

FILM:
21ST CENTURY
LITERACY

A strategy for film education across the UK

“WHEN I FIRST SAW
‘THE WIZARD OF OZ’ IT MADE
A WRITER OUT OF ME.”

SALMAN RUSHDIE



Foreword

From the Chairs of BFI, Film Club,

Film Education, First Light Movies,

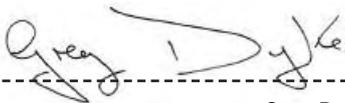
UK Film Council and Skillset

We live in a world of moving images. To participate fully in our society and its culture means to be as confident in the use and understanding of moving images as of the printed word. Both are essential aspects of literacy in the twenty-first century.

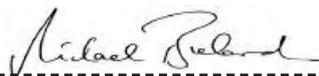
In the same way that we take for granted that society has a responsibility to help children to read and write – to use and enjoy words – we should take it for granted that we help children and young people to use, enjoy and understand moving images; not just to be technically capable but to be culturally literate too.

Britain already has what are probably some of the best film education initiatives in the world. However, for most young people, if they experience film education at all it is as isolated episodes that lack coherence and consistency. We want to move film education on from being a series of disconnected experiences to becoming an integral part of every young person's life – a systematic process in which confidence and articulacy grow by having the opportunity to see a wide range of films, to gain a critical understanding of film and to enjoy the creative activity of filmmaking. The strategy set out in this document is a first step on the road.

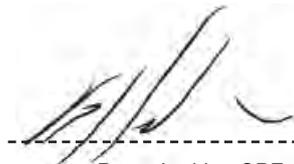
We want to build a wide and growing partnership with others, working formally within the education system and informally outside it; linking with the film industry and other cultural partners. Initially we have young people as our focus but with a longer-term ambition to reach anyone and everyone. We want a society where a dynamic film and moving image culture is part of every citizen's enjoyment. We won't achieve that in five years or ten years, but if we start now, we may do it in a generation.



Greg Dyke, BFI



Sir Michael Bichard, Film Club



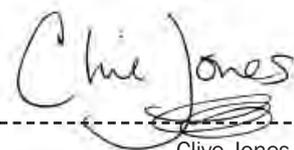
Barry Jenkins OBE, Film Education



Barbara Broccoli OBE, First Light Movies



Stewart Till CBE, UK Film Council



Clive Jones CBE, Skillset

What is film education?

Film education is making film more accessible to children and young people for their enjoyment, as a means of understanding the world and as a medium of self-expression.

Film education:

Provides children and young people with opportunities to watch a wide range of film - in cinemas, schools and elsewhere, using new technologies and platforms;

Encourages learning, critical understanding, debate and conversation about films and the issues and emotions they raise;

Enables children and young people to use film as a vehicle for their own creativity, and encourages the film industry to respect their voices.

What children and young people and their teachers say about film education:

“Teachers have seen how, starting with film, all children regardless of ability, have been able to discuss narrative in a sophisticated manner. The use of film has allowed children to learn using a medium with which they feel comfortable and able to take risks. This allows for higher order thinking to take place which is then transferable, as well as giving them the tools to understand the media-rich world around them.”

Literacy Adviser, West Midlands

“Patience – you need a lot of patience! You need leadership skills too because if you’re directing you’ve got to tell people what to do... you’ve got to be able to take directions as well, and criticism, that’s an important one.”

Teenager working on their own film

“An amazing piece of work, magnificently directed, by far the best drama that I have seen in some time. The shockingly violent scenes force you to wonder how mankind can act as such savages; killing each other due to mere identity and belief. Are we humans really so great when there are still such atrocities occurring in today's world?”

15 year-old student on Hotel Rwanda

“This film is very sad in crying terms because even though it is animated, when a rabbit dies or is killed or even wounded it is so real you feel like it’s real life. This can teach us a lot about life in this world, both nice and nasty.”

10 year-old pupil on Watership Down

“I usually do not like films where you have to read subtitles. However I think Tsotsi changed my mind completely. After a while I forgot I was reading the subtitles and got hooked in the story. It was moving, watching how people in the third world lived. I thought the acting and the scenery was good, and the film got me intrigued. A good film.”

15 year-old student

“I’ve gained enormously from the opportunities to refresh my thinking on ways in which we can use technology to create visual meaning.”

Teacher, after a Continuing Professional Development (CPD) session

“This sort of thing doesn’t really happen to our sort, if you know what I mean, foster children, ‘cause they’re kind of, not put down but sometimes not given a chance and it’s nice just to have this opportunity to sort of... it’s just amazing.”

Young award winning filmmaker

“These screenings give our students a chance to identify vicariously with people that they might never sympathise with otherwise.”

Head of Film Studies Department on the importance of cinema screenings for students

Introduction

Film inspires, excites, informs and moves. It has often been described as the great art form of the twentieth century; and it has certainly been one of the most popular.

Film is an essential and much-loved part of the UK's cultural heritage and one of the most widely enjoyed and accessible forms of entertainment and artistic expression in almost every country of the world. Part of its power lies in the way it has interacted with and driven the creative evolution of other long-established art forms including storytelling, music and the visual arts. It has extended its reach from the conventional cinema screen to a myriad of different platforms yet, whatever the technology, the end product remains the same – stories told using sound and light that move across a screen.

What is remarkable is that, despite these changes, cinema is still a central driving force and cinema stars command global recognition as never before. But the significance of audio-visual media is changing profoundly; it has grown from being a vehicle for art and entertainment to become a core part of how we communicate and do business. We live in an age when to be literate means to be as familiar with images on a screen as with text on a page and to be as confident with a camera or a keyboard as with a pen. Literacy in the moving image has become an integral part of a wider literacy for the twenty-first century; children and young people need both to participate fully in society.

All this is widely acknowledged and yet media literacy and, more particularly, film education are still on the margins of national and international policy agendas. By 'film education' we mean providing children and young people with a structured, systematic opportunity to watch films, to understand films and even to make films as part of their overall preparation for adult life. In the UK we are lucky enough to have some of the best and most imaginative film education initiatives in the world, as well as a Charter for Media Literacy, drawn up by the UK Film Council and the main broadcasters, which has been adopted by government and is already being used as the template for action at a European level. However despite this leadership position, film education in the UK remains disconnected and inconsistent – a bonus for some lucky children and young people rather than an opportunity and entitlement for all.

This document is intended as a first step on the road to changing that state of affairs. The organisations and agencies that have contributed to it represent a broad partnership and want to see the partnership grow further. For reasons of equity, and practicality, we have chosen to focus on children and young people under 19 years of age in our first phase but the informed enjoyment of a wide range of film should be the right and expectation of everyone. We believe that what we map out here can make a positive and practical contribution to the 'youth cultural offer' the government proposes to make as part of

every child and young person's educational experience in England and strengthen educational developments in Scotland, Wales and Northern Ireland.

Nor are we talking about yet another new initiative to be squeezed into an over-stuffed school curriculum: what we propose will make the existing curriculum more relevant and engaging, and is based on what is already happening in classrooms, after school or outside school altogether.

Our agenda goes well beyond the playground walls. There is widespread concern about the lack of high-quality film and television content for children and young people. But the solutions suggested in Parliament, the media and elsewhere are usually posed on the supply side of the debate. We start from the other side – demand – believing that the most effective way to extend what the industry offers is to help nurture a more demanding and discriminating audience.

We want to see the evolution of a popular and dynamic film culture in the UK, building on the rich heritage of British and world cinema and contributing to an even richer future in the decades ahead. What we set out here are the important first steps of that longer journey.

WE LIVE IN AN AGE WHEN TO BE LITERATE MEANS TO BE AS FAMILIAR WITH IMAGES ON A SCREEN AS WITH TEXT ON A PAGE, AND TO BE AS CONFIDENT WITH A CAMERA OR A KEYBOARD AS WITH A PEN.



Film education: a snapshot

The UK already has a variety of organisations working in the field of film education, most of them funded directly or indirectly by the UK Film Council and together spending around £12m a year. They include:



The **BFI**, long-established as the main national agency for promoting the understanding and appreciation of film and television.

Film Club, piloted in 2007, which aims to establish a network of 7,000 after-school film clubs across the UK over the next three years to dramatically increase the opportunities for five to 18 year-olds to watch films.

Film Education, funded by the film industry, which provides structured programmes for the teaching of film criticism and appreciation in more than 18,000 schools each year and offers professional development opportunities and resources for teachers.

First Light Movies, funding and mentoring children and young people aged between five and 19 to make short digital films, and now working with about 2,000 children and young people each year.

Three National Screen Agencies, which promote the culture and industry of film and TV in Scotland, Wales and Northern Ireland.

Nine Regional Screen Agencies in England, development agencies charged with building sustainable media sectors and encouraging greater public access to film culture.

Skillset, the Sector Skills Council (SSC) for Creative Media, is a UK-wide industry body which supports skills, training and development for people and businesses to ensure the UK creative media industries maintain their world class position. Its key roles in relation to this strategy are in supporting continuing professional development, and in managing the implementation of the Diploma in Creative and Media.



There are many other providers of film education activity including schools, higher and further education institutions, youth workers, community centres, broadcasters, film festivals, independent filmmakers, cinemas and mixed arts venues and local authorities.

The list is impressive and the diversity and quality of much of the activity even more so. But the provision is uncoordinated and inconsistent. At the outset of this process an analysis was carried out of activity funded directly and indirectly by the UK Film Council, National Screen Agencies and other public bodies, which highlighted some of these discrepancies.

The largest share of funding aimed at young people goes to 14-19 year olds and two-thirds of that is to support creative activity, in other words, the making of films rather than watching them or developing a critical appreciation. Barely 10% of all spending goes to the promotion of critical understanding of film in younger children (aged three to 14). And the reach, even of UK-wide organisations such as First Light Movies, is modest; with a budget of just over £1 million a year, First Light Movies has worked with 12,000 children and young people between ages five to 19 and funded more than 900 films in seven years – an astonishing achievement but still only reaching a tiny proportion of that overall age cohort.

One of the priorities for film education is to integrate these strands so that children and young people have the chance to watch, to understand and, if they want, to make film – each element informing and reinforcing the impact and value of the others. We explore this more fully within this document. When resources are inevitably limited, we feel it is especially important to deploy them in the most effective and equitable way possible.

Immediate challenges



Film education is still on the margins

Although all four nations of the UK have space for the study of film and the media as part of the curriculum for five to 14 year-olds, in practice very few children and young people benefit; fewer than one in ten of 14-19 year-olds, for example choose to specialise in the study of film or media. Many of the shortcomings of present practice stem from the fact that, despite the National Curriculum in England and Wales, and positive curricular developments and the introduction of new curricula in Northern Ireland and Scotland, there is no embedded culture of entitlement for children and young people to learn about film as part of their overall educational experience. The growing emphasis given to creativity and culture within these curricula, and the proposed 'youth cultural offer' in England, may begin to shift this perception; part of our purpose in developing this strategy now is to ensure that film education, as a concept, is ready to play a significant and practical role in that process.

There is little professional development for teachers and other educators

A great deal of film education, in or out of the classroom, currently depends on the passion and commitment of individual teachers and other educators. However great their enthusiasm, teachers may feel that a lack of specialist expertise diminishes their professional confidence and therefore their ability to challenge

and extend the learning experience of their students. There is a similar lack of systematic professional development for youth workers and media professionals who choose to work with children and young people on education-related projects whether in cinemas, production facilities or archives.

There are no agreed teaching approaches for film education

For the reasons suggested above, there is little emphasis on offering children and young people sustained, coherent programmes of learning with clear progression routes, and no systematic means of using film education to explore other, related topics such as intellectual property and respect for copyright. Often, film education is merely a disconnected series of one-off experiences; although there is a great deal of activity around the country, there is little shared understanding of what constitutes good practice or even good ideas in film education. As a consequence, there is a weak evidential base for understanding the impact or reach of film education and no agreed measures for evaluating its quality.

Wider access to films

A related issue is the increasing difficulty of getting access to a broad and varied range of films, especially for younger children. As cinemas and film distributors focus more and more on commercially attractive films, and as competition for audiences drives all but the most mainstream English-

language films from network television, children and young people are unaware of the rich variety and extraordinary wealth of the UK's film heritage, even though we have the most extensive film and television archives in the world. Nor are most children and young people aware of the enormous wealth of films from other countries and in other languages, despite living in one of the most culturally diverse nations on earth.

At the same time, digital screen-based technologies are opening up great new possibilities for film education, as they are in every other area of learning, with online access to resources, the opportunity for personalised interactive learning, much cheaper and more accessible distribution of classic and contemporary cinema and relatively inexpensive and simpler production equipment allowing creative activity of a sort previously unimaginable.

However, a number of recent government initiatives have begun to change the possibilities for film education:

Extended days and community-focused schools

From 2008, many children and young people will be under the care and supervision of schools for more hours in the day and will have access to a wider range of non-formal educational opportunities, including the proposals for the 'Find Your Talent' cultural offer



programme which the Government has set out for young people in England. Film is a cost-effective, high quality and practical way of delivering some of the objectives for extended day provision for schools, children and young people.

New accreditation pathways

These include the Creative & Media Diploma, the Welsh Baccaulaureate (BAC), Moving Image Arts and Youth Arts Awards. Each of these new forms of accreditation will offer opportunities for an expanded and more diverse experience of film. For the Creative & Media Diploma this will include work-based learning experiences. The Welsh BAC and Northern Ireland's Moving Image Arts awards encourage new approaches to critical and creative film work, while the Arts Award has the scope to accredit children and young people for their work with film outside formal education.

Personalised, structured and sustained learning opportunities

The personalised learning agenda is being introduced in England as part of the Government's Every Child Matters initiative, which set out five core themes for effective education – 'being healthy', 'staying safe', 'enjoying and achieving', 'making a positive contribution' and 'economic well-being'. This has been enhanced by the recent 10 year Aiming High strategy to ensure children and young people gain comprehensive support from complementary activities inside and outside school to contribute to their learning and well-being.



Film education has the capacity to contribute to each of these five core themes in community and school environments, and to their equivalents in Scotland, Wales and Northern Ireland, with digital technology allowing pupils to plan genuinely personalised learning pathways and structured and sustainable learning opportunities.

Better access to archives

The Government has recently committed an investment of £25 million towards a strategy for UK Screen Heritage. Together with £3 million already committed by the UK Film Council for the UK Digital Film Archive this fund will help secure the future of regional and national archives for the enjoyment of audiences across the UK. The strategy for UK Screen Heritage states 'Media literacy and the use of moving images in education has a significant role to

play in educating, both in formal and informal settings, a truly literate population.'

Coupled with increased digital access in schools and elsewhere, these investments offer a major opportunity for rich educational development of screen archives.

Themes of the strategy

Having set out the challenges and opportunities for film education in the UK, we outline here the ‘operating principles’ for the strategy we propose to adopt.

The Charter for Media Literacy

was drawn up in 2005 by the UK Film Council and its partners on the Media Literacy Task Force, the BBC, Channel 4 and Skillset. It suggested three ways in which a fully active and participating citizen would be able to engage with media. Although film education has a specific emphasis different from a broader and all-inclusive approach to media literacy, the ‘three Cs’ of the Charter for Media Literacy underpin both.

They are:

Cultural Access

The opportunity to choose from a broad range of films and so get a better understanding of our and other people’s culture, way of life and history.

Critical Understanding

The confidence to look behind the surface of the screen, to understand a film’s intentions, techniques and qualities.

Creative Activity

The opportunity to make film and moving image, to have some understanding of the technical and creative process that allows the effective expression of a story, a mood or an idea.

In the same way that media literacy is not simply a matter of private benefit but an essential ingredient of the public good, so we believe that film education is not just about extending the private enjoyment and understanding of individuals, but has a clear public value, making a real contribution to our sense of cultural identity, emotional articulacy and to the UK’s future as an open, tolerant society built on the foundation of a knowledge economy.

The ‘three Cs’ do not belong in isolation from each other but need to be brought together in an integrated approach to film education. Each element, while hugely beneficial in its own right, is made more valuable and more accessible by its integration with the other two. If children and young people are to get substantial benefit from film education they should experience all three areas and understand the relationship between them.

In addition, we believe that there are four essential principles that give substance to this approach:

Participation – everyone involved

Film watching and filmmaking are both group activities. This collective experience of watching and making can bind together children and young people to give a sense of common purpose and community, qualities which we believe must be highlighted in all our future work.

Progression – a learning journey

We want to provide opportunities for children and young people to experience as wide a range of films as possible, to continually develop their critical and cultural understanding. In addition, we want to encourage an interest in, and engagement with, filmmaking.

Evaluation – what works best?

We want to develop a more systematic and integrated approach to film education. To support this, we want to disseminate good practice and develop first class teaching resources and learning tools. Most importantly, we wish to establish recognised and accepted common criteria for evaluating the impact and reach of our work.

Professional development – how do we do it better?

Linked to the identification and spread of good practice and recognised systems of evaluation, we will commit to improving and expanding professional development for teachers and for other related workers. We wish to explore the development of an approach which balances creativity, critical ability and craft when we are dealing with children and young people.

We have now set out the challenges, opportunities and principles behind our thinking. In the next section we lay out what we are going to do.



Aims of the strategy

Our vision is to ensure that all young people in the UK have the opportunity to learn about film in all its richness and creative possibilities. To achieve this, we have set ourselves two strategic aims, one structural, the other focusing on innovation.



Enhancing

current activity

We will consolidate existing film education activity into a coherent and unified approach that is advocated, communicated and evaluated.

To do this we will:

Ensure that the priorities of film organisations in the public sector are aligned with the principles of film education.

Create a UK-wide network of key providers of film education to share best practice, promote knowledge and ideas, advocate and promote film education. The network will maintain an open access database of education providers throughout the UK. Additionally, a national conference will be organised for the network to meet and exchange ideas in early 2009 and will meet on a regular basis after that.

Create new regional partnerships of film education providers that will enable significant new investment into film education.

Innovative

new activity

To develop and sustain innovative activities for learning about film that ensure exciting opportunities are created for ever more diverse audiences. This will involve both filling important gaps in current provision and also initiating complementary activities that extend the range of film education into previously unexplored areas.

To do this we will:

Develop an infrastructure that enables children and young people to access a wider range of film content, in school, in cinemas and via other platforms.

Invest in an expansion of online learning resources, especially those that introduce young people to the UK's film archive heritage, and to new films made with public money in the UK.

Establish a coherent and comprehensive programme of training and development for those involved in film education, accredited by Skillset and others. The programme will be managed through the regional and national partnerships, and there will be a national framework to ensure quality of provision.

Use new learning routes as opportunities for expanding film education (including such pathways as Creative & Media Diploma, the Welsh BAC, Youth Arts Award, Moving Image Arts).

Run regular advocacy campaigns aimed at employers, the film industry, general public, policy makers, broadcasters and education providers to persuade them of the value of film education. Such campaigns will be high impact and will start in 2008 with Film and Video Nation, a UK-wide initiative to promote participatory filmmaking around the Olympics.

Work with all four UK Governments to incorporate film education in the curricula of their initial teacher education programmes.

Long term success for this strategy will require sustained communication, regular monitoring, and credible evaluation of the outputs, public value and success of its various elements. The evidence base generated by all the partners will then be a key tool for advocacy across public, private sectors and Government.

What happens next?

This strategy brings together the work of many organisations, all of us convinced that by working together in a more integrated way we can transform the impact and value of film education for children and young people in every part of the UK.

In this first phase of the strategy, we propose to focus our energies on achieving five main tasks, which are:

To devise and implement a professional development programme for teachers and other film education practitioners to raise standards of delivery and quality of engagement for children and young people.

To develop online resources that give educational access to the UK's film archives (in association with the UK Screen Heritage strategy).

To create online resources to accompany every appropriate publicly funded British film.

To build a UK-wide network of school-based film clubs.

To pilot a new kind of partnership between the film and education sectors: one at a national level (in Wales) and three in English regions (in the East Midlands, Yorkshire and the North East). In the second and third years we will extend these pilot projects to encompass the other nations and regions.

Our ambition to achieve genuinely UK-wide impact will be underpinned by a commitment to prioritise action in rural areas and places that do not have cinemas.

This document grows out of the work of a wide-ranging Strategy Action Group, brought together under the auspices of the UK Film Council and consisting of representatives from the BFI, Film Education, Film Club, First Light Movies, Skillset and the national and regional Screen Agencies. We recognise that, as well as these organisations, many of which are funded directly or indirectly by the UKFC, there are many small community-based and locally funded organisations which are the life-blood of film education provision. Most significantly, the 35,000 primary and secondary schools and colleges in the UK are all our partners or potential partners. In going forward it is our intention to work with, and support the work of, as many of them as possible.

Although the Action Group initially came together to provide a context for the drafting of this document, our expectation is that it will continue to meet on a quarterly basis to provide feedback and guidance as the strategy is implemented and developed.

In addition, a smaller Leadership Group, consisting of representatives from the UK Film Council, the BFI, First Light Movies, Film Education and Film Club has been largely responsible for drafting this document and will continue to be responsible for coordinating the strategy.



Learning journeys



What kinds of film experience

do we want children to have?

What might they get out of it?

Tunde's Journey

Tunde is 16. His interest in film started at his after-school film club, then took him to his local cinema. He's one of the programmers of the club, showing films every Friday, and inviting local filmmakers in for discussions and workshops. He writes about the films on his Bebo page. He's seen two films this year that have impressed him: *Night of the Hunter*, and *Show Me Love*. Tunde's school film club decided that they wanted to make their own film about feeling unsafe on some of the rural footpaths near where they live. They heard about Mediabox, which lets you bid for money to do your own media project, and applied for money to make it with their local cinema. They showed the film in their local cinema where they invited local councillors as well as friends and family and the council was impressed enough to improve the lighting and signage on the pathway – and then asked the film club to make a film about young people volunteering.

What Tunde said:

“Shooting was a little bit of what I expected. I had a vague idea of what it would be like but I'd never seen a documentary shot before, so I never imagined it would be quite as long. I thought... if it was a drama I expected more people but there was just one person most of the time – the subject – and we were talking to them constantly and then redoing it... I never thought you'd have to redo something in a documentary.”

What Tunde's dad said:

“I don't think our household has talked about anything else for the past six months.”

What the Councillor said:

“This was a thought-provoking film. The whole initiative shows what young people can do if given the chance. The making of the film is a valuable experience for the students and the wider community.”



Jenny's Journey

Jenny is 11. In History, she made a trailer showing what happened in England during WW2 using an online editing tool called E-SEQ which lets you choose clips of archive footage and put them together and a voice-over and add your own music. Jenny wasn't keen on black and white films before but now thinks you can make them interesting if you add in your own stuff. She proudly showed her Nan the film and her Nan recounted stories about being a child during the war. Jenny's Nan took the film to the Help the Aged Community centre and now Jenny's school is working on a film reminiscence project where the children interview older people and add their voice-overs to archive films. Jenny sent the film to Film Street (First Light Movies' website for younger children that introduces them to film-making techniques) so other people could watch it and compare it with their own. Teachers from other schools have used the film in their own teaching. Now Jenny wants to make films so future generations will know about her, her life, and community.

What Jenny said:

"Film is a great way to bring people together; I never knew the older generation had such hard lives, or great stories. The best thing was that you were working with people both more and less experienced than yourself. Not only would you learn from people who had more teaching ability than you, but also from teaching things you knew to others."

What Jenny's mum said:

"Jenny's film built a bridge with my mother's generation. It's really important that young people know that older people were young once."

What Jenny's teacher said:

"I've just been looking at their history exams and they're very good. It's helped them develop their knowledge so much more. In the class we can have debates about it because everybody's got a view and they're more willing to listen and to speak about it."



More Journeys

Sarita loves film. She watches the latest trailers on Film Street, and her school took her to a children's film festival where she saw a Moroccan film called Zaina Rider of the Atlas about a girl who wins a horse race, beating all the men in her tribe. The film prompted her to choose to do a school project about Morocco where she now has half a dozen e-pals. She asked for the film to be shown at her after-school film club and afterwards she got together four of her friends to make a 5-minute film about horse riding which they posted on YouTube for their friends in Morocco to watch. She's heard that at secondary school there's a film club, and she wants to get them to show more films like Zaina.

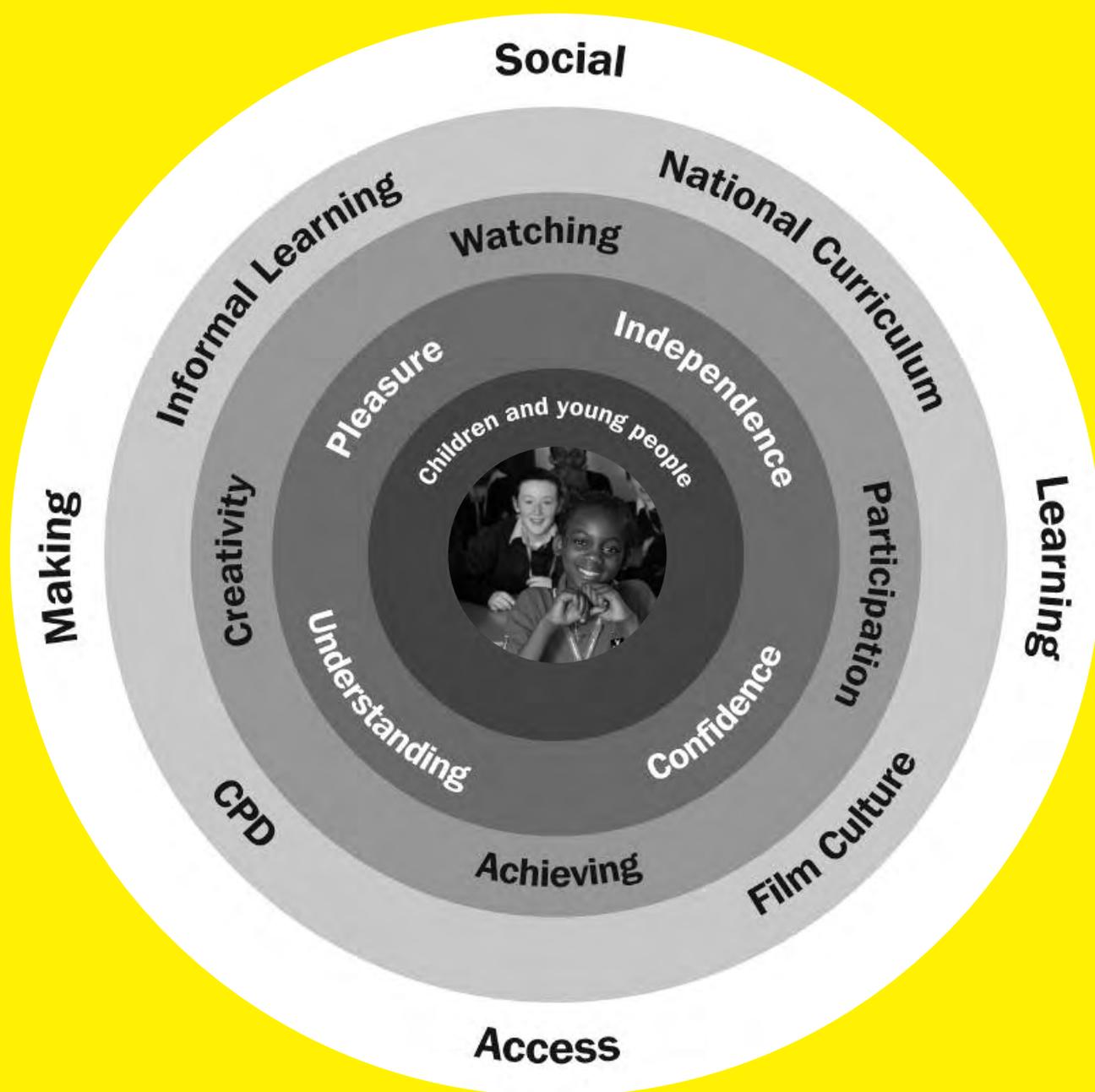
Carl is 17 and has left school. His local youth club ran a project to make a documentary about their estate, and he wandered into the room where they were editing. After a bit of negotiating, they gave him a five-minute sequence to edit to sound and he thought it was a great way to control how people saw you, changing soundtracks to make the film more upbeat. He's since heard about Mediabox and he wants to get his friends together to do a film challenge – making ten different music videos for a Sean Kingston song to put on YouTube.

Charlie went to see a film in National Schools Film Week – they wanted to see Shrek, but they all agreed that as they'd seen it lots of times before they could just this once see something else. The film was called My Neighbour Totoro about a big cat that takes two little girls on adventures. He told his parents about it and they bought it in a box set of other films by the same director. He liked another one, Kiki's Delivery Service, so he took it into school and they played it in golden time and talked about whether the witch was evil and nasty, or forced to do bad things.

UK partnerships model



Elements of film education



People who have been
involved along the way

Louise Anderson BFI
Jay Arnold Screen Yorkshire
Martin Ayres Screen East
Tom Barrance Media Education Wales
Jim Barratt
Jo Burns BOP Consulting
Pauline Burt Film Agency for Wales

Cary Bazalgette
Pete Buckingham UK Film Council
Tim Cagney UK Film Council
Thalia Cassimatis BFI
Jo Cassey Skillset
Chris Chandler
Nikki Christie UK Film Council

Sara Clowes Northwest Vision & Media
Carol Comley UK Film Council
Sybil Crouch Film Wales
Scott Donaldson Scottish Screen
Corinna Downing BAFTA
Wendy Earle BFI
Pip Eldridge First Light Movies

Christine James BFI
Toby Jackson
Andrew Gallagher Moving Image
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Jenny Grahame English & Media Centre
Rachel Grant UK Film Council
Julie Green Film Education

Paul Harris University of Abertay Dundee
Clare Harwood BFI
Ken Hay Scottish Screen
Antonia Hazlerigg UK Film Council
Mark Higham Film Club
Anneli Jones Arts Council Wales
Alison Kirwan BFI

Karen Langston Skillset
Clare Lewis First Light Movies
Bill Lucas The Bill Lucas Partnership
Bernard McCloskey Northern
Ireland Screen
Martin Melarkey The Nerve Centre, Derry
Sarah-Jane Meredith South West Screen

Clive Myer University of Glamorgan
Caroline Nagle UK Film Council
Amanda Nevil BFI
John Newbiggin UK Film Council
Caroline Norbury South West Screen
Nicky North BFI
Claire O'Brien BFI

Kate O'Connor Skillset
Peter Packer
Becky Parry
Lorna Partington
Patrick Phillips Principal & Chief
Examiner for A Level Film Studies
Rebekah Polding Film London

Heather Rabbatts UK Film Council
Derek Ray-Hill Film Education
Mark Reid BFI
Paul Richardson UK Film Council
Trish Sheil MOVies
Heather Stewart BFI
Dan Thomas Film Agency for Wales

Anne Threlkeld UK Film Council
Ana Tovey
Sam Wainstein Film Club
Nick Walker Film Education
Geraldine Walker MOVies / Showroom
Cinema
Ian Wall Film Education

Gethin While Cardiff University
Amanda White
Richard Williams Northern Ireland Screen
Debbie Williams EM Media
John Woodward UK Film Council
Adrian Wootton Film London

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FILMCLUB

skillset



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“Film is a great way to bring people together; the best thing is working with people both more and less experienced than yourself. Not only would you learn from people who had more teaching ability than you, but also from teaching things you knew to others.”

Jenny,
young filmmaker

Film: 21st Century Literacy

A strategy for film education across the UK

Film education means providing children and young people with a structured, systematic opportunity to watch films, to understand films and even to make films, as part of their overall preparation for adult life.

In the UK we are lucky enough to have some of the best and most imaginative film education initiatives in the world, as well as a Charter for Media Literacy, drawn up by the UK Film Council and the main broadcasters, which has been adopted by Government and is already being used as the template for action at a European level. However despite this leadership position, film education in the UK remains disconnected and inconsistent – a bonus for some lucky children and young people rather than an opportunity and entitlement for all.

This document is intended as a first step on the road to changing that state of affairs.

Contact us

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Please visit
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