

*Fox for Edgar (2021), showing as part of Shorts for Middle Ones at Discovery Film Festival*

**Welcome** to this first edition of Film Hub Scotland's Education in Cinema gazette.

With Film Hub Scotland's 200+ members delivering such a wide array of screening activity, the education side of things is sometimes not as heralded as it might be! And so we've launched this gazette, published every couple of months, to celebrate the education projects that have been taking place and to highlight forthcoming events.

Beyond that, it's intended as a space for community-building and reflection, with each issue featuring an interview with a film education practitioner and discussion of developments in the sector.

*If there's an event or project you'd like featured in a future issue, or if you'd like to contribute a piece, please contact:*

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A primary schools screening at Filmhouse as part of the Take One Action Film Festival  
Photo credit: Take One Action

Since taking up the role of Education in Cinema Coordinator earlier this year, it's been a real pleasure speaking to many of you about the education work being done through your organisations. As the results of our Education in Cinema survey demonstrate (page 3), the Scottish exhibition sector is home to a vibrant and varied programme of film education activity.

From school screenings to industry masterclasses and from filmmaking courses to young programmer groups, our members provide opportunities for young people (and older learners) that are life-enriching and even life-changing.

For some, these education activities involve their first ever experience of visiting a cinema. For others, they may act as an important stepping-stone towards a career in the industry. In both instances, they help impart a love of film and nurture the independent cinema audiences of the future.

Yet while this work is often gratifying, it comes with significant challenges: Smaller organisations may have the desire to deliver education projects but lack the necessary staffing capacity or in-house knowledge.

Larger institutions may have their own education team or officer, but these roles can—at times—feel quite distanced from the organisation's broader audience-facing activities. Relationships with local schools may be dependent on links with individual teachers and suddenly falter if those teachers move elsewhere. Freelance facilitators may partner with an exhibitor on a successful project only to find that the funding does not exist to continue the work further. For all its rewards, film education work can be a rather lonely pursuit and certainly an exhausting one!

The development of an education in cinema network (and this accompanying gazette) is, in part, a response to those existing conditions. It also stems from a recognition that the film education sector is entering a period of exciting change. The BFI's recently announced Screen Culture 2033 strategy places children and young people more centre stage than they have previously been. With BFI2022 defining young people as being aged 16–30, education projects targeted at people under 16 were not typically eligible for BFI Film Audience Network funding.

The new strategy simply defines young people as being under 25. More specifically, its first primary outcome is described as follows:

*Children and young people are empowered to develop their own relationships with a wider range of screen culture, including through education.*

It's too early to know what this will mean for funding opportunities in practice, but certainly there is a greater recognition that children's screenings and accompanying education projects can and should be integral to audience development work.

At the same time, Screen Scotland have been making great strides towards Film & Screen Studies being approved as a standalone subject on the Scottish school curriculum. The prospect of a significant increase in the number of teachers and students engaging with film is good news for the exhibition sector. You can hear Head of Education at Screen Scotland, Fi Milligan Rennie, talk about plans for the curriculum at our Young Audiences Forum at DCA on 28 October.

# A STARRING ROLE FOR EDUCATION?

Of course, this positive news is set against the backdrop of a wider economic malaise. As exhibitors navigate changes in screen consumption culture, they are also now frequently expected to do more with less.

As this first issue of the gazette was being finalised, the very sad news came through that CMI was going into administration. Amidst the many laments from leading industry figures about what a body blow this is to cinema lovers in Edinburgh, Aberdeen and beyond, it shouldn't be forgotten that CMI was a flagship provider of school screenings and film education activities. Edinburgh Filmhouse and Belmont also hosted education work delivered by several other of our festival members.

Writing in the *Guardian*, Mark Cousins rightly highlighted EIFF's ability to attract legendary figures such as Martin Scorsese, the Coen Brothers and Lynne Ramsay through Filmhouse's

doors. But equally important was the structured, grassroots work of introducing people to this kind of cinema for the first time, and offering them opportunities to begin their own journey in the industry.

Over the years, the education team at CMI have given a huge amount to the sector and we very much hope that those impacted by recent events are soon able to continue sharing their talents in other fulfilling roles.

For all of us working in film education, it looks to be a time of change: one of much potential but also further challenges. Here at Film Hub Scotland, we hope that the development of an education in cinema network can help to realise some of that positive potential and provide practical and moral support to each other through those challenges.

**Duncan Harte**

*FHS Education in Cinema Coordinator*

## FHS Young Audiences Forum 28 October 2022, DCA

We're really looking forward to our Young Audiences Forum later this month and hope to see many of you there. In addition to Fi Milligan Rennie presenting the vision for a new Film & Screen school curriculum, we've got Hannah Murray from Spectrum Film Club/East Dumbartonshire Council talking about how to create positive experiences for neurodiverse young audiences. We'll also be hearing from DCA and Alchemy Film & Arts about the approaches they've taken to working with teachers to build sustainable relationships with schools in both urban and rural settings. There will be plenty of opportunity for group discussion and we've even got an interactive animation workshop led by Alasdair Satchel (Screen Argyll) and Jonathan Charles (d fie foe). You can register for the day here:

<https://forms.gle/e5kHkZKfcYRM7NFFY8>

## EDUCATION IN CINEMA SURVEY REPORT

A huge thank you to all of you who completed our Education in Cinema Survey earlier in the year. The image to the right shows the geographic spread of respondents. In total, we received 65 responses spread across 24 of Scotland's 32 local authorities. These have provided us with a wealth of information about film education in the Scottish exhibition sector.

The responses testified to the huge range of youth screenings, school screenings and more in-depth education activities that are offered by our members. They also helped identify areas of Scotland that are currently less well-served.

We also asked respondents about the challenges they face. The figures to the right summarise the findings.

The full 29-page report is available at:

[www.filmhubscotland.com/resources/film-hub-scotlands-education-in-cinema-survey](http://www.filmhubscotland.com/resources/film-hub-scotlands-education-in-cinema-survey)

52% identified lack of staff as an obstacle

48% mentioned difficulties in promoting the work to audiences/schools

46% experienced challenges relating to transport

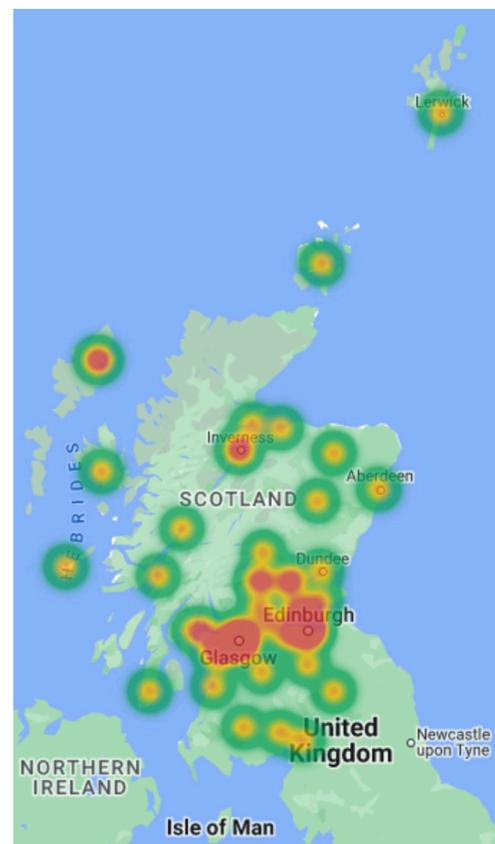
39% mentioned difficulties in retaining participants as they move up into older age groups

27% highlighted their lack of knowledge or experience

25% highlighted their lack of learning resources

21% identified lack of space as an obstacle

As we move forward, FHS will explore ways to help members' address these challenges and offer support wherever we can.



Map showing geographic spread of respondents



*Oink* (2022), screening at Discovery Film Festival



**Mike Tait** is Discovery Film Festival Producer and Cinema Youth Development Officer at DCA. He has twenty years' teaching experience, covering TEFL placements in the UK, Finland and Sri Lanka, plus film & media teaching at UK tertiary colleges. From 2002 to 2012 he was based at the Tyneside Cinema, initially as FOH then as part of the education team. He joined DCA in 2012 with a remit to get more young people into the building and has since worked on 11 Discovery festivals, promoting school engagement with film, family screenings and the DYAs (Discovery Young Ambassadors).

In advance of the 19th edition of **DCA's Discovery Film Festival**, we caught up with **Festival Producer, Mike Tait**.

**Do you have any key memories of visiting the cinema as a young person?**

My first extremely memorable independent cinema visit was to the Tyneside Cinema to see a double bill (remember those?! ) of Fellini's *Roma* and Visconti's *Rocco And His Brothers*. Subterfuge may have been required to get in to two 18 certificate films, but I had been recommended both titles by my German teacher at the time – and it was most definitely educational. And was the real start of it all.

**You've been running Discovery for 11 years now. What have you learned during that time?**

Engagement with individual schools fluctuates from year to year and I've learned that it's usually individual teachers who drive participation. As teachers change schools, they can help spread the message elsewhere, but enthusiasm and drive can also be reduced in their previous staff room.

It's also hard sometimes to explain to people that every year we're dealing with new material for new audiences – it can be believed that "working with schools" is just doing the same thing each time.

Attracting regular funding or maintaining support over an extended period is not always straightforward, especially for those primarily attracted by shiny, "new" things.

**What are you most excited about for this year's Discovery Film Festival?**

The return to in-cinema screenings for more schools. For all the increase in access that our online screening platform encourages, there's nothing to beat the sound of a full cinema auditorium engaging all together with big screen entertainment – whether that be laughing along with a comedy short or sitting in absolute silence at key moments of a drama.

**What gets you up in the morning? And what keeps you awake at night?**

*After over six months of stressing over the programme, I look forward to the first laugh in the first film in the first screening – and I can then relax!*

It really feels like a reward for all that effort. Conversely, the most challenging aspect is waiting to see whether or not audiences will take a chance on those films which don't necessarily ooze 'you'll have a fun time!' Discovery doesn't shy away from more challenging material – and finding a way to get folks in can be a challenge in itself. I do worry that we'll not always get the right audience in to the right screen at the right time to make the magic happen.

**You've indicated the impact of Covid. Can you tell us a bit more about how Discovery responded to the challenges posed by the pandemic?**

Like many festivals, we learned to embrace the technology and went hybrid – initially with a fairly limited programme purely online and then building up the next year to a full programme being equally accessible online and in-cinema. This year we are maybe 75% online – some features will not be available on the platform due entirely to more stringent licensing restrictions. The issue of streaming opportunities and challenges is a discussion topic in itself! One major change we did make for in-cinema screenings was not to have a festival schedule but instead to ask all schools

to bid for films they wanted to see, and when they would like to see them. There was a moment of fear that this was just going to result in absolute chaos, but in fact it has made things a whole lot easier (in the current climate of somewhat reduced numbers) and is a system we have preserved for this year – and possibly beyond.

**DCA is a multi-arts venue. How does that influence your programming for Discovery?**

Our Learning team here at DCA look at the festival programme and teacher requests, and come up with a complementary programme of workshops, gallery visits and engagement with the building beyond the cinema auditoria. We encourage our cinema attendees to take a tour of the gallery exhibition that is on during the festival, and the Learning team will have created a number of resources to accompany and enhance such visits.

*We see a Discovery Film Festival visit as much more than 'arrive at DCA, file in, sit down, watch film, file out, depart'.*

**How do you source the titles for each year's festival?**

With a relatively small programme (some fifteen features and thirty shorts each year), Discovery doesn't ask for festival submissions but rather goes out and finds the titles it then invites to be part of our programme. Key young people's film festivals – Berlin's Generations strand, BUFF in Sweden, Ale Kino! in Poland plus

(for shorts) Clermont-Ferrand and Oberhausen – are either attended in person or watched online. Tried and trusted film agencies that we have worked with over a number of years regularly suggest films that they know will fit our festival. It's a question of monitoring what is out there and carefully selecting titles accordingly. Final selection of films for the 15+ programme is then carried out in conjunction with the Discovery Young Ambassadors, our young programmers group for those aged between 15–19.

**Any advice to exhibitors looking to work more closely with schools/teachers in their area?**

*Come to the FHS Young Audiences Forum at DCA during Discovery on Friday 28th October, where you'll hear me pronounce our firm belief in Lionel Richie and keeping things "easy"!*

How do we keep things as easy as possible for schools and teachers? A single named point of contact at DCA using e-mail rather than phone. Scheduling screenings of carefully selected films plus bespoke workshops in response to requests wherever possible. Classroom-ready educational resources, written by teachers for teachers, for before and after the screening. Subsidised, easily arranged transport. An advisory panel of experienced teachers to give guidance on keeping things relevant and appropriate for local schools.

*And if in doubt, ask a teacher!*

**Discovery Film Festival is one of the world's leading festival's for young audiences.**

Now in its 19th year, the festival is based at Dundee Contemporary Arts (DCA) and tours to partner venues across Scotland, screening films from all over the world.

The festival includes three weekends of films, creative activities, and gala events, as well as two weeks of screenings and events for schools.

This year's edition runs at DCA from Sat 22 October – Sat 6 November.

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



Yellowstone 88 – Song of Fire (2022)



Photo credit: Screen Argyll

Screen Argyll's **Sea Change Film Festival 2022** took place on the Isle of Tiree from 23 – 25 September. Combining a public festival with a professional development lab, Sea Change celebrates the work of female filmmakers and is an excellent example of a festival that's both outward-looking and locally-embedded. It also weaves family content and learning experiences for young people through its programme.

Sea Change is supported by BFI FAN and Screen Scotland. This year's festival featured a series of Finnish films and received additional backing from The Swedish Cultural Foundation in Finland and The Finnish Institute.

The main focus of the 2022 festival was the work of *Moomins* creator, Tove Jansson. One particular highlight was a Gaelic-language screening of *Moominvalley* Season 1 projected on the sail of a boat in the Noust Boathouse in Scarinish. There were also screenings of films about Tove Jansson and a couple of recordings made specially for the festival by her niece Sophia Jansson, including one where she answered local children's questions about the Moomins.

The community hall played host to an exhibition of Moomin artwork, while the 'Moomin Trail', saw participants exploring Scarinish Harbour to find an A-Z of Moomin characters!

Screen Argyll director, Jen Skinner, summed up the other offerings for family and young people:

"We ran workshops in schools with a storyteller, then had family workshops running over the weekend for various ages. These involved storytelling and using our island landscape as inspiration for art, in the same way as Tove was inspired by her island. We had filmmaking workshops for all ages and workshops aimed at those getting started in the industry, including a scriptwriting masterclass from the screenwriter of Tove, Eeva Putro."

The family ethos extended to the professional development lab, with 40 women working in film coming together not only for a series of workshops, but also to share stories and ideas. Participants ate together, swam in the Atlantic, walked on the beach and even did group pilates! Film Hub Scotland's Knowledge and Network Coordinator, Hannah Wyllie, who attended the lab, found it an "inspiring and energising experience, and a great opportunity to see first-hand the varied and impactful work being done by Screen Argyll."

More information about Sea Change, including full details of the family programme can, be found at:

[screenargyll.co.uk/sea-change/](https://screenargyll.co.uk/sea-change/)



Photo credit: Screen Argyll

Film Hub Scotland was delighted to attend an encore performance of **HippFest's New Found Sound** on 28 September at Trinity Church, Falkirk.

*New Found Sound* is one of the highlights of HippFest, the annual silent film festival produced by Hippodrome Bo'ness. Supported by the Youth Music Initiative, the project involves a collaboration between National Library of Scotland's Moving Image Archive and schools in the Falkirk Council Area, resulting in a wonderful coming together of archive film and new music.

Each year, talented young musicians, working with professional mentors, create and perform original scores to accompany archive silent films. This year's edition featured two shorts accompanied by the Falkirk Schools Trad Bands. The Junior Trad accompanied *Da Makkin o' a Keshie* (1932) — a lyrical glimpse of island life, from pioneering Scottish documentarian and educational filmmaker, Jenny Gilbertson, in which a Shetland crofter demonstrates how to make a 'keshie' to carry home his peat.

The Senior Trad Band provided the score for Frank Marshall's 1944 film, *The Coming of the "Camerons"*, which tells the story of Cairngorms postie Jean Cameron. Thanks to her efforts, Royal Mail introduced trouser uniforms ("Camerons") for postwomen as an alternative to the regulation skirts they had previously been required to wear.

The programme concluded with *Early Birds* (1956), another film from Frank Marshall and winner at the 1957 Scottish Amateur Film Festival. The film gleefully follows (or stages!) a toddler's nighttime kitchen raid and his older brother's ill-fated attempts to cover up the scene of the crime. Three young Falkirk pianists, Megan Richards (Graeme High), Aaron McKay (Denny High) and Ekua Osei (Larbert High) provided the accompaniment for this. After starting all together, they then took solo turns at the piano, delivering an improvised score that successfully



Performance of *The Coming of the Camerons* at HippFest  
Photo credit: Tom Duffin

worked their own individual responses to the action into a coherent whole and ended with all three players back together at the keyboard.

An engaging Q&A session hosted by James Mennie (who has recently started an ICO FEDS traineeship based at Hippodrome) highlighted the positive impact of the project on those involved. Pianists Megan Richards and Ekua Osei both spoke of their own new found enthusiasm for silent film, having previously had no real experience of this type of cinema. Megan noted how responding musically to the film required her to engage with the images on "a higher level of attentiveness". Observing the film more closely, she found that "you pick up on things a lot more". Watching film became a process of discovery.

Similarly, Ekua spoke of having a much better appreciation for the people involved in film music composition and the ways in which they make use of a broad "creative palette". She also mentioned how much she enjoyed the personal quality of responding musically to a silent film, as "No one can tell you that you're doing it wrong!"

It was lovely to hear from the two performers that they had discovered

both an interest in archive film and a desire to try their hands at further film composition.

Meanwhile, Trad Band tutor John Somerville (Traacherous Orchestra) talked about how the archive footage had taken the students on an exploration as they sought to understand the musical ecologies of where the films were set.

By turns moving, entertaining and uplifting the evening was enthusiastically received by a large audience. Introducing the event, HippFest organiser, Alison Strauss, noted that *New Found Sound* is frequently one of the most popular items in the festival programme. It's also, as far as can be ascertained, a one-of-a-kind venture in its bringing together of music composition and archive film education.

It was an inspiring evening and we hope that *New Found Sound* continues to thrive. We'd also love to hear from other members who have explored cross-arts projects or may be looking to establish such ventures in the future, so do get in touch!

Learn more about *New Found Sound* at [youtube.com/watch?v=jHuZahZ7718](https://youtube.com/watch?v=jHuZahZ7718)



Angry Young Men director, Paul Morris, being interviewed at a Behind the Scenes event during GYFF 2022  
Photo credit: Erika Stevenson

Since 2021, Glasgow Film Theatre has been a recipient of the BFI's Venue Education Fund (VEF). In partnership with **Eden Court**, GFT has used this funding to bring a range of opportunities to young people across Scotland, introducing them to films curated by the GFT Youth Board and helping them learn more about careers in the film industry. For the 2022-2023 season, the BFI Film Academy Recommends screenings section of this offering is being extended to four further FHS members: **Macrobert Arts Centre, Newton Stewart Cinema, Orkney Phoenix and Oban Phoenix.**



## BFI Film Academy Recommends

This is a programme of free monthly youth screenings for 15-25 year olds, selected by GFT's Youth Board. Titles featured have included French cinema, cult classics and British new releases.

Each screening comes with additional content, including video essays, academic talks, and Q&As with film specific guests, hosted by Youth Board members. For an example video introduction, click [here](#), where GFT Youth Board member, Kasey, talks about *Bend it Like Beckham*.

In 2021-2022 there were 200 attendees for these screenings at GFT and Eden Court. Attendees were surveyed, and of those who responded, 88% felt that the titles selected helped them step out of their comfort zone in terms of film choice.

The four new venues participating in the 2022-23 season of BFI Film Academy Recommends are receiving additional marketing budget plus support from GFT in developing their

youth audience. The season began in September with a screening of films shortlisted for the Young Scottish Filmmakers Prize (see page 9 for more details). This was followed by Spike Lee's *Crooklyn* in October and the programme continues with *Portrait of a Lady on Fire* in November and *Edward Scissorhands* as a seasonal offering for December.

In advance of the new season, Macrobert hosted a development workshop in August, chaired by FHS and also attended by GFT, Eden Court and Orkney's Phoenix Cinema. For the afternoon session we were joined by Sean Young of Screen Education Edinburgh (a BFI Film Academy provider) and Miriam Newman, Talent Executive at Short Circuit.

Over the course of a wide-ranging conversation, we discussed the important role that exhibitors can play in guiding young people towards appropriate opportunities as they seek to develop careers in the film industry.

Previously, there has been something of a gap in provision for young people between youth screenings/film club activities and the more professionalised training experiences offered by BFI Film Academy and the early career development opportunities provided by Short Circuit.

GFT's Learning & Youth Engagement Manager, Rebecca McSheaffrey-Craig, explained that a recognition of this gap had informed GFT's thinking as it developed its Venue Education Fund activities, in partnership with Eden Court. In addition to the BFI Film Academy Recommends screenings, there are three further strands: Behind the Scenes Labs, Behind the Scenes Online Masterclasses and the Young Scottish Filmmakers Prize. Details of the other strands are as follows:

## Behind the Scenes Labs

These are in-person, film industry events, curated for young people aged 15-25 (and pitched by young people) looking to learn more about working in the film industry. Events range from academic lectures to panel discussions to hands-on workshops. Topics covered include: Directing, Sound Design, Cinematography, Distribution, Journalism, etc. In 2021-2022 there were 717 attendees across 8 labs at Glasgow Youth Film Festival, 4 labs at Inverness Film Festival and 8 labs at Glasgow Film Festival.

## Behind the Scenes Online Masterclasses

A programme of free, online, 90-minute masterclasses for people living in Scotland aged between 18-25, offering insights into several key roles in a film's life cycle from screenwriting to exhibition. The sessions offer young people the chance to ask questions and gain advice from industry experts. The 2021-2022 season had 4 sessions and that number has risen to 6 for the 2022-23. The new season kicked off with Raisah Ahmed and a Screenwriting masterclass, followed

this month by a session on Directing with Ben Sharrock in conversation with young filmmaker Fraser Scott. Sound Designer Ania Przygoda will be speaking in December, with further sessions to come on Editing, Pitching and Balancing a Career in Film.

## Young Scottish Filmmakers Prize

The prize is open to young filmmakers aged 18-25, currently living in Scotland. It was designed in consultation with film access provider (and FHS member) GMAC Film and Glasgow Short Film Festival to be a competition that empowers young people to pursue their film industry ambitions. There are two entry categories, with one stream open to filmmakers who haven't received funding or formal support. Winners in each category receive a prize of £1,500 to further their film careers. In 2021-22, 11 short films from 45 submissions were shortlisted and these were screened at GSFF. Submissions were received from across Scotland and of the finalists only 2 were from Glasgow. For this next edition, all shortlisted filmmakers will also each receive £250.

## Pathways into the Profession

Together, these activities offer young people a helpful stepping-stone from initial film engagement/enthusiasm towards more advanced and professionalised opportunities.

As Macrobert Film Programme Manager, Grahame Reid noted, it's rare for young people to be given a sense of the whole picture, from the films being shown to how they were made and how they came to be screened. Meanwhile, working professionally in film is something that is rarely spoken about in formal education, with many young people uncertain how to get started, or anxious about the viability of such a career choice.

Knowledge of the various opportunities and pathways for young people is increasing, but we still need to work to make sure these are not geographically restricted. Attendees at the workshop were enthusiastic about the potential for the Behind the Scenes model to be reproduced or riffed on at other venues across the country and it's good to see the opening up of the project to the four additional venues this year.

The online masterclasses content and open nature of the YSF Prize offers chances for young people across Scotland to be involved, while GFT is also planning travel and accommodation bursaries for young people from across Scotland to attend Behind the Scenes Lab events.

**The next Behind the Scenes events will be at Inverness Film Festival, 5-7 November (full details on page 10). Do please spread the word!**



# UPCOMING EVENTS

There's a huge amount of film education and youth engagement work being delivered by our members and friends over the next couple of months.

The list below offers a selection of some upcoming highlights:

## [The 8th Scottish Youth Film Festival takes place at the Bridge in Dumfries this weekend, 21- 23 October](#)

The festival opens Friday night with a special screening of *Tremors* at the Robert Burns Centre at 6pm.

On Saturday, it's a day for 13-19 year olds with workshops, panels, screenings and the Award ceremony.

On Sunday, the focus is the 12 and under age range with hands-on filmmaking activities, zombie make-up, screenings and the Awards.



## [Inverness Film Festival features a number of Behind the Scenes events hosted by Eden Court in partnership with GFT, 5-7 November.](#)

Saturday 5 Nov 11.30am: *Young Scottish Filmmakers Panel*. Followed by a screening of YSFP films in the La Scala Cinema at 12:30pm

Saturday 5 Nov 3pm: *Debunking Cinematography* – Andrew Rooke talks about the role of a cinematographer.

Monday 7 Nov 11am: *Making a Micro-budget Feature* – Writer/Director Paul Morris and actors from the feature film *Angry Young Men* discuss their experiences on set.



*Angry Young Men* (dir. Paul Morris, 2022)

Monday 7 Nov 1:30pm: *Finding your Film Aesthetic with Fashion Historian Casci Richie* – Casci will discuss the distinct styles of costume seen in several popular films.

## [Screen Argyll begins its latest BFI Film Academy on 1 November, with an application deadline of 28 October.](#)

An online course for 16 – 19 year olds that gives young people the opportunity to explore and experiment with a range of animation and filmmaking techniques, working together to watch, experiment, create and learn more about animation and film in a variety of forms.



Sessions will take place Tuesday and Thursday evenings with a couple of Saturdays. Starting on 1 November and running until 15 December.

The course will be completed on 31 January.

Skills covered include script writing / model making / animation / lighting for camera / sound design and more!

The course will also include masterclasses from animators and directors.

## [Our friends at Into Film will be delivering their UK-wide Into Film Festival from 8-25 November](#)

## [World of International Film Festival has the 5th edition of its Animation Day at Film City in Glasgow on 4 November.](#)

There's a programme of animated shorts for youth in partnership with Into Film and a 2 hour workshop delivered by Jonathan Charles.

And An Lanntair will be hosting a special screening of *Jackie Brown* for the local secondary school in November.

If you'd like an event featured in the December issue of the Gazette, or you'd like to know more about anything discussed in the current issue, do please get in touch — we'd love to hear from you!

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