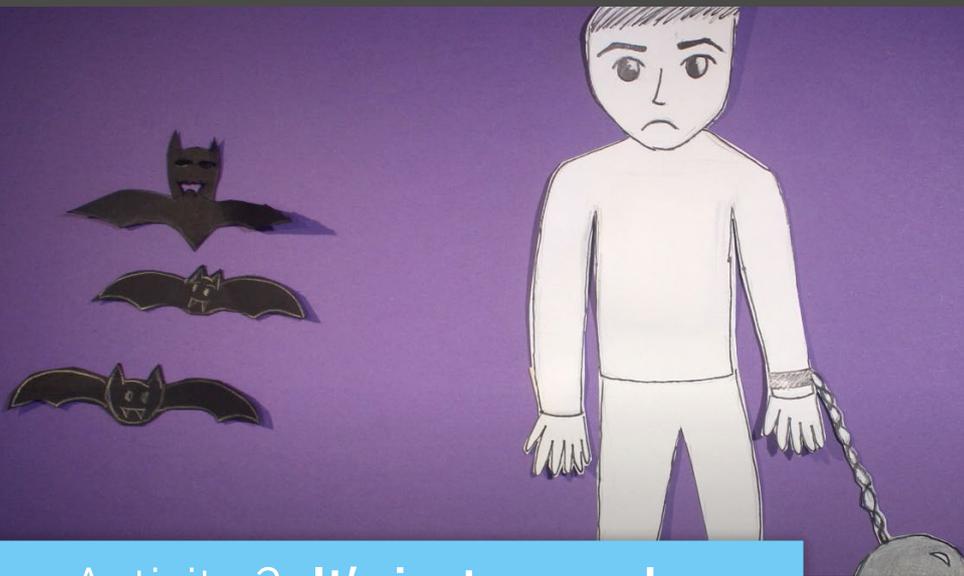
To prepare for this activity, write 'strongly agree' and 'strongly disagree' on two pieces of paper and place these on opposite sides of a room. This creates an invisible line that will act as a continuum for young people to decide how far they agree with a series of statements.

Let young people know that there are no right or wrong answers, but that their task is to decide how they feel about the statement today and in the room. They may think differently tomorrow.

Read out the following statements and ask young people to stand on the line to show how much they agree or disagree with them.

- Boys are under pressure to be fit.
- Girls are under pressure to be thin.
- My friends have the biggest effect on how I feel about myself.
- The media/celebrities have the biggest effect on how I feel about myself.
- We don't like people who are different in some way from us.
- It's not ok for boys to cry.
- Girls are too emotional.
- I hate something about myself.
- I like something about myself.
- Teachers treat boys differently to girls.
- Mental health problems are not taken seriously.
- Mental health problems are not as bad as physical health problems.
- Mental health problems are worse than physical health problems.
- People with mental problems are pathetic.
- Anyone can develop mental health problems.

Where there are clear differences in opinion or if opinion is weighted heavily in one direction, ask for volunteers to comment on why they have made that decision about the statement. Encourage all comments, remembering to reassure young people that there are no right or wrong answers.



## Activity 2: It's just a word

In this activity, young people in the group will think about all the words that we use to describe mental health and people with mental health problems.

Ask for volunteers to suggest words and write these on sticky notes, attaching them to a wall or a flip chart. Once the group has exhausted their suggestions, put the following questions to them:

- How many/which of these words are negative?
- How many/which of these words get used to bully and intimidate?
- How many/which of these words are used as insults?
- How many/which of these words are used positively?
- How many/which of these words make you feel uncomfortable?
- How many of you have been called one of these words? Which of these words have you been called?
- How many of you have called someone else these words? Which words did you use?

The questions can be written onto sheets of paper and attached to a wall or flip chart so that the young people in the group can place the words on the sticky notes directly under the questions.



## Mental health myths quiz activity

The animated film *Mental Health Myths* (5 min 12 sec), provides a great introduction to discuss some of the myths and preconceptions young people might have about mental health.

Play the film to the young people and then support them to create their own quiz about the myths they think are important. You can help them to find reliable information to debunk the myths by directing to them websites such as:

**Time to Change** - <https://www.time-to-change.org.uk/about-mental-health>

**Young Minds** - <https://youngminds.org.uk/>

**Place2Be** - <https://www.place2be.org.uk/>

**The Mix** - <https://www.themix.org.uk/mental-health>

For answers to more specific questions, for example around specific conditions, then please refer to the links in the support and signposting section on **page 55**.

# Detailed session outlines

For each of the session outlines there are three activities. You can decide to deliver one, two or three of the activities, depending on the time you have available and your intended learning outcomes.

## Short activities

in the purple boxes, take 20-40 minutes and could be used in an assembly, a short lesson or during an Into Film Club session.

**Short activity page: Animations on Mental Health 2**

**Summary:**  
 Animations on Mental Health 2 | Sir John Cass Red Coat School | 2 min 46 sec | Into Film age rating of film 11+

**Before watching the film:**  
 Ask students to consider these questions:  
 1. When you ask someone how they are, what do they usually say?  
 2. What do you understand by the term 'mental health'?

**After watching the film:**  
 Ask students to consider these questions:  
 1. How would you describe mental health?  
 2. If someone thinks they are experiencing a mental health problem, what should they do? Can you think of trusted people that students in your school could ask?  
 3. How do you think people feel when they are asked if they are ok?  
 4. Did this animated film help you to understand more about the topic of mental health? If so, how? If you are struggling with the medium, why do you think you want to see this question at the end?

## Medium activities

in the yellow boxes, can follow short activities to create a 45-60 minute lesson.

**Medium activity page: Animations on Mental Health 2**

**Equipment and materials needed:**

- large sheets of paper
- coloured pens, pencils and markers

**Activity:**  
 Ask students to think, plan and draw their top three tips for anyone who is being bullied, or how to people who think someone they know is being bullied. Each colour group has a set of 24. They then need to glue students to create letters and use for their flying and particular support available in your school/organisation.  
 Choose poems to communicate the top tips and display them in an appropriate area in school.

## Longer activities

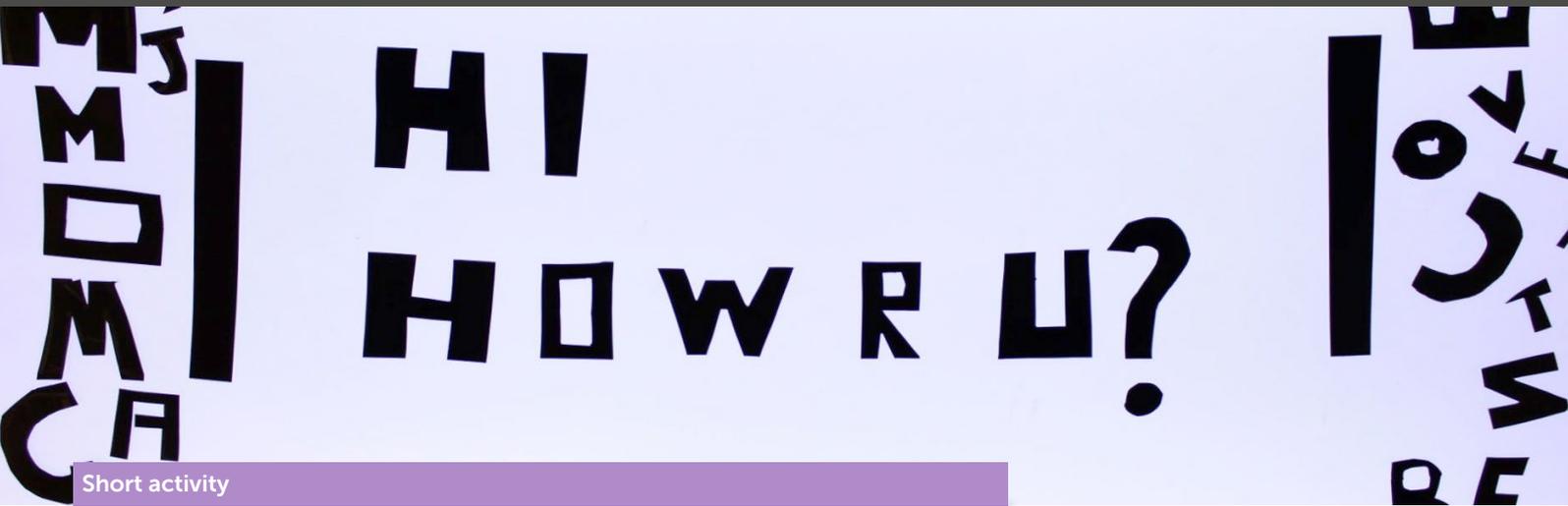
in the brown boxes, can follow the short and medium activities and take 90 minutes – 4 hours, for a long lesson, series of lessons or Into Film Club/Youth Group sessions.

**Longer activity page: Animations on Mental Health 2**

**Equipment and materials needed:**

- tables
- willing volunteers (e.g. African or Woodcock if available)

**Activity:**  
 The long walk to guide students to create additional material.  
 10. Students could create their own Record and Playback film on the topic of being generous. Using a film or video device, students can create their own recordings of material or their own made sounds and visuals. These can be edited together or played back after the video, to create a soundtrack. Students are taken to the collective soundtrack to practice paying attention, on purpose, in the moment, non-judgmentally.



Short activity

## Animations on Mental Health 2 | Sir John Cass Red Coat School | 2 min 46 sec | Into Film age rating of film 11+

**Key themes:** Introduction to mental health awareness | How to stay mentally healthy

Young people discuss the vulnerabilities of living with mental ill health, and how being honest and talking openly with friends and family can be a great help.

### Before watching the film

Ask students to consider these questions;

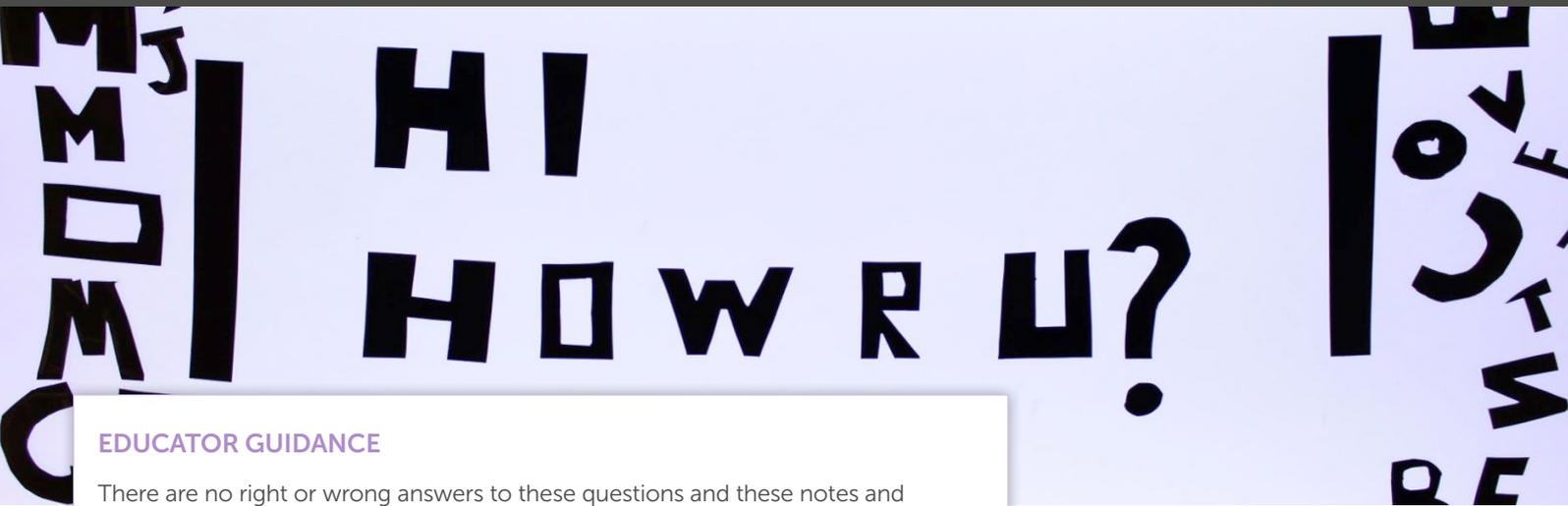
1. When you ask someone how they are, what do they usually say?
2. What do you understand by the term mental health?

### After watching the film

Ask students to consider these questions;

3. How would you describe mental health?
4. If someone thinks they are experiencing a mental health problem, what should they do? Can you think of trusted people that students in your school could talk to?
5. Now that you've watched the film, how might you think or act differently when you ask someone how they are?
6. Did this animated film help you to understand more about the topic of mental health? If so, how? If you are continuing with the medium activity, you may want to omit this question at this stage.

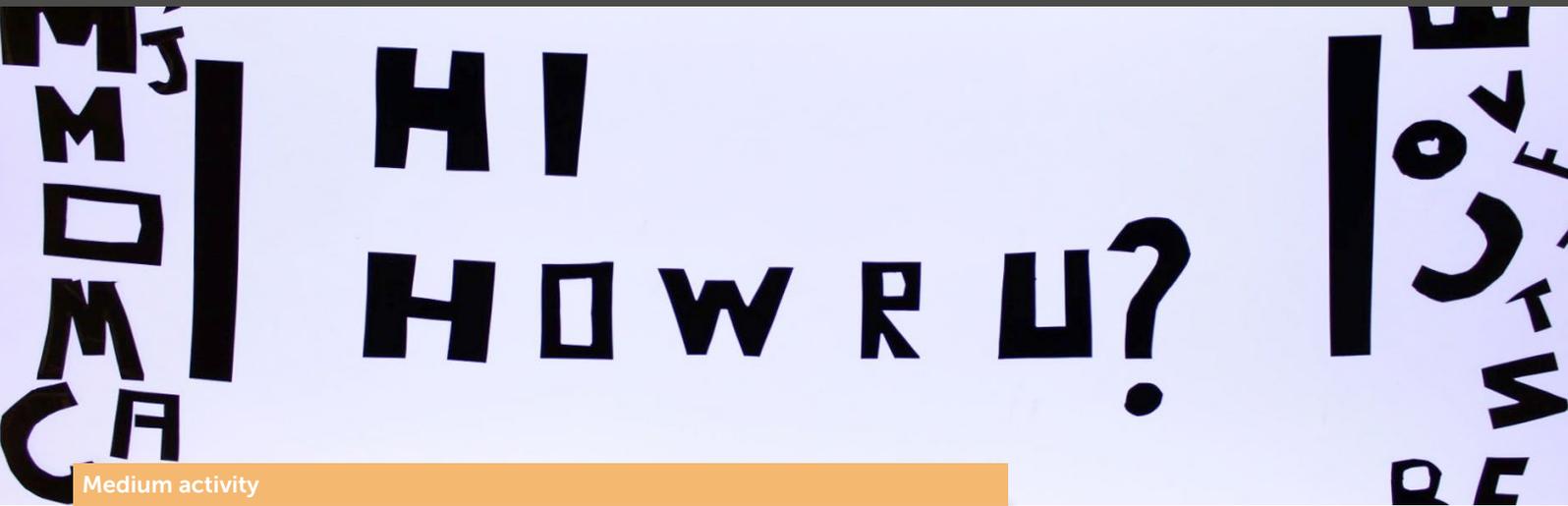




## EDUCATOR GUIDANCE

There are no right or wrong answers to these questions and these notes and further resources are offered to guide discussion.

1. A lot of the time we ask someone how they are without really thinking about the answer. The way that we ask, such as our tone or body language, probably communicates that we are not really interested in the answer or we are expecting the answer 'fine' or 'good'.
2. Everyone has mental health, sometimes we will have good mental health and at other points we may experience a mental health problem. For this question, students may have a variety of ideas about the term mental health, which they can revisit in question three, after they have watched the film.
3. As the film explains, 1 in 4 people will experience a mental health problem in their lifetime and there are over 200 diagnosed mental health problems. It is a complicated topic that we can never know everything about, but the important things to understand are that it is okay to experience mental health problems, just like we experience physical health problems, and to know how and where to access local and national support both for ourselves and for others.
4. In the film, the advice is to talk to someone and start a conversation to get the right help and support you need. Encourage students to relate this to staff and support services available in your school, online and in your local area. If students are unaware of online support, you may want to highlight some of the organisations detailed on **page 57** of this resource.
5. Students may consider using different phrases or questions in their regular conversations to place more meaning on the question 'how are you?'. When they do ask people how they are, they can consider appropriate tone and body language to indicate they are really ready to listen to different answers. Students may also consider when it's appropriate to follow-up or question someone's answer of 'fine', and appropriate times and places to ask someone how they are feeling, if they have noticed they seem quiet, withdrawn, upset, angry, irritable etc. You may find it helpful to look at Time to Change's campaign 'Ask Twice' <https://www.time-to-change.org.uk/asktwice>
6. Animation is an excellent medium to use to discuss mental health. Filmmakers can create props and artwork to communicate abstract ideas, thoughts and feelings that can be difficult to communicate through acting and dialogue in a live action film. By creating an animation, the filmmakers can communicate their ideas at a safe distance. Someone experiencing a mental health problem may not want, or feel able, to talk about this directly in a live action film, but can create models and artwork without feeling vulnerable, or having to choose the right words or facial expressions. Creating models, artwork, or a piece of writing can provide an outlet for complex thoughts and feelings, which are difficult otherwise to communicate.



Medium activity

7. Explain that students will watch a selection of animated films. Ask students to consider why creating an animation can be a particularly useful technique to discuss mental health.
8. Watch a selection of the youth made animated short films from the Moving Minds project.

**Animations on Mental Health 1** | Sir John Cass Red Coat School | 2 min 12 sec | Into Film age rating of film 11+

**Animations on Mental Health 3** | Sir John Cass Red Coat School | 2 min 21 sec | Into Film age rating of film 11+

**What is it like on the inside** | Lewisham Child and Adolescent Mental Health Services | 3 min 22 sec | Into Film age rating of film 11+ (contains references to suicidal feelings)

**Mental Health Myths** | The Marsh Academy | 5 min 12 sec | Into Film age rating of film 11+

9. As a group, consider the question: How did the film try to convey the characters' emotional and social difficulties? What techniques were used? How successful do you think this was?
10. As a group, consider the question: How could better support be provided for young people with social and emotional difficulties?
11. Lead a discussion or small group task to create a list of recommendations for your school to follow to support those with mental health problems.
12. If time allows, use these recommendations to write a letter or speech to your headteacher explaining why the issue is important and what can be done.

Longer activity

A group can create a short-animated film (1-3 minutes in length) in 2-3 hours. If small groups are completing their own individual films, you may require a little more time. You may also require additional time for students to complete final editing of their film, such as adding titles.

Step-by-step guidance on how to complete a class/group stop motion animation film can be found on **page 46**.



Short activity

## Behind the Mask I Luton Child and Adolescent Mental Health Services | 7 min 33 sec | Into Film age rating of film 11+

**Key themes:** Social isolation | Social/academic/family pressures | Seeking help | Strategies to improve mental health

We follow a day in the life of Taylor, a young adolescent who suffers from mental health issues. Using a mask to conceal her inner emotions, we see her journey through a day of experiences that trigger her social anxiety, which eventually leads to her breaking down to her parents and wishing to seek professional help.

### Before watching the film

**Ask students to consider these questions;**

1. Can we always know if a friend or someone in our class is experiencing a mental health problem?
2. Why might someone feel anxiety about their school work?

### After watching the film

**Ask students to consider these questions;**

3. Why didn't Taylor's parents or teachers notice how she was feeling?
4. In the rewind breakfast scene, Taylor and her parents had a different conversation from the first breakfast scene. How and why did this change?
5. In the film, lots of the characters removed their masks. Why do you think the filmmakers included this scene?

### EDUCATOR GUIDANCE

There are no right or wrong answers to these questions and these notes and further resources are offered to guide discussion.

1. Many people have thoughts and feelings that they do not share with even their most trusted friends or family. Sometimes people's behaviours do not match their thoughts and feelings.
2. Someone might be putting too much pressure on themselves to achieve particular results, or they may feel too much pressure from family, teachers or their peers. A young person may become anxious about school work because they have a learning difficulty such as dyslexia. They may be being bullied or feel socially isolated. They may be experiencing difficulties at home, such as being a carer or physical or emotional abuse, or they may be experiencing another physical or mental health problem which results in absence from school or makes it difficult to fully engage with school work.
3. In the film Taylor wears a literal mask to illustrate the metaphorical mask that many people wear to hide their thoughts and feelings. Because Taylor 'wears a mask' her behaviour is misinterpreted by her parents, teachers and other students. At the first breakfast scene, we see that Taylor's parents are frustrated that it does not seem that Taylor understands the importance of performing well at school and misinterpret her withdrawn behaviour as signs of laziness. Taylor's teachers also assume that she is disinterested in school.
4. Taylor and her parents behave differently. When Taylor decides to 'remove her mask' her parents see that she is experiencing feelings of anxiety, stress and possible depression, and can discuss why Taylor is feeling this way and the support that she can receive. In the first scene, Taylor's parents largely ignore her behaviour and give her lots of instructions, while in the second breakfast scene they ask her about how she is feeling. You might like to discuss, or students may identify, a less literal interpretation of some of the scenes in this film. As Taylor has feelings of anxiety and may have depression, she may be experiencing events in a particular way, and only focusing on criticism and negativity from teachers, her parents and other students.
5. The filmmakers make the point that many young people and adults 'wear a mask' to disguise their true thoughts and feelings. This is why it is important to provide opportunities for discussions around mental health and to understand the support that people can access in their school, workplace, online or in their local area.





Medium activity

Equipment and materials needed

6. **Consequences wheel sheet** on **page 49** for each pair
7. Explain that the students are going to analyse two scenes from the film to explore different decisions that characters could have taken and the possible consequences.
8. Give each pair of students a copy of the Consequences wheel sheet on **page 49**. If you would prefer students to work in larger groups and/or on a larger scale, students can use sheets of A2/A1 paper and draw the consequences wheel.
9. Divide the class in half and direct half the pairs/ groups to focus on scene one and the other half of the pairs/groups to focus on scene two. Alternatively, you can play the two scenes and students can choose which scene they would like to work with.
10. Watch the two clips – scene one (01:57 – 02:50) and scene two (03:00 – 03:28).
11. Support students to complete their consequences wheel. The question in the middle of the wheel could be: How could the teacher and Taylor have behaved differently in this scene?
12. Discuss the various responses as a whole group. You may want to relate this discussion to the support available in your school for students who are concerned they, or someone they know, may be experiencing similar feelings to Taylor or any other mental health problems.



**Longer activity**

- 13.** Create a classroom or corridor display to share the learning from this film. In the display students can include:
- a title that focuses on positive mental health
  - an explanation of mental health
  - some facts and statistics about young people and mental health problems
  - advice on how and where to access local and national support if students are concerned they, or someone they know, may be experiencing mental health problems.

You may wish to guide students to carry out additional research at;

<https://www.time-to-change.org.uk/about-mental-health>

<https://youngminds.org.uk/find-help/looking-after-yourself/>

<https://kooth.com/>

<https://www.themix.org.uk/mental-health>



Short activity

## A Voice Too Small | New Rickstones Academy | 2 min 47 sec | Into Film age rating of film 11+

**Key themes:** Anti-bullying | Cyberbullying | Self-esteem

How can a young person deal with bullying when they have a monster battling for control? In the forest of the mind the monster of negativity looms large. A little voice of self-esteem can be heard, but will this creature grow large enough to overcome?

### Before watching the film

**Ask students to consider these questions;**

1. What do you understand by the term mental health?
2. How would you describe cyberbullying?
3. How might being bullied online affect a young person's mental health?

### After watching the film

**Ask students to consider these questions;**

4. How did the character in the film find help and support?
5. What techniques did the filmmakers use to communicate and explain the thoughts and feelings that someone who is being bullied online might experience?
6. Why do you think the filmmakers chose to tell their story through animation and a poem?

## EDUCATOR GUIDANCE

There are no right or wrong answers to these questions and these notes and further resources are offered to guide discussion.

To prepare for the session, educators might want to watch three short videos from the Anti-Bullying Alliance: 6 things to do if you're being bullied, 5 things to do if you're being bullied online and 3 top tips if you think someone is being bullied [www.anti-bullyingalliance.org.uk/tools-information/if-youre-being-bullied/i-am-being-bullied](http://www.anti-bullyingalliance.org.uk/tools-information/if-youre-being-bullied/i-am-being-bullied)

1. Everyone has mental health, sometimes we will have good mental health and at some point in our lives we may experience a mental health problem.
2. Cyberbullying is any form of bullying that is carried out using electronic media devices, such as computers, laptops, smartphones, tablets, or gaming consoles.
3. Young people may feel that cyberbullying is harder to escape from than face-to-face bullying, as you can be contacted 24-7 online. This can lead to a young person feeling anxious all or a lot of the time. They may also become socially isolated as they are scared to interact with people online and face-to-face. This could lead to other mental health problems, such as self-harm, Obsessive Compulsive Disorder (OCD) or an eating disorder, as they try to deal with emotional pain and feelings of lack of control. Cyberbullying and face-to-face bullying can have similar negative effects on a person's mental health.
4. The character talked to the school counsellor and the narration advised us to speak to someone we trust. The character also spoke to their parents and found safe places to be, where they would not feel isolated. Encourage students to relate this to staff and support services available in your school, online and in your local area. If students are unaware of online support, you may want to highlight some of the organisations detailed on **page 57** of this resource and the Anti-Bullying Alliance [www.anti-bullyingalliance.org.uk](http://www.anti-bullyingalliance.org.uk)
5. The filmmakers used the metaphor of two monsters battling for control in someone's head to represent the conflicting thoughts of someone who is being bullied and/or experiencing a mental health problem. These thoughts and feelings might be very difficult to describe and talk about and using metaphors might help someone to own their feelings and begin to find ways to manage them effectively. The filmmakers also used a poem and music to tell the story. Again, someone might find it easier to express thoughts and feelings in a poem, story or piece of music, rather than try to describe or talk directly about them.
6. Animation is an excellent medium to use to discuss mental health. The filmmakers can create props and artwork to communicate abstract ideas, thoughts and feelings that can be difficult to communicate through acting in a live action film. By creating an animation, the filmmakers can communicate their ideas at a 'safe distance'. Someone experiencing a mental health problem may not want, or feel able, to talk about this directly in a live action film, but can create models and artwork without feeling vulnerable, or having to choose the right words or facial expressions. Creating models, artwork, a piece of writing or music can provide an outlet for complex thoughts and feelings, which can be difficult to articulate.

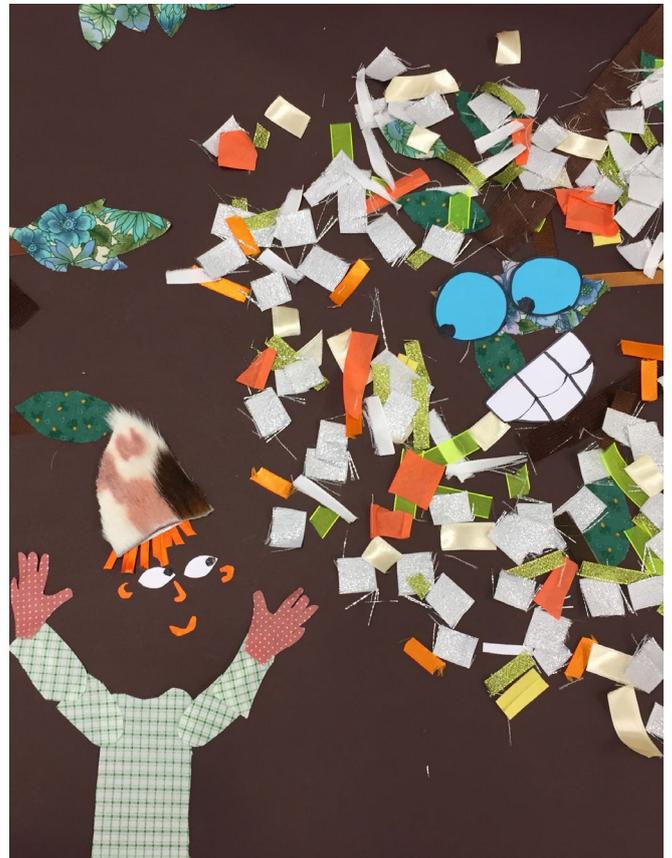




Medium activity

Equipment and materials needed

- large sheets of paper
  - coloured pens, pencils/art materials.
7. Ask students to think, pair and share their top three tips for anyone who is being bullied, or tips for people who think someone they know is being bullied. Build a class/group list of 6-8 tips. You may want to guide students to consider online and face-to-face bullying and particular support available in your school/organisation.
  8. Create posters to communicate the top tips and display them in an appropriate area in school.





Longer activity

**Equipment and materials needed**

- **Record and playback tips sheet** on **page 54**
- A4 paper and pens/pencils
- tablets
- editing software (i.e. iMovie or Windows MovieMaker).

Arrange for students to have access to different spaces to create their Record and playback films, so that students can choose different environments and have control over sound.

9. When the group's list of top tips has been agreed, brief students to create a film to share them with the rest of the school/organisation. The film could be shared in an assembly and/or via the school website/social media.
10. Each small group should be assigned, or choose, one of the top tips. Explain that students will be creating a Record and playback film to communicate the tip. A Record and playback film involves pressing record and stop once, with action taking place in between. The camera remains static (no panning or zooming) and there is no editing.
11. Provide students with a piece of paper and pens/pencils to sketch the scene they will film in their Record and playback film to communicate their top tip. Students should plan the dialogue (if there is any) and any props. You can set your own guidelines for the films, as you wish, for example they must feature at least two students, they must be 20 - 45 seconds long etc.

Give each group a copy of the **Record and playback tips sheet** on **page 54** to help them plan and execute their filming.

12. Once students have planned their scene, they can use tablets to record their Record and playback film.
13. In the session, the films can be shown individually for students to view each others' work. The films can then be downloaded or shared via email and a small group of students could edit them together, adding opening and closing credits and a simple transition between each film.
14. All or some students could plan an assembly to share A Voice Too Small and their anti-bullying top tips film with other students.



Short activity

## Every Rose has its Thorns | Grays Youth Theatre | 5 min 40 sec | Into Film age rating of film 11+ (contains one use of mild bad language)

**Key themes:** Eating disorders | Body image | Social isolation | Social media

Be proud of yourself, being thin won't make you happy.

Rose's popularity masks deep insecurity but the secret she hides is starting to come out, she is battling with bulimia. Friends, family and teachers all try to help but she rejects them at every step, believing it is more important to look good online than feel good in herself. As she pushes everyone away she must dig deep to find the courage to ask for help.

### Before watching the film

**Ask students to consider these questions;**

1. Can you tell if someone is experiencing emotional or social difficulties?
2. Why might they find this difficult to talk about?

### After watching the film

**Ask students to consider these questions;**

3. What clues did the filmmakers give us to tell us that Rose possibly has an eating disorder?
4. Why might Rose's friends and family not know about her eating disorder?
5. How did her sister and boyfriend try to help, or talk to Rose about her possible eating disorder? How could they have approached this differently?
6. What advice would you give to Rose to help her to seek help and support? Or what would you do if Rose was your friend?



## EDUCATOR GUIDANCE

There are no right or wrong answers to these questions and these notes and further resources are offered to guide discussion.

To prepare for this session you might visit these information pages on the Beat Eating Disorders website:

<https://www.beateatingdisorders.org.uk/recovery-information/tell-someone>

<https://www.beateatingdisorders.org.uk/recovery-information/worried-about-friend>

<https://www.beateatingdisorders.org.uk/recovery-information/worried-about-pupil>

1. Many people have thoughts and feelings that they do not share with even their most trusted friends or family. Sometimes people's behaviours do not match their thoughts and feelings.
2. Often people are concerned that someone might laugh at them, or perhaps tell them that they are weak, stupid or overreacting. Someone who cares about you, like a trusted teacher, friend or family member will not do this. Advice on how to talk to someone can be found on the Young Minds website <https://youngminds.org.uk/find-help/looking-after-yourself/asking-for-help/>
3. Eating disorders are complex mental illnesses. Anyone, no matter what their age, gender, or background, can develop one. Some examples of eating disorders include bulimia, binge eating disorder, and anorexia. There's no single cause and people might not have all symptoms for any one eating disorder. Eating disorders can be a way of coping with feelings or situations that are making the person unhappy, angry, depressed, stressed, or anxious. They are not the fault of the person suffering, and no one chooses to have an eating disorder.

It is important that the events in the film are treated as just one example and set of ideas about the behaviours and experiences of a person who might have an eating disorder. There are a lot of harmful stereotypes about who can have an eating disorder. Someone with an eating disorder might limit the amount of food they eat, eat very large quantities of food at once, and/or get rid of food eaten through unhealthy means (e.g. purging, laxative misuse, fasting, or excessive exercise), or a combination of these behaviours. It's important to remember that eating disorders are not all about food itself, but about feelings. The way a person interacts with food may make them feel more able to cope or may make them feel in control.

In the film Rose limits the amount of food that she eats at her birthday party and appears to be very anxious about eating food. Rose is shown making herself sick (purging). Rose appears to be very concerned about her weight. Rose appears to want to escape her parents arguing and she may be trying to cope with these feelings by focusing on her interaction with food.

4. Rose is secretive about her behaviour. She also seems to have isolated herself from her friends and family, and therefore they might not notice her patterns around food, such as eating too little or overeating and purging. Rose presents a positive image of herself on social media.



5. Rose's sister approaches her when their parents are arguing in the background and at a time when she is clearly upset. Rose's boyfriend also tries to find out more about how Rose is feeling when they have an argument, resulting in a clumsy answer to a question about her weight. Some advice on talking to someone that you think might have an eating disorder can be found on Beat Eating Disorders website <https://www.beateatingdisorders.org.uk/recovery-information/worried-about-friend>. You may like to direct students to this webpage to help them discuss this question.
6. Rose should talk to someone she trusts. Beat Eating Disorders has a 365 day a year helpline, if someone does not feel ready to talk to a teacher, family member, friend or another trusted person. <https://www.beateatingdisorders.org.uk/support-services/helplines>

Encourage students to identify people in their lives or your organisation who someone could talk to about a mental health problem.

Information to help students to answer these questions, can be found on Beat Eating Disorders website

<https://www.beateatingdisorders.org.uk/recovery-information/tell-someone>

<https://www.beateatingdisorders.org.uk/recovery-information/worried-about-friend>



Medium activity

Equipment and materials needed

- **Axis of Emotion worksheet** on **page 50** for each pair
7. Explain that students are now going to watch the film in more detail to begin to analyse the characters' visible actions and their unseen emotions. Provide each pair of students with a copy of the **Axis of Emotion worksheet** on **page 50**.
  8. Explain that you will stop the film seven times. Each time the pair should discuss where they will plot the characters' emotions on the **Axis of Emotion worksheet**. In some scenes there are two characters, the central character, Rose, and another character. Students should label their marks on the Axis of Emotion, for example with an R for Rose, B for boyfriend etc. Students could also use different colour marks for each character.
  9. Play the film, pausing it at 00:52, 02:04, 03:25, 03:56, 04:23, 05:05 and 05:20.
  10. Ask pairs to feedback where they plotted the characters' emotions on the **Axis of Emotion worksheet**. You may like to display the worksheet on the whiteboard and plot the agreed points to reflect group discussion.
  11. Now assign each pair, or join pairs together to create a four, to focus on one of the scenes. Ask the pair/group to discuss what advice they would give to Rose, and the other character, if there is one. Support students to refer to their work in the starter activities. You may also like to provide students with access to pages 13-15 of the Rethink Mental Illness toolkit, available here <https://www.rethink.org/living-with-mental-illness/young-people/young-peoples-toolkit-to-support-your-mental-health> and/or visit <https://www.beateatingdisorders.org.uk/recovery-information/worried-about-friend>
  12. Invite one group to consider 'what happens next?', and to write a piece of advice for Rose, her sister and her boyfriend.



**Longer activity**

**Equipment and materials needed**

- A4 printed stills (screenshots) of the film scenes 00:52, 02:04, 03:25, 03:56, 04:23, 05:05 and 05:20
- 13.** Provide students with an A4 still (screenshot) of the seven scenes that they have discussed in detail 00:52, 02:04, 03:25, 03:56, 04:23, 05:05 and 05:20.
- 14.** Each group should write their piece of advice for the character(s) on a piece of A4 paper, or type up their advice and print it out, so the type is large enough for a wall display.
- 15.** Support students to display the film stills and advice on the classroom wall. You may like to include a display title that encourages positive mental health and additional posters/information etc. that are relevant for the support services in your school/college/local area.



Short activity

## Back on Track | Octavia House Schools

| 4 min | Into Film age rating of film 11+  
(contains references to bereavement and alcoholism)

**Key themes:** Physical health | Socio-political themes | Seeking help | Strategies to improve mental health

Following the death of his father, 16-year-old Jack is forced to take on responsibilities way above and beyond the average teenager's capability. A talented athlete, Jack faces the challenge of balancing his role as 'man of the house' with his love of running.

### Before watching the film

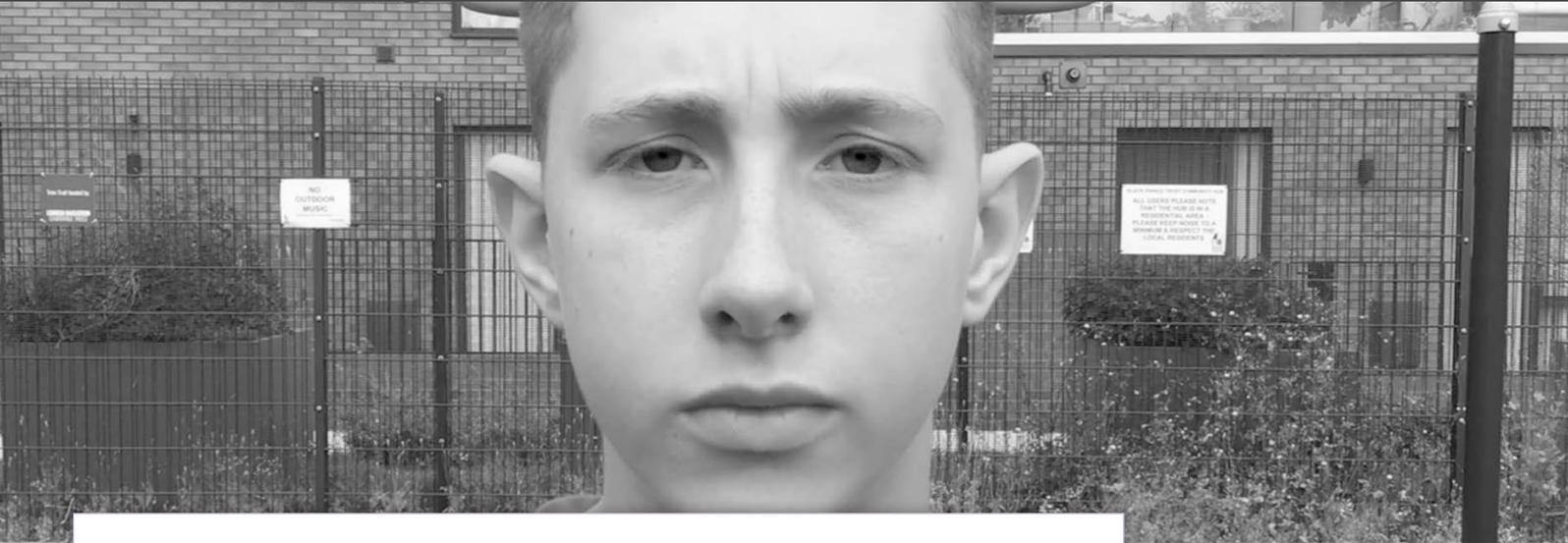
**Ask students to consider these questions;**

1. Can you tell if someone is experiencing emotional or social difficulties?
2. Why might they find this difficult to talk about?
3. Make a list of pressures and responsibilities that young people might be dealing with and which might negatively impact their mental health and wellbeing.

### After watching the film

**Ask students to consider these questions;**

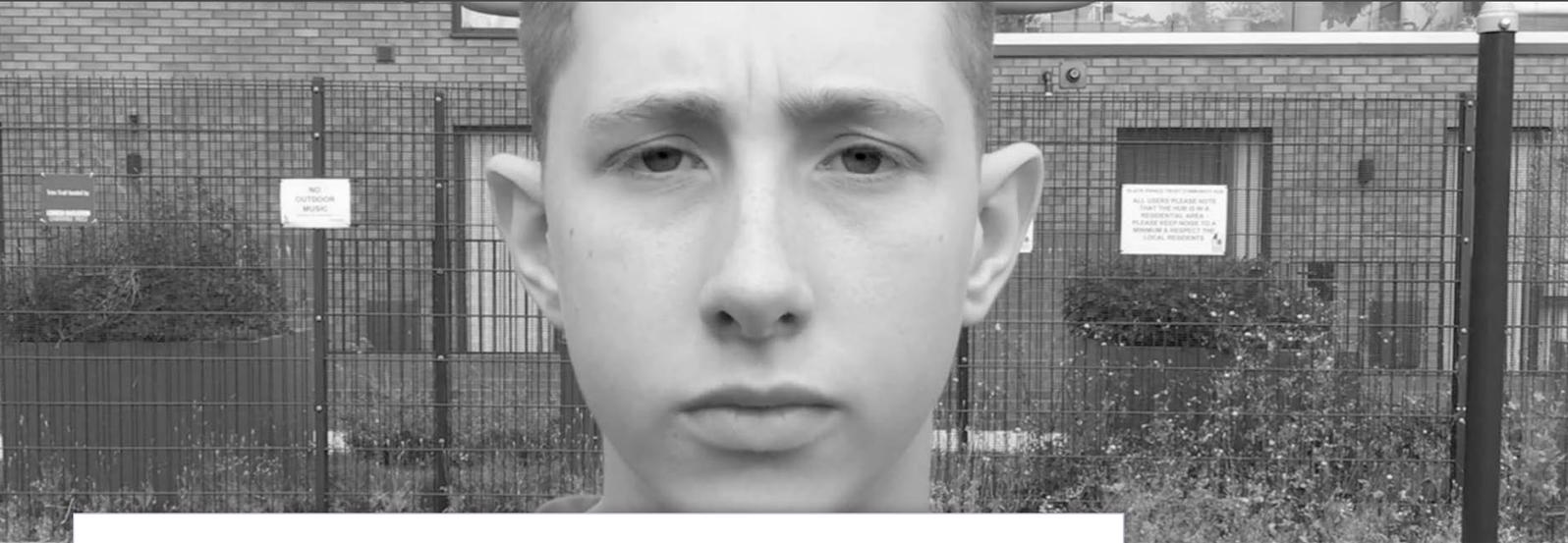
4. Why is Jack reluctant to talk to anyone about his role as a carer for his brother and mother?
5. Jack feels a lot of pressure and anxiety in his role as carer for his brother and mother. What does he do to try to cope with these thoughts and feelings? Are these effective strategies?
6. What did you think about the way the teacher encouraged Jack? Could she have done anything differently? What do you think she should do now?
7. Review the list of pressures and responsibilities you wrote before watching the film. Would you add anything to it now and if so, what?



## EDUCATOR GUIDANCE

There are no right or wrong answers to these questions and these notes and further resources are offered to guide discussion.

1. Many people have thoughts and feelings they do not share with even their most trusted friends or family. Sometimes people's behaviours do not match their thoughts and feelings.
2. Often people are concerned that someone might laugh at them, or perhaps tell them that they are weak, stupid or overreacting. Someone who cares about you, like a trusted teacher, friend or family member will not do this. Advice on how to talk to someone can be found on the Young Minds website <https://youngminds.org.uk/find-help/looking-after-yourself/asking-for-help/>
3. The state of our mental health is dependent on many things including events that happen to us and how we react to them. Most young people at one time or another will have to deal with pressures from, for example, friendships, family and other relationships and/or from school including over exams. Some young people because of who they are, where they live, or events that happen to them will also have to deal with other pressures, for example:
  - gender/identity/sexuality
  - physical illness
  - disability
  - bereavement
  - war/displacement
  - abuse/trauma/violence
  - poverty
  - discrimination
  - addiction
  - neglect
  - caring responsibilities
  - home/family environment
  - cyberbullying/online pressure/social media
  - homelessness



4. Jack is worried people will think he cannot cope and that he and his brother might be taken into care, and that his mum might get into trouble.
5. Jack spends time doing something he is good at and enjoys. He spends time outdoors, exercising and taking time out from the pressures of his home life. All these activities can help us to maintain good mental health. However, Jack keeps his feelings of worry and frustration inside, while presenting a tough exterior to his teacher and other students. Due to the pressure of hiding these thoughts and feelings, they sometimes come to the surface and result in angry behaviour.
6. Jack's teacher speaks to Jack on a 1:1 basis to try to build trust and rapport. She lets him know that she will deal with bullying behaviour and understands why he is tired. She encourages him to pursue running and tries not to put too much pressure on him to sign-up for the running club. Jack's teacher could speak to him about other support that might be available for young carers.





### Medium activity

#### Equipment and materials needed

One printed set of **Stop/question cards** on **pages 53**.

8. Now give out the **Stop/question cards** on **page 53**. Explain that in this film we experience the world from Jack's point of view, and that students will now have the opportunity to ask Jack and other characters some questions.

Ask students to raise their card and shout 'stop' to stop the film and ask their question. Alternatively, you can pause the film at the following points and ask students to suggest a question to ask Jack, his teacher or the other boys.

Stop and question points – 00:56, 02:01, 02:29, 02:53, 03:22.

9. The group will now have generated at least 6-10 questions. Ask students to work in small groups to answer one of the questions in the role of the character. Alternatively, students can attempt to answer several or all the questions, so that answers can be contrasted in the whole group discussion.

### Longer activity

10. Create a classroom or corridor display to share the learning from this film. In the display students can include
  - a title that focuses on positive mental health
  - an explanation of mental health
  - some facts and statistics about young people and mental health problems
  - advice on how and where to access local and national support if students are concerned they, or someone they know, may be experiencing mental health problems.

You may wish to guide students to carry out additional research at;

<https://www.time-to-change.org.uk/about-mental-health>

<https://youngminds.org.uk/find-help/looking-after-yourself/>

<https://kooth.com/>

<https://www.themix.org.uk/mental-health>



Short activity

## Woodland Home | Kent Health Needs School | 3 min 10 sec | Into Film age rating of film 11+

**Key themes:** Mindfulness | Strategies to stay mentally healthy

Contemplation of nature and its benefits are evoked in this meditation on a shady wood. A woodland is evoked as a place of refuge from the elements and a shelter for those who live within it.

### Before watching the film

**Ask students to consider these questions:**

1. What do you understand by the term mental health?
2. What do you understand by the term mindfulness?
3. Referring back to the students' ideas from the questions above, explain that one way that we can maintain good mental health is by paying attention to the moment. One way to pay attention is to focus on our sense of hearing.

Explain that you are going to play a short film. Students will close their eyes to pay attention to the sounds they hear (if they'd rather focus gently on a spot on the floor, this is fine too). Explain that this is not a guessing game to work out what they will see in the film, but an exercise to try to quieten their minds and focus on the sounds.

### After watching the film

**Ask students to consider these questions:**

4. Ask students to open their eyes and discuss what they heard and how the sounds made them feel. Students do not need to describe what they think they might see in the visuals of the film.
5. Ask students to consider how focusing on sounds made them feel and why people might try to practice mindfulness to improve their mental health.
6. If you are not continuing with the medium/longer activities, play the film for a second time, so that students can view the visuals.



## EDUCATOR GUIDANCE

There are no right or wrong answers to these questions and these notes and further resources are offered to guide discussion.

1. Everyone has mental health, in the same way as everyone has physical health. Sometimes we will have good mental health and at some point in our lives we may experience a mental health problem.
2. *“Mindfulness means the awareness that arises from paying attention in a particular way; on purpose, in the present moment, and non-judgmentally.”*

**Jon Kabat-Zinn 1990**

*“Typically, mindfulness practice involves sitting with your feet planted on the floor and the spine upright. The eyes can be closed or rest a few feet in front while the hands are in the lap or on the knees. The attention is gently brought to rest on the sensations of the body – the feet on the floor, the pressure on the seat and the air passing through the nostrils. As the thoughts continue, you return again and again to these physical sensations, gently encouraging the mind not to get caught up in the thought processes but to observe their passage.”*

**Mindful Nation UK – Report by the Mindfulness All-Party Parliamentary Group**

<http://bemindful.co.uk>

Mindfulness can also be practiced through paying attention to the sensory experiences that take place during our daily activities for example, focusing on doing one thing at a time like brushing our teeth, and noticing the tastes, sensations, smells, and sounds that make up the experience. Whenever we notice our minds wandering, which is what our minds do, we can try gently and kindly to bring our attention back to the experience we are focusing on.

3. In this film the soundtrack is comprised of sounds from the natural world. Listening to these sounds carefully can make us feel calm and help us to take time out from focusing on negative thoughts or feelings. Relaxation can be a byproduct of mindfulness but is not a given. It is important to note that practicing mindfulness can also make us become more aware of our busy minds and difficult feelings. This information is useful for helping to guide our actions and coping.



Medium activity

**Equipment and materials needed**

**Sound on/vision off worksheet** on **page 51** for each student or pair.

7. Now give out the **Sound on/vision off worksheet** on **page 51** to each student or for work in pairs. Give students a few minutes to discuss the prompts and questions on the worksheet.
8. Ask students to close their eyes again and listen to the sounds as you play Woodland Home.
9. Support students to complete the worksheet and lead a whole class/group discussion to share ideas.
10. Now play the film for a third time, this time students watch the film with their eyes open. Ask students to discuss what techniques the filmmakers have used to communicate positive mental health, and how effective they thought the approaches were.



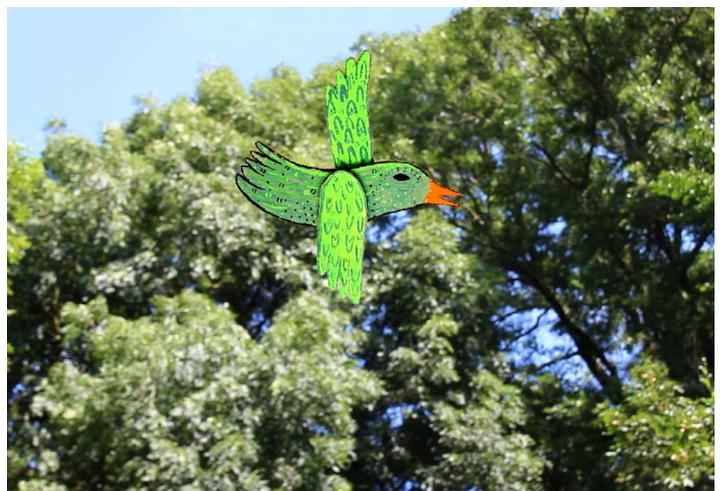
Longer activity

Equipment and materials needed

- tablets
- editing software (i.e. iMovie or Windows MovieMaker) optional.

Guidance on creating Record and playback films is provided on **page 27**

11. Students could create their own Record and playback films on the topic of 'Paying attention'. Using a tablet or mobile device, students can create one-minute recordings of natural or man-made sounds and visuals. These can be edited together, or played one after the other, to create a soundscape. Students can listen to the collective soundscape to practice paying attention, on purpose, in the moment, non-judgementally.





Short activity

**#treatitthesame** | Uxbridge College | 8 min  
24 sec | Into Film age rating of film 11+

**Key themes:** Physical health | Anxiety | Social isolation | Obsessive Compulsive Disorder | Seeking help

Noticing a mental health issue can be harder than noticing a physical health issue but this doesn't mean it should be treated any differently. When life feels tough we all need someone to offer us support.

Before watching the film

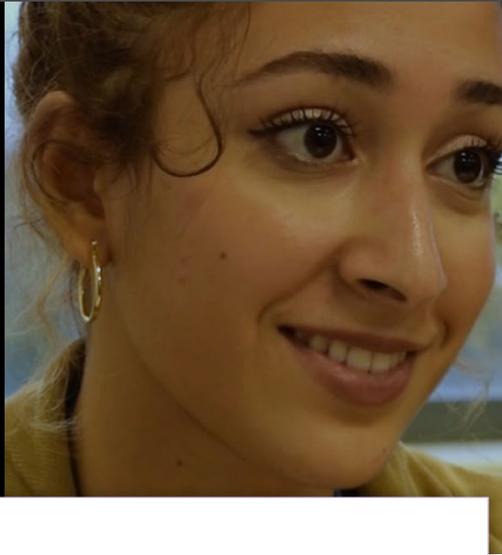
**Ask students to consider these questions;**

1. Can you tell if someone is experiencing emotional or social difficulties?
2. Why might they find this difficult to talk about?

After watching the film

**Ask students to consider these questions;**

3. Why do you think the filmmakers connected physical health and mental health?
4. In the film Joe has Obsessive Compulsive Disorder (OCD) and Sam has anxiety. How did this affect their day-to-day lives?
5. What strategies did they use to manage their mental health problems?
6. In the film Charlie and Joe are often alone. How could other students have helped and supported them? If you are continuing with the medium activity, you may want to omit this question at this stage.



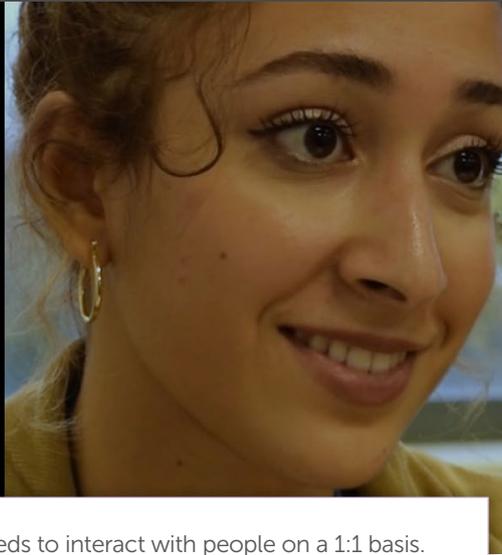
### EDUCATOR GUIDANCE

There are no right or wrong answers to these questions and these notes and further resources are offered to guide discussion.

Before this session you may want to visit the OCD-UK website for more information

<https://www.ocduk.org/ocd/introduction-to-ocd/>

1. Many people have thoughts and feelings that they do not share with even their most trusted friends or family. Sometimes people's behaviours do not match their thoughts and feelings.
2. Often people are concerned that someone might laugh at them, or perhaps tell them they are weak, stupid or overreacting. Someone who cares about you, like a trusted teacher, friend or family member will not do this. Advice on how to talk to someone can be found on the Young Minds website <https://youngminds.org.uk/find-help/looking-after-yourself/asking-for-help/>
3. At some point in our lives we are likely to experience a physical health problem and at some point we may experience a mental health problem. Physical health problems can be more visible, and it may be more obvious to others how a physical health problem may affect a person's ability to live their daily life. It may be more obvious to other people how a physical health problem can be treated and when it is 'cured'. In one scene, Sam is reminded that she hasn't seen Charlie for a while and asks her how she is when she notices her with her crutches, while Joe walks passed unnoticed. However, for the characters in the film, many of the consequences of a physical or mental health problem were the same. Joe and Charlie sometimes had difficulty sleeping and were sometimes absent from college and therefore worried about being behind with their work and being socially isolated. They both took medication, which may affect their ability to sleep, concentrate or be active.
4. Joe appears to need to perform tasks in a particular order and eat his lunch in a very particular way. He feels a compulsion to count his steps and needs to enter a room at a precise time, by following a set or rituals, such as the number of knocks on the door. He may have intrusive, obsessional thoughts, related to what he fears would happen if he didn't carry out the rituals, which might make it difficult for him to interact with other people or concentrate on other things. This may mean that he becomes socially isolated. You may like to direct students to the OCD-UK Types of OCD Myth Buster webpage, to help them to understand more about OCD and to use appropriate language to discuss the character of Joe <https://www.ocduk.org/ocd/types/>



5. Sam becomes anxious when she needs to interact with people on a 1:1 basis. In the cafeteria she decides not to order lunch because she cannot ask the staff for pizza. She finds it challenging to talk to students, like Charlie, in the corridor. Sam may become socially isolated and as a teacher, she may find it difficult to perform well in her job. In the film we are told that she has returned to work after taking some time off.

Both characters have recognised they have a mental health problem and are seeking help. Joe regularly speaks to his teacher (or school counsellor) and they are working together to help Joe to attend college and keep on track with his work. Joe is seeking help from his doctor, who has prescribed medication and may be providing other support like counselling or therapy. Sam speaks to her boss and they are working together to help her to catch-up on her work and get back on track with her teaching role.

6. In the film, one student has taken notes and collected work for Charlie. However, his actions might have been more effective if they had met up to talk about the work and he had enquired and taken an interest in how she was feeling. Teachers and students can work together to support someone who has been absent, or about whom they have concerns. This could include, making sure that students are available to sit next to someone in lessons and at break/ lunchtime, providing break time or after school support with missed work, working with the student to devise a realistic schedule to catch-up and stay on track with regular ongoing 1:1 support.



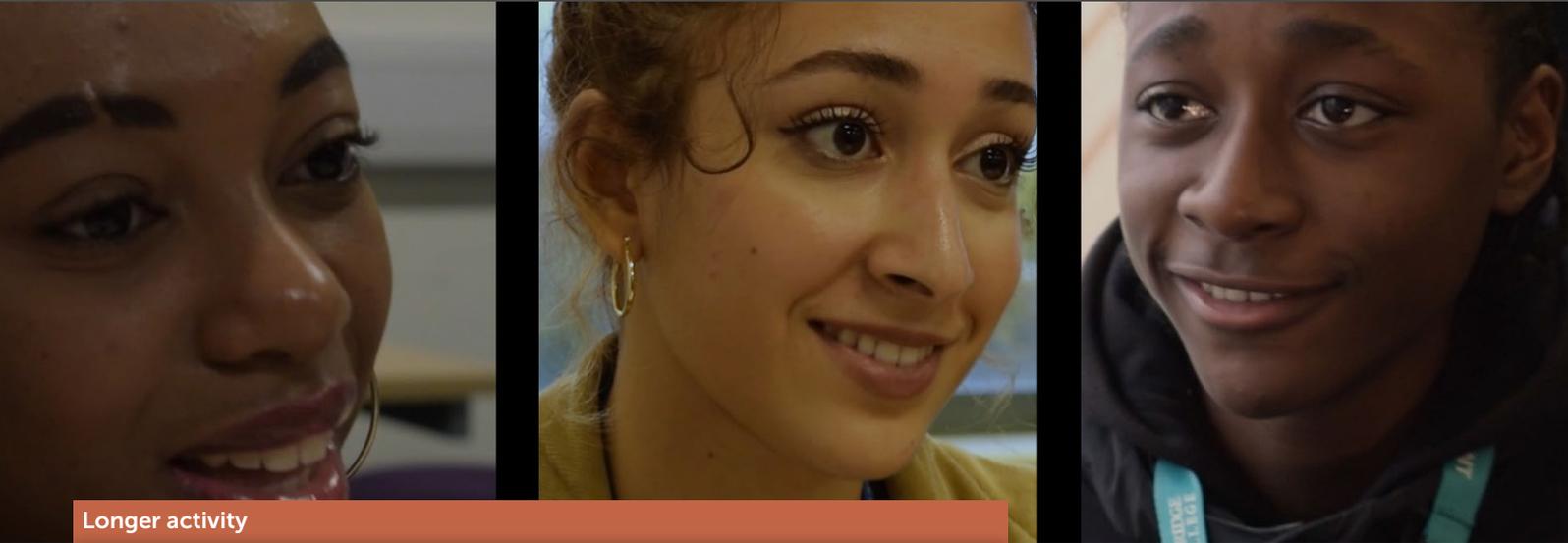
Medium activity

**Equipment and materials needed**

- One printed **Character crossroads sheet** per pair on **page 52**
- 7. Now give out the **Character crossroads sheet** on **page 52** to each pair of students. Assign pairs of students one character from the film to focus on; Charlie, Sam, Joe, boy with assignment notes, female teacher, male teacher.

Explain that the students will watch the film again, this time focusing on their assigned character and considering their actions and choices. If necessary, ask students to consider the points on the **Character crossroads sheet**, but not to start making notes until after the film has finished, as they might miss something important.

- 8. Play the film for a second time. After this viewing, support students to complete their Character crossroads sheet for their character.
- 9. Share student's ideas in a whole class/group discussion. Ask students to consider anything new that they noticed in the film on the second viewing, and anything new that they noticed about their character once they were asked to focus on them.
- 10. In the film, Charlie and Joe seek and accept support from their teachers, and Sam accepts support from her boss. Ask students to consider what action they could take to support Charlie and Joe if they were in their class/group.



**Longer activity**

**11.** This activity could be delivered by students to their peers in a peer taught lesson or in an assembly.

or

create a classroom or corridor display to share the learning from this film. In the display students can include;

- a title that focuses on positive mental health
- an explanation of mental health
- some facts and statistics about young people and mental health problems
- advice on how and where to access local and national support if students are concerned they, or someone they know, may be experiencing mental health problems.

**You may wish to guide students to carry out additional research at;**

<https://www.time-to-change.org.uk/about-mental-health>

<https://youngminds.org.uk/find-help/looking-after-yourself/>

<https://kooth.com/>

<https://www.themix.org.uk/mental-health>



## Create your own short stop motion animation film

### Equipment and materials needed

- tablets with the iMotion app installed
- pages 4-5 and 7-8 of the Into Film An Introduction to Stop Motion Animation resource <https://www.intofilm.org/resources/200>
- Storyboard template on **page 48** for each group (if groups are creating own films), or A1 sheets of paper or large whiteboard (if whole class is creating one film)
- craft/art materials for animation – coloured paper/card, cellophane, modelling clay, coloured pens/pencils, scissors, stick tac, glue sticks
- if you are creating one film as a whole class/group, access to editing software, such as iMovie or Windows MovieMaker
- you may like use the **How to make a cardboard tripod template** <https://www.intofilm.org/resources/1217> and **Into Film's Guide to iMovie** <https://www.intofilm.org/resources/85>

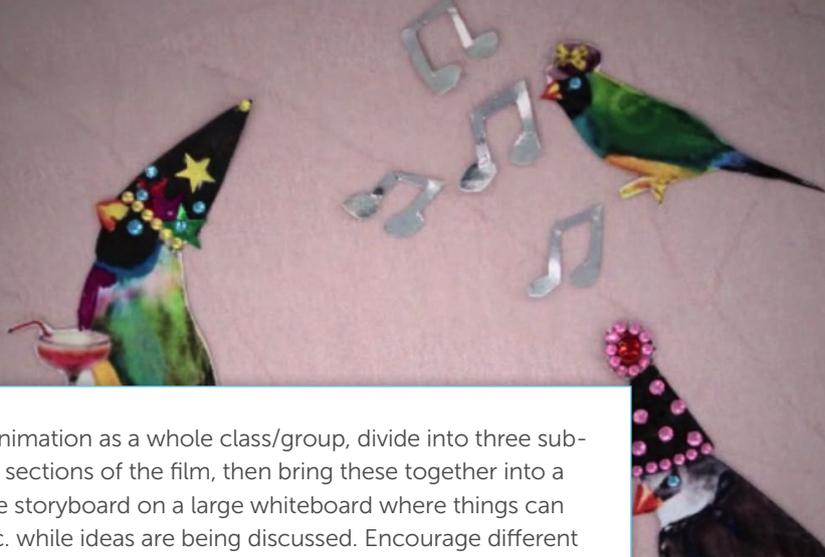
Organise different spaces for groups to work in. Groups creating the animated scenes can work in the same room, but groups creating sound and/or voiceover will need separate spaces to work in.

1. Explain that students are going to create their own short animated film to share in a school assembly/exhibition/on the school website/on school social media to raise awareness about youth mental health, strategies that everyone can engage in to maintain good mental health and the mental health support available in your school/college.

If students are working in small groups to create a complete film, provide students with the Storyboard template on **page 48**. Support groups to choose the key messages that they wish to communicate, there are three sections of the film;

- a) What is mental health? How can young people be affected by mental health problems?
- b) How can we maintain good mental health? How can we improve our mental health? How can we support others experiencing mental health problems?
- c) What support is there in our school/college/local area?

To help students to organise and hone their ideas, they should revisit the ideas that they had in their discussion about the stimulus films. You may also like to provide students with copies of, or access to, pages 13-15 of the Rethink Mental Illness toolkit, available here <https://www.rethink.org/living-with-mental-illness/young-people/young-peoples-toolkit-to-support-your-mental-health>



If you are completing the animation as a whole class/group, divide into three sub-groups to discuss the three sections of the film, then bring these together into a large storyboard. Create the storyboard on a large whiteboard where things can be rubbed out/changed etc. while ideas are being discussed. Encourage different students from each of the three sub-groups to take the lead in sketching and annotating the storyboard.

2. Provide students with a tablet with the iMotion app installed. Support students to experiment with the app by animating objects that they have to hand, such as a water bottle, pencils, glue stick etc. This will give them a feel for how it works and how they might like to animate clay models, paper, props etc. in their films.
3. If your whole class/group is completing one film, you will need to divide students into six groups, each will animate one scene from the storyboard. At this point you may also like to decide on a group who will create narration, or you may like to plan this as a group later, once the six scenes have been created.

If a group is creating a narration at the same time as the animated scenes are being created, the group should compose one sentence/line for each scene, to avoid it being too long. Remind students that they don't need to describe the scene, but add to it, considering the key messages they discussed during the planning/storyboarding exercise.

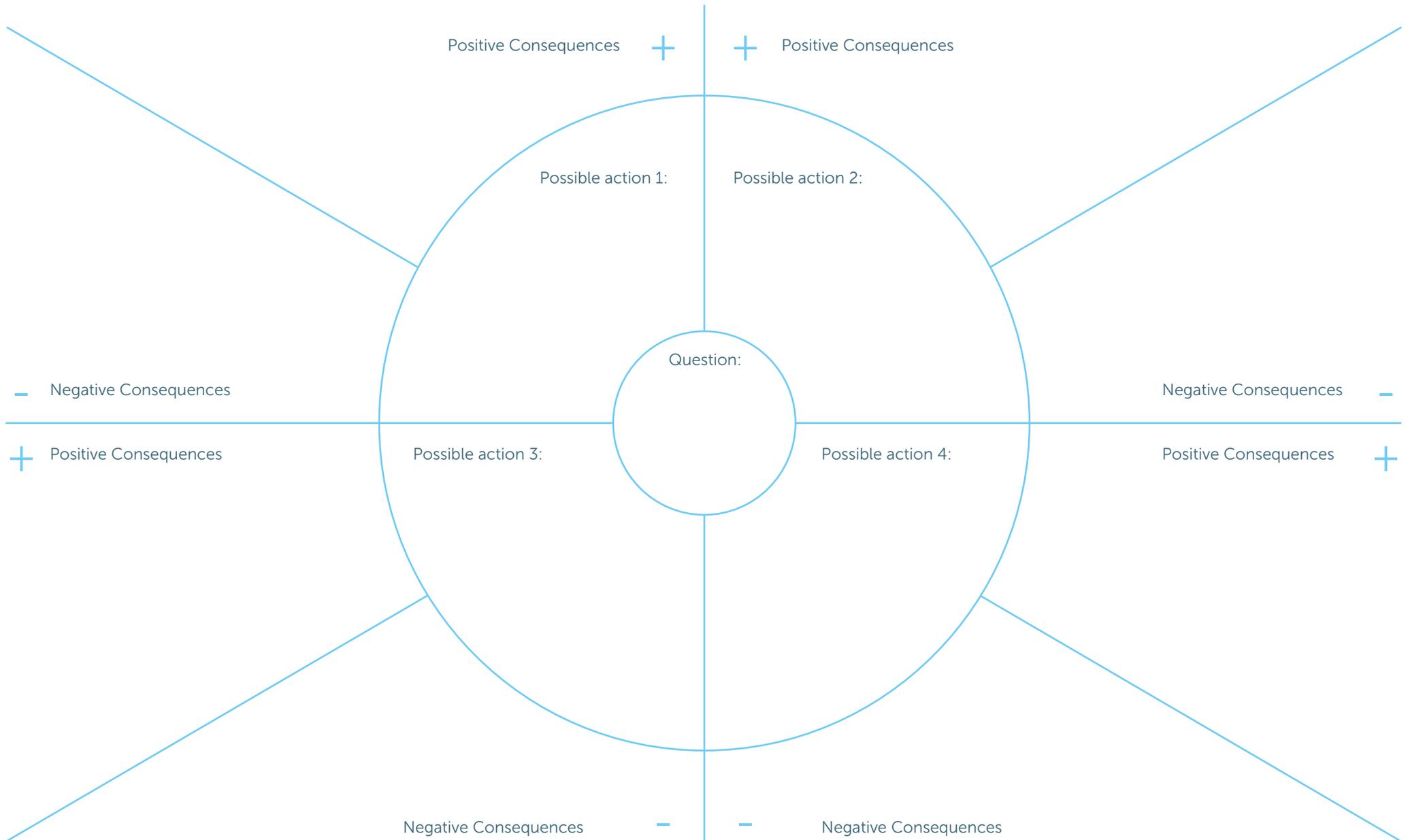
4. Provide students with pages 4-5 and 7-8 of the **Into Film An Introduction to Stop Motion Animation** resource. Before students choose materials and start to create props etc. ensure that they have discussed and agreed the scene they are animating, the techniques that they are going to use, and that they have set-up their workstation considering the points on page 7 of the resource.
5. Keep students on track by setting a realistic but tight time limit, for example 60 or 90 minutes, and reminding them of remaining time.
6. If small groups are making their own film, after 60 - 90 minutes you should encourage them to move onto creating narration and sound, using the iMotion app.
7. If students are working on a whole class/group film, you should organise groups to share their animated scene with you by email or download them from the tablets onto a computer to complete editing. The group that has created the narration should also share their recording.
8. If there is time in the session, a small number of students can work independently or with your guidance, to edit the scenes together and add titles etc. Other students can plan the showcasing/sharing of the film. This may include, planning content for an assembly, school website content, school social media postings, entry to Into Film Film of the Month <https://www.intofilm.org/competitions/1> etc.
9. If there isn't time in this session, you may ask for some volunteers to complete the editing at a later time, and plan sharing/showcasing in a later session.

 Storyboard template

Notes	Notes	Notes	Notes
Notes	Notes	Notes	Notes

## Consequences wheel worksheet

Write a question in the centre circle, such as 'did she make the correct choice?' Write possible actions in the spaces around the circle before thinking about and writing the possible consequences in the outer spaces.



# Axis of emotion worksheet

Plot a character's emotion at different points during the film.



## Sound on/vision off worksheet

You are going to listen to the sound from a film – but without seeing the visuals that go with it. Listen carefully and in the space below, note the sounds you hear. What do you think the action and the setting might be based on the sounds? Do you hear different characters? What might they be like? Could you draw what you hear? If you listen more than once, do you notice different things or have different ideas about what the sounds might be?

**What did you hear?**  
Music? Voices? Other sounds..?



**What do you think you will see when you watch?**  
What do you think the setting or characters might look like?  
Where, and when, is this film set?



This worksheet was inspired by the Screening Shorts resource [www.screeningshorts.org.uk/pdf/sound-on-vision-off-worksheet.pdf](http://www.screeningshorts.org.uk/pdf/sound-on-vision-off-worksheet.pdf)

## Character crossroads worksheet

**Key 'crossroads' moment in the film**  
Explain the choice a character has to make.

**The decision...** What does the character decide? Did they follow social norms or their own personal values?

-----

-----

**Effect on the story - at the time** What happens? How does the choice affect this character and others?

-----

-----

**Effect on the story - later on** What happens? How does the choice affect this character and others?

-----

-----

**The alternative...** What other decision could the character have made at this point?

-----

-----

**Effect on the story - at the time** What difference might this change make? Think about how this alternative choice could change things for this character and others.

-----

-----

**Effect on the story - later on** What things might change later in the story?

-----

-----

 **Stop/question cards**

Cut out these cards then, whilst viewing a film, raise a card when you reach a moment you would like to stop and ask a question about what you are seeing.



**Stop/question**



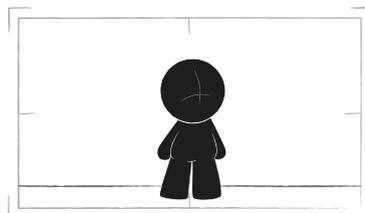
**Stop/question**



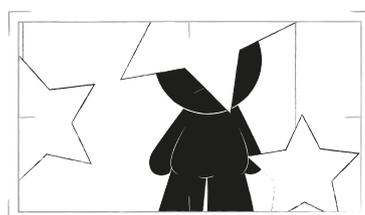
**Stop/question**

## Top five tips to make your recording a success

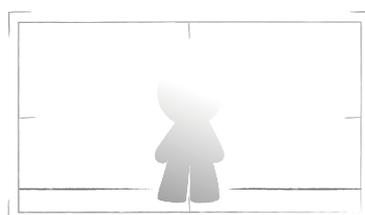
- 1** **Camera positioning**  
Would a long shot or close up be best?



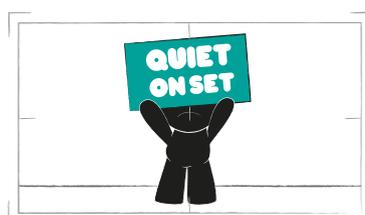
- 2** **Camera positioning**  
Where is the best place to position the camera to get a clear shot? Do you need to move any objects?



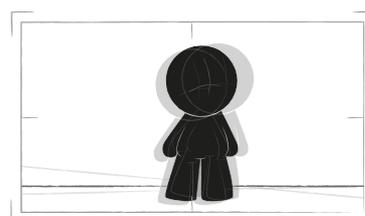
- 3** **Lighting**  
Are the people being filmed standing in the light? Can you see them clearly through the camera?



- 4** **Sound**  
Can you hear the people who are speaking? Can you close any doors or windows to cut down on other noises?



- 5** **Using a tripod**  
Use a tripod if you have one, or steady your camera by propping your elbows on a table, shelf or wall.



## Mental health – key information, support and signposting

The following information is taken from the Time to Change website

<https://www.time-to-change.org.uk/about-mental-health/types-problems>

### Types of mental health problems

Someone you know right now will have a mental health problem, they just don't know how to tell you.

Learning a few things about mental health problems might help you to feel more confident about talking and listening.

This is not an exhaustive list. But you can find out more about symptoms and treatments by clicking on the links, or by visiting the websites of our partners:

**Rethink Mental Illness** <https://www.rethink.org/diagnosis-treatment/conditions>

**Mind** <https://www.mind.org.uk/information-support/types-of-mental-health-problems/>

#### **Anxiety and panic attacks**

Anxiety is a normal emotion that we all experience but becomes a mental health problem when someone finds they are feeling this way all or most of the time.

#### **Bipolar disorder**

Bipolar disorder is a diagnosis given to someone who experiences extreme periods of low (depressed) and high (manic) moods.

#### **Depression**

Depression is a diagnosis given to someone who is experiencing a low mood and who finds it hard or impossible to have fun or enjoy their lives.

#### **Eating disorders**

An eating disorder is a diagnosis given to someone who has unhealthy thoughts, feelings and behaviour about food and their body shape.

#### **Obsessive-compulsive disorder**

Obsessive-compulsive disorder is a mental health diagnosis given to someone who experiences obsessive thoughts and compulsive behaviours.

#### **Personality disorders**

If someone has a personality disorder, some aspects of their personality might affect them in a way which makes it very difficult to cope with day to day life, especially when it comes to relationships

### **Post Traumatic Stress Disorder (PTSD)**

Post traumatic stress disorder (PTSD) is a diagnosis given to people who develop a certain set of symptoms following a traumatic event.

### **Psychosis**

A person experiencing psychosis perceives the world in a different way to those around them, including hallucinations, delusions or both.

### **Schizophrenia**

Schizophrenia is a diagnosis given to people who experience symptoms of psychosis, alongside what are called 'negative symptoms'

- Psychosis can include hallucinations, delusions, paranoia and confused thoughts and feelings.
- Negative symptoms include withdrawal from family and friends and an extreme lack of interest and motivation generally.

### **Self harm**

Self-harm is when someone purposely hurts themselves, usually in order to cope with intense emotional distress.

### **Suicidal feelings**

Suicide - when someone intentionally takes their own life - is a very complex issue. People feel suicidal for a variety of reasons, for example:

- Life has become too difficult or hopeless because of external events like a relationship break-up or the symptoms of a mental health problem.
- They are experiencing intrusive thoughts about suicide or hearing voices which instruct them to take their own life.

The risk of someone taking action to end their life can be made worse by heightened feelings of carelessness or impulsivity. This might be caused by symptoms of a mental health problem, such as mania, or if they have been consuming drink or drugs.

For key youth mental health statistics please see:

<https://youngminds.org.uk/about-us/media-centre/mental-health-stats/>

## Support and signposting



**Time to Change** is a growing social movement working to change the way we all think and act about mental health problems.

<https://www.time-to-change.org.uk/resources/create-download-materials#/~/embed/resources/collection/14>



### Anna Freud National Centre for Children and Families

Schools in Mind is a free network for school staff and allied professionals which shares practical, academic and clinical expertise regarding the wellbeing and mental health issues that affect schools. The network provides a trusted source of up-to-date and accessible information and resources that school leaders, teachers and support staff can use to support the mental health and wellbeing of the children and young people in their care.

<https://www.annafreud.org/what-we-do/schools-in-mind/resources-for-schools>



**Heads Together** brings together a coalition of charities with decades of experience in tackling the stigma around mental health in the UK.

<https://www.headstogether.org.uk>



**Young Minds** is part of the Heads Together coalition. Their mission is to make sure that all young people get the best possible mental health support and have the resilience to overcome life's challenges.

<https://youngminds.org.uk/resources/school-resources>



The **Mind Whole School Approach** to mental health is designed by young people, parents, the wider school workforce and local Minds. It gives the entire school community the things they say they desperately need and would like provided. It involves a self-assessment tool for schools and tailored assemblies, workshops, 1-2-1s, information and training for everyone who's part of school life.

<https://www.mind.org.uk>



**Rethink Mental Illness** provides sources of information, support and advice. Their toolkit for young people provides activities and materials to explore the topic and develop strategies to look after mental health, which could be used to compliment the starter activities on **pages 12 – 15** of this resource.

<https://www.rethink.org/living-with-mental-illness/young-people/young-peoples-toolkit-to-support-your-mental-health>



**Place2Be** provides emotional and therapeutic services in primary and secondary schools, building children's resilience through talking, creative work and play.

<https://www.place2be.org.uk/what-we-do/school-resources.aspx>

## Support and signposting

	<p><b>Action Mental Health</b> is a local charity which works to enhance the quality of life and the employability of people with mental health needs or a learning disability in Northern Ireland.</p>	<p><a href="https://www.amh.org.uk">https://www.amh.org.uk</a></p>
	<p><b>AWARE</b> is the depression charity for Northern Ireland - and the only charity working exclusively for people with depression and bipolar disorder.</p>	<p><a href="https://www.aware-ni.org">https://www.aware-ni.org</a></p>
	<p><b>Scottish Association for Mental Health</b> currently operates over 60 services in communities across Scotland providing mental health social care support, homelessness, addictions and employment services, among others.</p>	<p><a href="https://www.samh.org.uk">https://www.samh.org.uk</a></p>
	<p><b>See Me</b> is Scotland's programme to tackle mental health stigma and discrimination. Our vision is to end mental health stigma and discrimination, enabling people who experience mental health problems to live fulfilled lives.</p>	<p><a href="https://www.seemescotland.org">https://www.seemescotland.org</a></p>
	<p><b>Hafal</b> (meaning 'equal') is the principal organisation in Wales working with individuals recovering from serious mental illness and their families. We are managed by the people we support – individuals with serious mental illness and their families.</p>	<p><a href="http://www.hafal.org">http://www.hafal.org</a></p>
	<p><b>Gofal</b> is a leading Welsh mental health and wellbeing charity. We provide a wide range of services to people with mental health problems. We also lobby to improve mental health policy, practice and legislation, as well as campaigning to increase public understanding of mental health and wellbeing.</p>	<p><a href="http://www.gofal.org.uk">http://www.gofal.org.uk</a></p>
	<p><b>Anti Bullying Alliance</b> is a unique coalition of organisations and individuals, working together to achieve our vision to: stop bullying and create safer environments in which children and young people can live, grow, play and learn.</p>	<p><a href="https://www.anti-bullyingalliance.org.uk">https://www.anti-bullyingalliance.org.uk</a></p>
	<p><b>b-eat</b> is the UK's leading eating disorder charity providing help and support for young people through their confidential helpline.</p>	<p><a href="http://www.b-eat.co.uk">www.b-eat.co.uk</a></p>
	<p><b>OCD-UK</b> is the leading national charity, independently working with and for almost one million children and adults whose lives are affected by Obsessive-Compulsive Disorder (OCD).</p>	<p><a href="http://www.ocduk.org">www.ocduk.org</a></p>

## Support and signposting



**Child and adolescent mental health services - CAMHS** is used as a term for all NHS services that work with children and young people who have difficulties with their emotional or behavioural wellbeing. Local areas have a number of different support services available. These might be from the statutory, voluntary or school-based sector, such as an NHS trust, local authority, school or charitable organisation. Getting help from a specialist CAMHS service is different depending on where you live. Waiting times can vary, too. Most CAHMS have their own website, which will have information about access, referrals and more, including phone numbers, so you can get in touch directly for detailed advice. Parents and carers of young people having difficulties can also receive help through CAMHS.

<https://www.nhs.uk/using-the-nhs/nhs-services/mental-health-services/child-and-adolescent-mental-health-services-camhs>



**The Mix** is the UK's leading support service for young people. They are there to help young people take on any challenge they're facing – from mental health to money, from homelessness to finding a job, from break-ups to drugs. Talk to The Mix via online, social or their free, confidential helpline.

<https://www.themix.org.uk/mental-health>



**Samaritans** provide around the clock support to help people with difficult issues through their confidential service.

[www.samaritans.org](http://www.samaritans.org)



**Childline** is a free, private and confidential service for young people to seek help and advice on any issues or worries they are experiencing, including mental health problems.

[www.childline.org.uk](http://www.childline.org.uk)



**Papyrus** provide support for young people who feel suicidal.

[www.papyrus-uk.org](http://www.papyrus-uk.org)



**Kooth** provide free, safe and confidential advice and support for young people.

<https://kooth.com>



**Qwell** is a free online counselling and emotional wellbeing service providing adults with early intervention support.

<https://xenzone.com/qwell>



**Mental Health First Aid** training is a course that gives people the skills to help someone who is developing a mental health problem or experiencing a mental health crisis.

Mental Health First Aid England  
<https://mhfaengland.org>

Scottish Mental Health First Aid  
<http://www.smhfa.com>

Mental Health First Aid Wales  
<https://mhfa-wales.org>

Mental Health First Aid Northern Ireland  
<https://www.aware-ni.org/wellbeing-programmes/mental-health-first-aid>