Integrating Film into Education – Advocacy Report

This report points to and highlights evidence that film education benefits young people. It aims to demonstrate that incorporating film across the curriculum will help children's learning, and also how film education benefits young people socially and culturally. The evidence is used to demonstrate how using film can make a positive impact on behaviour, motivation, and relationships between pupils and staff, and that using film can have a positive effect on teachers and educators' own pedagogy. This document also illustrates the benefits of film education to the industry. It was produced by Available Light Advisory on behalf of *Film: 21st Century Literacy* Consortium.

Part 1: Ten key messages about film education

1. Film is about active learning. The best film education includes discussion, presentation, critical thinking, team working and filmmaking, as well as watching.
2. Film engages young people in learning. Film stretches the most gifted and engages the hardest to reach.
3. Film can be used across the entire curriculum. Many teachers find that film can help to raise the profile of their subject within their schools.
4. Film teaches young people many skills. The most valuable film education activities enhance critical, cultural and creative abilities.
5. Film is an art form. Film education takes young people beyond Hollywood into world cinema, British independent cinema or documentaries – but they first need to be introduced to them.
6. Film education extends young people's cultural knowledge. Film teaches them about diverse cultures, in Britain and beyond.
7. Film education increases cinema going and DVD sales by creating demand for them, and fosters respect for IP. Film education builds the next generation of cinema audiences.
8. It has never been cheaper or easier to use the technology connected to film for everyone.
9. Film education provides young people with skills employers want. These benefits justify continued public investment.
10. Film can help government achieve its educational objectives. Findings and successes of *Film: 21st Century Literacy* can help shape a national plan for film education that is strategic and cost effective.

The evidence for each of the ten messages comes from the current evaluation, the Leadership Group Reports and other activities such as the Teachers' Opinion Survey.

1. Film is about <mark>active learning</mark>. The best film education includes discussion, presentation, critical thinking, team working and filmmaking as well as watching.

As a result, film education often has a significant impact on the learners' behaviour, attainment and social skills.

Team work, confidence, social skills and enjoyment

One of the Young Film Fund Archive film projects (First Light), managed by the Cottonfield Films Community Interest Company, enabled young participants to gain skills, knowledge, confidence and enjoyment from working with professional filmmakers. They learnt simple, basic professional techniques, crew roles, the value of working as a team, enjoyed using professional equipment and interviewing each other, as well as the local residents. Their increased confidence levels and social skills helped them improve their concentration levels, improve their problem-solving skills and made them appreciate their school for running the after school club and allowing projects such as this one to take place.

In many after school film clubs, pupils research and plan their own programmes, and in-house film festivals. The Oaks Community High School's film clubs are part of the enrichment activities, times when students with different learning disabilities mix and socialise, and learn new social skills. They have become more confident in mixing with other students. The film club is run twice weekly and as a lunchtime activity as part of its enrichment programme. The school's Ofsted report in 2010 judged it to be outstanding, highlighting '…an impressive feature of the outstanding curriculum is extensive enrichment in the form of clubs'. The school was named Film Club of the Year 2011, to which the Head teacher responded, *'We are all delighted to have won this award. Members of our film club have not only enjoyed watching the films, but have also valued the time spent discussing them with friends and sharing ideas and preferences.'*

Teachers and educators also learn from film education activities

The BFI, Film Education and FILMCLUB were in partnership to deliver CPD training as part of the *Film: 21st Century Literacy Strategy* focusing on the 3Cs approach and revisited Local Authorities from the Reframing Literacy project (see part 1).

Evidence from the Projector Pilot project (*Film: 21st Century Literacy*, see case study) suggests teachers attending CPD had little previous experience using film in the classroom, but were keen to learn. All participants gave feedback indicating their intention to deliver film-related study in school, and all agreed that film is an important education tool.

Encouraging social awareness and critical debate

Students and teachers delivering the film club at Wanstead High School wrote reviews for the Times Education Supplement (TES) and letters to their MPs as part of the Democracy season. They took part in an anti-piracy debate. One member went on to the Robert Elms radio show (BBC London) to talk about their club. Two sixth formers attended a Closing the Gap debate (organised by Save the Children, FILMCLUB and TES) about childhood poverty and equality that took place at BAFTA in 2010.

The Cine Hubs pilot project at Kibworth Primary School (see case study) has benefited the local area: Year 4 pupils made documentaries, including one about wildlife in the village, and Year 6 made advertising videos for local building projects.

Shoot Out is a lottery funded project run by the Rural Media Company, which gives disadvantaged young people the practical skills and confidence to make films that support their local communities and express

their own opinions and creativity. A young person stated, *'It's really made me look at Hereford differently. It's eye opening really. I feel more engaged and I want to learn more about what goes on and what I can potentially get involved in.'*. A Youth Involvement Worker reported, *'This was a great experience for the young people, they were able to learn new skills and develop others whilst producing a much needed spotlight on the role they play in the community'*.

Repeated engagements with film education further increase attainment

The Film: 21st Century Literacy pilot project, Persistence of Vision (led by the Media Education Association, MEA - see case study) found that '[S]ignificant concurrent benefits accrue to the teaching and learning of poetry at Key Stage 2 when animation provided a rhythmic, time constrained and image-focused activity which enabled children to move between different modes, and to infer and make meaning in different forms (written, oral and filmic). (Bazalgette and Dean 2011)'. '[T]he number of experiences appeared to be much more important than the age of the children concerned; in the second and third experiences the ability to make explicit decisions about making meaning were greatly enhanced by comparison with the first' (Bazalgette and Dean 2011).

Impacts on behaviour and attainment

The National Media Museum, Education Bradford and the BFI teamed up together in 2010 to deliver a CPD programme with lead practitioners and primary teachers to embed teaching about film into the primary classroom – in this instance in particular as a means of improving boys' achievement in writing (see case study). One teacher commented that, *'Children were positively involved in their learning due to its relevance to their lives (with film and media being a prominent feature in their home life)'*, and a student explained the benefit of using film this way, *'I find description easy if I watch a film of it first'*.

One teacher summed up the achievement, *'There was a positive response from the boys, and all said they enjoyed literacy. Some of the boys made a lot of progress, and several are now performing on a level with the higher achieving girls.'*

Many film education activities have a significant impact on behaviour and attainment of the students. From the Reframing Literacy initiative, concrete evidence of attainment in writing was observed: two weeks after completing a unit of work, the numbers of children writing in one class at Level 4 (the expected level for their age group) had risen from 29% to 75% (Marsh and Bearne 2008: 20). One teacher observes, *'The biggest difference was in the participation and quality of work from the boys who were usually not easily enthused by literacy. By the end of two weeks the children had extended their vocabulary and were able to write for a variety of purposes and in different styles with greater confidence'* (27). A student identified an improvement in verbal communication skills; *'Using films made me more confident to speak out because I knew there were no right or wrong answers'* (27).

The students from Gayhurst Community School who participated in one of First Light's Young Film Fund Archive film projects were able to see the school in a different light because the filmmaker and artist transformed the pottery shed into a cinema for the final screening of the work, the children gave out popcorn and tickets and helped by talking about the work. They were encouraged to write about the project after each workshop. They were very engaged in learning the new processes and techniques.

2. Film *engages young people in learning*. Film stretches the most gifted and engages the hardest to reach.

Film communicates through verbal, written and physical means, therefore catering to different abilities. Experiences proved that film education activities motivate both students and teachers with the result of improved attainment.

Motivating students' learning and improving attainment

'People do not learn better when tasks are made easier: they learn better when they are encouraged to push back the boundaries of what they already know, and step on to new ground' (Bazalgette 2009: 22). Many of the educators involved in teaching film have been able to so inspire young people.

Reporting on the MIE project in Scotland, a number of teachers stated that the main strength has been pupils' enthusiasm for writing lessons and the improved quality of written work. One teacher summed up succinctly, *'[MIE] involves, engages, motivates and gives them control over their own learning'* (Wilkinson, Head et al. 2009: 25).

In a recent survey of teachers by *Film: 21st Century Literacy*, 100% agreed (or strongly agreed) that film is a means of getting children enthusiastic about their subject. This was supported by the Reframing Literacy project; as one teacher states, *'All [the children] were interested and involved. It was at this point that I became a true convert to the effectiveness of using moving image technology with early years children'* (Marsh and Bearne 2008: 28).

In the assessment of the Impact of Ffilmschool 2 project, '…some of the [teachers] noted a significant improvement in the quality of writing among pupils, with their writing becoming more thoughtful and descriptive' (University of Glamorgan 2008: 17).

Bowhill Primary School organised their first animation film festival in 2011 as part of its film club (see case study). *James and the Giant Peach*, adapted from Roald Dahl's novel, inspired a few to read the book. Many of the children thought the best film of the festival was *The Iron Giant*, an adaptation of the Ted Hughes novel. Some also went on to find out more about the Czech surrealist Jan Švankmajer's work on YouTube.

Teachers and educators are also motivated by film education

In *Film: 21st Century Literacy*'s survey of teachers, they were asked to think about their own experiences of film projects.

- 85% strongly agreed/agreed that the film project had made them more enthusiastic about teaching
- 87% strongly agreed/agreed that the film project helped them engage more with pupils
- 82% strongly agreed/agreed that the film project had helped them with more difficult or challenging pupils
- 77% strongly agreed/agreed that the film project had helped them to learn new skills /refine skills that they could apply more widely in their teaching
- 100% wanted to be involved in another similar film project with pupils

Kibworth Primary School (Cine Hubs Pilot, see case study) offered a four-day CPD to partner schools, training six teachers. Teachers' ICT skills have improved tremendously. They valued the opportunity to use film as part of the curriculum to make teaching more exciting. These new skills gave teachers kudos

among parents, and more and more teachers wanted to be involved in the project. Parents and teachers at Kibworth Primary School, which participated in the Cine Hubs pilot, are all enthusiastic about the project and have come to expect the children to be making a film as part of the curriculum.

Other teachers in East Midlands are also due to benefit from Kibworth's enthusiasm for film: Kibworth is a recognised centre to validate CPD training, linked to the General Teaching Council. Teachers from 19 schools in the East Midlands Cine Hub project can gain accreditation through CPD activities, earning credits towards a Masters Degree.

Film enables young people to learn and express themselves through verbal, written and physical means, therefore catering to different abilities

Wise Up is an education charity based in Neath Port Talbot (see case study), offering support and information to home educating families and families considering home education as an option for their children. Wise Up has been using film-based activity, including an animation project. Both the parents and young people said that the key to the project's success was the learner-led approach, which mirrored the self-directed learning favoured within home education contexts. A parent and project coordinator commented, *'A lot of children struggle with English skills. I think filming is such a better way of teaching English. My daughter wrote the interview questions, and an outline for the film [to use in Bulgaria, where the group took the project]. She had no idea that what she was doing was Comprehension and English'.*

One teacher from the survey conducted by *Film: 21st Century Literacy* states, *'I teach in an Emotional and Behavioural Difficulties (EBD) school for children with challenging behaviour. Filmmaking has had a major positive impact on their accessing learning both through animation projects run by outside groups, films the children have made themselves and the film club'.* Another stated, *'All of our children have learning disabilities and filmmaking gives them a way of being creative where they are not judged for their academic skills'.*

The Oaks in Durham is a Secondary Special School (11–19) catering for students with a range of learning difficulties, and a small minority of students with autism, and profound and multiple learning difficulties (see case study). They run a special unit of work related to the watching and dissecting films under the AQA Unit Award Scheme, which is for recording achievement that gives students recognition for completing short units of work. Students used their reviews and wrote about their experience of going to the cinema as part of the unit. Writing reviews for the film club has helped to improve literacy and IT skills. Students wrote reviews to the best of their ability – they used vocabularies and adjectives that they would not have normally used. One boy wrote reviews at home, and was recognised for his work and given an Assembly Award.

In the Time to Listen video production project for a group of KS3/Year 10 pupils from Killicomaine Junior High, Portadown, who were underachieving and disaffected with education (NIFTC/BFI Education Policy Working Group 2004: 15), parents also reported that the boys had been talking about their video project enthusiastically at home; in fact, they wondered what was going on to have school talked about so readily, in such a positive way. The teachers reported that participation in this project has enhanced the boys' perception of themselves, their school and their own community.

At Whalley Range High School for Girls, nearly 50% of the students speak a language other than English as their first language, one of the highest percentages in the country. Film is found to be accessible to

students of all abilities, including learners of English as their second language, and it is used to developing different language skills e.g. listening and writing. Film education builds on children's understanding and appreciation of the visual language.

For example, the film *Pleasantville* was used for Year 9 students who learned about its social and historical contexts, symbolism and signification. An English and Media teacher stated, *'They really got their teeth into Pleasantville and wrote excellent analyses. Many achieved grades above their targets. Film is an excellent tool to use in the English curriculum, especially in teaching narrative. Even for students who struggle with the language, they can learn from the visual image. For example, they understand that a close-up means 'deeper emotion'.*

3. Film can be used across the entire curriculum. Many teachers find that film can help to raise the profile of their subject within their schools.

Literacy in the twenty-first century is not just about the written text, and many schools have found cross-curricular film activities and projects to greatly enhance learning.

Literacy beyond the written text

Anthony Minghella at the launch of Charter for Media Literacy in 2005 stated the principle of twenty-first century Literacy, *'…given the way in which moving image can manipulate us, allow us to inhabit many differing points of view, take us on journeys to other times places and cultures, indict us, shock us, and delight us, surely it's time for our education system to hold the teaching of the sentence we watch as no less important and crucial than the teaching of the sentence we read'.* From this inspirational speech came the idea of 'the film sentence'.

At Whalley Range High School for Girls (see case study), silent films are incorporated into the teaching of drama. Year 7 students produced their own silent film, paying particular attention to body language and gestures. Many achieved above their targets.

English teaching at Southbrook Special School is as visual and multi-sensory as possible. Film is used as a vital medium to engage, inspire and build the confidence of students, along with other creative activities including model building, puppet making and drama. For example, Shakespeare's *Romeo and Juliet* is used for both Entry Level and GCSE students. Through watching Baz Luhrmann's contemporary film, students learn to pick apart Shakespeare's dialogue, and analyse and familiarise themselves with a classical text. Using film helps to remove barriers to learning.

A teacher at Southbrook commented, *'Sitting still and listening to the teacher read the dialogue, especially for ADHD (attention deficit/hyperactivity disorder) students, just doesn't compare with watching an exciting shoot out at a petrol station backed by a stunning soundtrack. Thanks to Baz Luhrmann's interpretation our students have an immediate interest in the text and, crucially, want to learn more. Students watch a short clip from Wallace and Gromit and analyse the use of props, colour and music in order to understand and appreciate the multi-layered nature of poetry. By practicing this skill on a film first, students are more confident in their own ability and less intimidated by a piece of writing which they would otherwise view as incomprehensible words on a page'.* This was similar to an exercise that Film Education introduced through their Continuing Professional Development work with teachers such as Film 360 (part of *Film: 21st Century Literacy*).

The school's Ofsted inspection report in 2009 stated, 'Multi-sensory and visual curricula in both English and Mathematics contribute very significantly to raising students' achievement'. Using film is one of the means of removing barriers to learning for students with special learning needs and disabilities.

Film in a range of subjects

'MIE can fit into the school's curriculum plans. It is seen as an alternative to existing practice with the same learning outcomes' (Wilkinson, Head et al. 2009: 20). The use of European film can enrich Modern Foreign Languages, as well as Citizenship, History, Film and Media Studies and Literacy lessons and many other subject areas depending on the content of each particular film (Film Education 2010: 29). A teacher agrees, *'It must not be an add-on to the curriculum. I want to get it embedded in my teaching. I'm now really excited about it'.* (Wilkinson, Head et al. 2009: 20).

In the *Film: 21st Century Literacy*'s survey of teachers, teachers were asked to indicate in which subject of the curriculum they had run a film project/activity. The most popular subjects are English, ICT, Art, History, Citizenship and Modern Foreign Languages. In one teacher's words, *'[Film brings] satisfaction for staff and students; motivation increases making teaching easier across all subjects'.*

Film in cross-curricular learning

The experience of Kibworth Primary School during the Cine Hubs pilot project (*Film: 21st Century Literacy*, see case study) was praised by the Ofsted's inspector: *'Cross-curricular topic themes are always relevant to the pupils because they are asked what they want to learn and how. This is perhaps seen at its best through the Cine Hubs project, which sees pupils writing and producing high quality films in a range of genres'* (Ofsted Inspection Report, September 2010).

Ofsted inspection report judged Oakington Manor Primary School (see case study) to be outstanding, and noted that '…the curriculum provides rich opportunities to develop pupils' creative, practical and personal talents exceptionally well. Exciting cross-curricular themes capture pupils' interest in their work. For example, pupils in Year 5 have made a film of their local area as a part of a geography project'.

The IT/AV manager of Bowhill Primary School attended the three-day CPD programme provided by *Film: 21st Century Literacy* in 2010-2011 (see case study). He has been applying some of the ideas and exercises he learned from the programme in the school. *'During ICT classes, film is used to enhance literacy and writing and therefore crosses over to the English curriculum. Year 4 students have also made animation as a cross-curriculum exercise in Art, Literacy and ICT classes. They wrote the stories, created the backdrops, used plasticine to make the characters, and filmed the shorts using webcams. The school's website now contains a film bank listing appropriate archive films for the different year groups through resources from the BBC and BFI. A whole range of subjects is supported including History, Geography, Local History, Literature and Science.'*

4. Film teaches young people many skills. The most valuable film education activities enhance <mark>critical, cultural and creative abilities.</mark>

Enhancing critical thinking, cultural awareness and creativity

Film education includes three elements: critical (understanding and analysing films); cultural (widening learners' experience of film) and creative (learners make films themselves). There are opportunities for each of these across the curriculum, and it can be valuable to combine all three approaches (_Film: 21st Century Literacy_ 2010: 9).

This was recognised and used in several film education initiatives and projects. During the Persistence of Vision pilot project (see case study), 'Initially the activity focus in all three schools was on creative animation work, but in the spring and summer term activities the teachers introduced more film viewings and critical analysis, because they realised how important this was for helping children to develop their creative skills' (Bazalgette and Dean 2011).

After the Projector: Community Languages pilot project, one teacher said, 'Learning Arabic in a creative environment, like the cinema and gallery spaces, was very stimulating and motivating. Working alongside a Language tutor from Manchester Metropolitan University and an artist/filmmaker is a great opportunity for them to also learn other skills (such as making an animation, shooting a film, recording sound), as well as improving their language skills'.

Teaching children storytelling and creativity

Half the teachers surveyed as part of the Cine Hubs pilot project (_Film: 21st Century Literacy_) reported that the young people displayed skills that surprised them:

- 100% said that film projects were useful for developing other creative skills
- 80% said that pupils were now more interested in other creative processes
- Year 2 students made a black and white film to support the French curriculum with all dialogue entirely in French. The film - _La Dent Tremblante_ – which _Film: 21st Century Literacy_ has exhibited at events across the UK, can be viewed on YouTube at:

  www.youtube.com/watch?v=94pMA_R4d2o&feature=channel_video_title

The Young Film Fund Archive film projects (First Light), managed by Cottonfield Films, enhanced creativity of the participants in several ways: question writing/interview techniques, setting up camera shots, creating advertising posters, getting them to think about colours, explaining information, by using their creativity to edit the film to tell a story and use cutaways to illustrate things, writing music and lyrics for the film soundtrack.

In Scottish Screen's MIE project, pupils were shown to be more engaged with literacy lessons. One young person said, 'It helps with writing better stories, expands imagination. It helped with my writing […] You get more ideas in MIE, [you're] allowed to talk about it more and get more ideas from different people' (Wilkinson, Head et al. 2009: 50).

Film teaches a range of skills

Young people engaged in making films have to learn a set of technical skills: camera work, sound, lighting, editing, as well as team work, confidence and self expression. In the evaluation of Ffilmschool2 project in Wales, it is noted that 64% of respondents reporting improved collaborative and creative interaction with an emphasis on peer-to-peer communication (University of Glamorgan 2008: 4).

In the *Film: 21st Century Literacy* survey of teachers, 76% noted a positive change in creative ability/ performance (e.g. Music, Design, Drama); 71% noted a positive change in reading and writing skills.

5. Film is <mark>an art form</mark>. Film education takes young people beyond Hollywood into global cinema, back to the local and regional, and to British independent cinema or documentaries – but they first need to be introduced to them.

Exploring beyond mainstream releases

Bowhill Primary School (see case study) uses film across the curriculum, and integrates film watching and making activities. These education activities have encouraged students to explore films that they would not normally choose to watch, and therefore broaden their cultural and global awareness. One student reviewer commented on *Cave of the Yellow Dog*, a story about a Mongolian family, *'I really like this film, but the way they live is so different from us. We live in the city'.*

Actor Dougray Scott (*Mission Impossible 2*, *Desperate Housewives*, *Ever After*) presented the FILMCLUB of the Year award (The Oaks School, see case study) at the First Light Awards ceremony in March 2011, and he commented, *'I was very happy to present an award to The Oaks School, because films are a very important part of our lives, to tell great stories [...] Film is inspirational and you see people from different parts of the world, not as dissimilar to you as you perhaps thought'.*

Film Education's National Schools Film Week, which attracted 392,000 attendees in 2009, is often used by teachers to expand students' cultural awareness as Jeannette McKeown, Head of Modern Foreign Languages at the Park Mains High School in Renfrewshire refers to, *'…an excellent French film which all students enjoyed but if given the choice would not have seen this film without the school trip'* (Film Education 2009: 1). Similarly, David Murphy, Head of Modern Languages, Lampton School, said during the New Vision of Europe conference, *'If children are shown stories about people from different cultural contexts, their horizons will undoubtedly be broadened. Film is incredibly motivating for the students: they get the chance to see the language in action, in an exciting and interesting context'* (cited in Film Education 2010: 18).

At Oakington Manor Primary School (see case study), students are able to watch different genres that they are not used to, and this exposure had a big impact on the children's critical thinking and writing skills. Children were shown old films such as Laurel and Hardy comedies, and silent movies. They were given a talk about how cinema started, and the role that piano accompaniment played in telling the story. Many of the children were not exposed to films other than Hollywood mainstream movies, so this enriched their cultural experiences. They were encouraged to go home and tell their families what they had seen and what they thought.

Age-appropriate film is curated by the BFI on the FILMCLUB website in a series of themes under the banner 'BFI Recommends'.

Film as an art form

Film should be at the centre of the cultural map along with music, poetry and the novel. In the *Film: 21st Century Literacy* survey of teachers, 78% noted a positive change in understanding and appreciation of film as an art form.

Young people in Britain have also engaged in international film education projects. A filmmaking programme established by the Cinémathèque Française in Paris called 'Le Cinéma, cent ans de jeunesse' involves 25-30 workshop groups or 'ateliers' each year. In the last few years, workshops from Spain, Italy, Portugal, Brazil and Germany have joined the original French groups, and in 2010, the BFI brought groups from south London and Lincolnshire into the programme. The film language topics covered include 'light', 'colour', and in 2009/10 'camera movement'. Participating teachers and filmmakers are trained in approaches to the topics, and a DVD of clips from world cinema is distributed. A 'curriculum' of playful film experiments culminating in a final seven-minute film is proposed. Around 1,000 young people gathered in Paris in June to share and discuss their work (and in 2011 over 100 in London) .

6. Film education extends young people's cultural knowledge. Film teaches them about diverse cultures in Britain and beyond.

Extends cultural knowledge

In the recent survey of teachers conducted by *Film: 21st Century Literacy*, 100% agreed (or strongly agreed) that exposure to a wide range of films helps to broaden children's understanding of the world.

The range of films ordered by film clubs is diverse – in 32 languages and set in over 100 countries (UK Film Council 2010: 155). Through many of the programmes detailed in this evaluation, young people are given the opportunity to watch and critique a broad range of films so they have a better understanding of British and other people's culture, way of life and history.

At the Oaks Community High School (see case study), many of the pupils also came from deprived and abusive backgrounds and are in care. The film club has provided a place for them to watch age-appropriate films, and gain confidence from this. The teacher reported, *'Some of the young people had never watched a black and white film until becoming a member, and now they love them. Norman Wisdom has become a favourite. They have responded to classic films in positive ways'*.

The Projector: Community Languages pilot project (see case study) aimed to increase access to film education for young people aged 14–19 through exploring cultures and languages spoken within the diverse communities of Manchester and the North West, focusing on the community languages of Arabic, Mandarin, Urdu and Italian.

The survey of students who participated in the project, 90% would also like to watch more films during lessons for other subjects in school. 92% said they had a better understanding of other people's language and culture. One of the teachers commented, *'I really hope more sessions like these can take place, because over the last few months, I've seen improvements in my students' confidence and in using Arabic'*.

Learning about cultural heritage

The use of archive films is particularly powerful in this respect. The Yorkshire Film Archive (*Film: 21st Century Literacy* pilot) was designed to develop young people's understanding of, access to and creative engagement with the region's extensive film heritage, by training teachers and educational advisers how to use archive material across the curriculum. In particular, it trialled and launched the YFA Online Learning resource, and 100% of responding educators gave positive feedback about it. The pilot also led to the Postcards from the Archive project.

Postcards from the Archive was a partnership project between the BFI, Film Education and participating City Learning Centres (CLC) to promote the creative use of archive film in the classroom. The digitisation

of an increasing number of films in national and regional archives provides a rich resource for learning about and creative engagement with the social and cultural heritage is being revealed. These films include newsreels, feature films, animations, public information advertisements, and educational and industrial films, covering a huge range of topics. At the Central Birmingham CLC, the students were impressed with the local footage and felt it offered the possibility of 'going back in time' to the 1930s (Earle 2010: 3).

The British Pathé Film Archive offers important primary sources of evidence that are influential examples of twentieth century cinematography and historiography covering a range of subjects including fashion, sport, war and social history. Schools can enjoy secure access to 12 million high-resolution image stills and over 90,000 individual film items in the Pathé Archive, freely downloadable for educational use. BFI Screenonline also offers archive resources, stretching from 1895 to the present day and provides online education guides to British film and television history, alongside numerous complete films and television programmes.

7. Film education increases cinema-going and DVD sales by creating demand for them, and fosters respect for IP. Film education builds the next generation of cinema audiences.

Increases cinema-going and DVD sales

Early experience of cinema-going builds a critically aware future audience: 48% of all students who attended the National Schools Film Week festival in 2009 were not regular cinema-goers and a further 18% have not been to any cinema in the last year. Of these 78% say they would go to the cinema more often as a result of participating in Film Education's National Schools Film Week and 90% of all students saying they will recommend cinema-going to a friend (Film Education 2009: 1). As Julie Rivers, KS1 coordinator (4–7yrs) at the Oxford Road Community School in Reading says, the festival was '…a fantastic experience for children to share as an educational visit. A first experience for some'.

Following the East Midlands Cine Hubs project of the young people surveyed:
- 80% of boys and 90% of girls said they would now watch films they would not normally choose
- 85% of boys said they now felt more confident about recommending new kinds of films
- 100% of boys said they now were going to ask friends and family to the cinema more
- 85% of boys and 95% of girls said that they enjoyed watching films more now that they understood how they worked

Following the Projector Community Languages pilot project, 94% of the young people said they would like to watch more sub-titled films.

Using Film in Schools (*Film: 21st Century Literacy* 2010) details the legal requirements and the use of film in an educational setting. For instance, teachers and students are allowed to copy parts of a sound recording, film or broadcast (and some other works) for the purposes of 'instruction or examination'. So, students can make their own version of a film sequence. As part of filmmaking activities, students learn about the copyright to their own creation, and respecting the intellectual property of others.

Schools are also able to create multi-media resources, using appropriate copyrighted or free-to-use educational resources (such as archive films) to support learning using existing film footage.

8. It has never been <mark>cheaper or easier to use the technology</mark> connected to film for everyone.

Cheaper or easier to use the technology

There are many opportunities for watching, making, learning and teaching about film with the development of technology, which benefit both learners and teachers/educators.

Teachers found that they improved their own ICT skills as a result of film education through the Moving Literacy On project (Marsh and Bearne 2008: 19). Another teacher from the *Film: 21st Century Literacy* survey stated, *'I think that there are many other opportunities to use film as a basis for learning, particularly now that the technology to make film is in the hands of the children'.*

The Cineclub Youth Clubs pilot (see blueprints) illustrated that young people were able to access low budget filmmaking skills, and the programme benefited the educators, the feedback from all the youth workers showed that they found working with a professional to start with was a great way of building that confidence as they could see how the theory worked in practice before going it alone.

Many of the young people that participate in film education projects realise they can work in filmmaking and media. For instance, for the Young Film Fund Archive film project awarded to Gayhurst Community School, a particular class that had not had much access to creative activities in the past was chosen to participate. None of the children had had any experience of filmmaking or animation. The film was made within school hours. The students realised that animation, sound design or filmmaking was a job that they might be able to do after participating in the project. The schoolteacher was very surprised by the quality of the end product; she said that this was a project that the children would always remember.

9. Film education provides young people with <mark>skills employers want</mark>. These benefits justify continued public investment.

Skills employers want

Many participants of film education projects continue their interest through education and training and develop career aspiration.

Film has an ever-expanding economic and social importance

From First Light's evaluation of the impact of the Young Film Fund (First Light 2010), the young participants were found to have developed a wide range of transferable and 'work-ready' skills, including planning, communications, organisation, interviewing and presentation skills. Many also developed career aspirations. This is often achieved through working with industry partners, as in the work of First Light that is affiliated with the BBC: staff from the broadcaster are recruited as mentors for the Second Light programme (a production-based training scheme for young people from diverse backgrounds who want to enter into the film and creative media industries). Participants complete placements that give them the opportunity to become employed.

The Shoot Out programme runs a Summer Film School to provide opportunities for school leavers to gain experience and skills in filmmaking and participatory media practice through paid trainee placements leading to an Arts Award accreditation. They also gain knowledge of the filmmaking industry and job opportunities within it.

A Scottish Screen initiative involved training companies in Glasgow working with young people who are not in education, employment or training (NEET). The initiative was co-funded by Scottish Enterprise Glasgow, which commissioned a number of training companies to deliver a range of programmes with young people, including Get Ready for Work. Positive impact included confidence, self-esteem, and the ability to work together. One participant commented on how enjoyment helped him to engage with the programme, *'You learn more. It was a laugh, you enjoyed yourself and you learned. If you are enjoying something, you will learn from it'* (Head 2008: 16).

The evidence was replicated in Wales when in 2010 the Film Agency for Wales ran a film education programme, Reach the Heights, for young people aged 11–19 who were considered NEET or at risk of becoming so. Young people who participated in the programme showed the development of greater motivation and stamina for learning; team working skills and improved communication; new technical skills in filmmaking and IT; improved self-esteem and confidence; and a renewed sense of purpose and self-worth (Barratt 2011: 4). The programme benefited 200 young people, eight of those completed WJEC Extended Project Level 3 qualification, and seven were awarded OCN Level One certificates in Film Making Techniques (Barratt 2011: 2). One young person who was considering dropping out of college has since enrolled at university to study film.

Programmes aimed at young people who are NEETs demonstrated positive outcomes that would help them back in education, employment or training. Even short-term results demonstrated that at least 19 out of 200 beneficiaries received qualifications or returned to study.

The Stonegrove Youth Club is a Voluntary Community Organisation that works with young people aged between 8–17 years old in North West London. As a community organisation Stonegrove had limited funds, resources and equipment. As part of the Cineclub pilot (*Film: 21st Century Literacy*, see blueprints), many of the young people are now working towards receiving an accreditation for their skill development by gaining a Bronze Arts Award. The Senior Community Youth Worker has helped three young people on their Music Production course to gain an accreditation. One of the participants has chosen Media as a subject at school, and has gone on to help as a young leader on the second block of Cineclub sessions. Cineclub has been an invaluable project for the estate, even with the limited resources, they have been able to equip and engage young people with new skills and abilities and also raise their aspirations and interests in the future.

10. Film can help Government achieve its education objectives. Findings and successes of Film: 21st Century Literacy can help shape a national plan for film education that is strategic and cost-effective.

Government achieve its education objectives

The above evidence has demonstrated that film can raise education standards by engaging with both students and teachers. Film education activities help improve students' attainment and behaviour, which is recognised by teachers and schools.

Benefits to teachers' pedagogy

Teachers and educators support the importance of film education. In the recent survey of teachers by *Film: 21st Century Literacy*, almost 400 teachers have responded (142 primary, 217 secondary), drawn from

across the UK and at all Key Stages. Over 18,000 pupils have participated in film projects/activities run by the teachers. 100% of teachers saw some improvement in individual performance in school as a result of film education. One summed up the benefit, *'Film worked well within the curriculum requirements and got good results'*.

At the same time, 91% of the teachers surveyed said that when they were trained as a teacher they were not given any training on how to use film in the classroom, and 96% of teachers felt that film should be a part of Initial Teacher Training. Around 43% of the teachers had previously attended film-based Continued Professional Development (CPD), and 91% of teachers would be interested in attending film-based CPD in the future.

Film has stimulated teachers' own pedagogy, which has often been shared through initiatives within and beyond this strategy, and many Ofsted inspectors have recognised the benefits of film education. In the Reframing Literacy programme, a teacher reported that she had developed a unit of work based on the film *'Nightshift'*, which was then used in a neighbouring school. The school's Ofsted report commented on the outstanding lesson that had been taught using *'Nightshift'*. She reported, *'It used adjectives that Ofsted don't usually use, it was 'stunning' and 'stimulating', 'scintillating' and how exciting it was to be watching a lesson based around a film'* (Marsh and Bearne 2008: 20).

In the evaluation of the Cine Hubs pilot (*Film: 21st Century Literacy* 2010), 80% of teachers surveyed said the leadership team in their school understands the value of film. Reports also contain qualitative evidence from school principals directly involved in the project. Head teachers have reported that Governors have been very supportive. There is evidence that educational standards have risen, for instance, in literacy. Benefits of film education have been recognised by children, parents, teachers, school management and Ofsted.

Cost-effective use of public investment

The Cine Hubs pilot levered in investment from outside the *Film: 21st Century Literacy Strategy*: the budget (£21,000 over two phases of the project) covered filmmaking support to 20 schools, resources and kit, and project management. After the initial budget, the schools picked up the bulk of the costs as they took ownership of the activity. Kibworth Primary School (see case study) was able to attract further finance to the school from sources such as the Local Authority, and private investment. Reframing Literacy demonstrated investment committed by the partners: £50,000 of BFI staff time, £1m of LA investment; around £500,000 spent by schools and LAs on BFI resources to support their work.

Part 2: Film education and film literacy

Summary

The discussion around Film and Moving Image Literacy has generated studies, evaluation, strategies, activities and projects in the last decade that allow us to learn from empirical evidence. It may be argued that many of the recommendations from *Making Movies Matter* (1999) remain relevant; the progress of some of which has been incidental and piecemeal. The BFI has been particularly instrumental in major projects to advocate Moving Image Literacy: the Reframing Literacy programme demonstrated significant benefits to teachers' pedagogy and students' learning. Both the Scottish Screen programme and Reach the Heights in Wales were aimed at NEETs and showed evidence of success.

Numerous individuals and organisations in the UK are already supporters of the European Charter for Media Literacy although advocacy to a range of constituent groups remains a priority. In Northern Ireland, Scotland and the recent Bradford City of Film initiative, with the support of local and national education departments, MIE has been a more concerted effort coordinated at the level of delivery in cultural organisations, schools, colleges and teacher training. There is a clear case for continued support at the level of Government departments.

This section will give more information on the recent, major papers and policy documents on the subject of film education and film literacy, and the key advocacy points and challenges that can be learned from them. Below is a timeline of these documents and initiatives:

- 1999 Making Movies Matter: Report of the Film Education Working Group (BFI)
- 2004 A Wider Literacy: The Case for Moving Image Media Education in Northern Ireland (NI Film and Television Commission/BFI Education Policy Working Group)
- 2004 Ofcom's Strategy and Priorities for Promoting Media Literacy (Ofcom)
- 2005 A Charter for Media Literacy (BFI)
- 2006 European Charter for Media Literacy (www.euromedialiteracy.eu/index.php)
- 2006 Making Movies Matter – Seven Years On (BFI)
- 2008 Moving Literacy On: Evaluation of the BFI Leader Practitioner Scheme for Moving Image Media Literacy (Jackie Marsh & Eve Bearne, University of Sheffield for BFI)
- 2008 Reframing Literacy (BFI)
- 2008-2011 *Film: 21st Century Literacy Strategy*
- 2009 Evaluation of the Moving Image in Education Project: Final Report (Eric Wilkinson, George Head, Fraser McConnell, University of Glasgow for Scottish Executive Education Department)
- 2009 Moving Image Education in Scotland (Scottish Screen)
- 2009 Impacts of Moving Image Education: A Summary of Research (Cary Bazalgette for Scottish Screen)
- 2009-2011 Bradford City of Film (UNESCO)
- 2010 Using Film in Schools: A Practical Guide (*Film: 21st Century Literacy*)
- 2010–2011 Education Chapter in the Statistics Yearbooks (UK Film Council/BFI)
- 2011 Independent Evaluation of the Reach the Heights Film Programme (Film Agency for Wales)

Published in 1999 by the British Film Institute (BFI), *Making Movies Matter* is a landmark set of proposals by the Film Education Working Group at the request of the DCMS in response to the Film Policy Review Group's identified need to create a more 'cineliterate' audience of the future (Bazalgette 2006: 1). It '…calls for a new attitude towards the moving image amongst education policy-makers […] to recognise that critical and creative moving image skills will be a key element of literacy in the 21st century' (British Film Institute 1999: 2). It also advocates investment by the moving image industries in film education in order to build knowledgeable, critically aware future audiences. The report further advocates teaching and learning about the cultural and historical value of film education. The key proposals are:

- Moving image education in UK curricula at all educational levels, and an acknowledgement of the moving image in the National Literacy Strategy
- Extended access to cinema screenings for education audiences through discount schemes
- All students in initial teacher training to be taught basic moving image teaching skills
- A model of moving image learning progression to underpin curricular planning, assessment, teacher training, inspection and classroom resources
- Research to provide better evidence about the effectiveness of moving image education

The Working Group also argues for infrastructural support for moving image education through '...national library strategy and regional networks linking cinemas, educational institutions, archives, libraries, film societies and other relevant bodies' (British Film Institute 1999: 2). The document focuses on young audiences and learners in formal and informal settings and in relation to practical production. It also argues for changes to copyright law, improved online services, and more resources for the classroom. The implementation of the proposals would be through government departments, schools and cinemas, and the public and private sectors.

Some of the detailed proposals remain relevant. For instance, the Working Group suggested that all publicly funded film activities in the UK should include an educational component (31). The mandatory curricula in England and Wales and in Northern Ireland, and the curricular guidelines in Scotland, should specify the study of 'moving image' as part of the national language curricula at all age levels (4). Of the nations, Northern Ireland's Film Education Strategy *A Wider Literacy* (2004) came out of *Making Movies Matter* and remains their blueprint.

The education landscape has changed dramatically since the publication of *Making Movies Matter*. The key learning points from the report are the lack of recognition of the potential of moving image education across the curricula, and that there was no concerted effort to implement the proposals. Furthermore, it advocated the term 'Moving Image Literacy' rather than Film Literacy, learning from the '…research on film education in France [that] revealed […] many educationists there consider that film education is too narrowly focused' (2).

It is appropriate to consider *Making Movies Matter – Seven Years On* (Bazalgette 2006) here, which states that Senior Management at DCMS, BFI and UK Film Council failed to engage with the proposals. There was no funding available to support the proposals. Nonetheless, some of the proposals have since been advanced. Ofcom (2004) and the European Commission's inclusion of Media Literacy in the MEDIA programme have indirectly raised the profile of media education. The National Curricula have all increased moving image education elements. The document contains a model of learning progression (Appendix Two), which was heavily promoted by the BFI (2). Ofsted is not required to examine moving

image education but some headway was made in Initial Teacher Training (ITT) (3). Although BFI has been working with QCA (the then Qualifications and Curriculum Authority), there has been no Government endorsement through the Department for Education though many Local Authorities (LAs) have invested in training (2). Reframing Literacy was a major programme that came directly out of *Making Movies Matter* – it was initiated by the National Literacy Strategy (NLS) in 1999 (see below for further discussion); all the NLS regional directors were brought into training, and each received copies of the resources published by the BFI. The NLS team (400 people) were active partners in the Reframing Literacy training 2005–7. The NLS continued to consult the BFI on revisions to the literacy framework and curriculum up to 2009 when they revised primary and KS3 curricula. Film is accepted as a legitimate object of study in literacy from ages 4–14 largely because of the efforts by the BFI at that time. Between 2005-2007, sixty-one Local Authorities committed over £800,000 of their Literacy spend to promote film in literacy under the aegis of the Reframing Literacy campaign (British Film Institute 2008: 32).

Some research activities following *Making Movies Matter* were initiated by the BFI. Other activities were also carried out by organisations such as Film Education and independent cinemas. The Enfants du Cinéma, Colleges au Cinema and Lycees au Cinema schemes in France, in which schoolchildren are encouraged to visit cinema (13), followed a similar model to Film Education's successful National Schools Film Week and specific screenings related to study materials that Film Education produced. Film Education's research regarding the French scheme also formed the basis of proposals that were put to the BFI as part of the Future of Film Education proposal. Although the report's proposal of a discount scheme for young audiences has not been implemented, 'Film Card' was piloted in London by Film Education in 2007 over a six-month period. This was financially supported by Film London. This was aimed specifically at discount tickets for films that went beyond the blockbuster and was supported by both film distributors and exhibitors.

Bazalgette's conclusion is that the report only partially succeeded, many initiatives being on operative rather than policy level. The tasks of convincing the education and the moving image sectors of a coherent long-term strategy remain today. Fast forward to 2011, with the current Coalition Government's spending cuts hitting Local Authorities, training for practitioners in schools is likely to be affected. Similarly, the QCDA (the Qualifications and Curriculum Development Authority that replaced the QCA) has also been closed down. It is perhaps more imperative to advocate film literacy and education in order to inform thinking during the Government's current education reforms.

The Charter for Media Literacy published by the BFI contains a key advocacy point: '...the importance of Media Literacy in the development of educational, cultural, political, social and economic policy' (British Film Institute 2005: 1). The idea of the Charter is to raise the profile of Media Literacy as a range of skills, knowledge and understanding needed by every citizen in the twenty-first century, and the Charter encourages both public and private investment in its development. The Charter was drawn up by a Task Group comprising representatives of the UK Film Council, the BFI, Channel Four, the BBC and Skillset, and provided a broad definition of Media Literacy. At its simplest level, Media Literacy means being able to use a range of media and be able to understand the information it gives you (Ofcom 2004). This was followed by the European Charter for Media Literacy launched in 2006.

Over 400 organisations are now signatories of the Charter and the European Charter has some 4,000. Some of the key signatories include the BFI, Film Education, Skillset, the Regional Screen Agencies,

First Light, Cinema Exhibitors' Association, Film Distributors' Association, The Training and Development Agency for Schools (TDA), Council for the Curriculum, Examinations and Assessment (CCEA), Northern Ireland: Department of Culture Arts and Leisure, Northern Ireland: Northern Ireland Film and Television Commission, Scottish Screen, BBC and Channel 4.

Reframing Literacy was a BFI scheme to establish 'lead practitioners' for moving image Media Literacy, eventually for all Local Authorities in England (Marsh and Bearne 2008: 2). Half of the LAs in England, a total of 70, were involved in the scheme, which ran from 2004-2007. It aimed to build local infrastructure for moving image education from early years to KS3, developing lead practitioners and integrating the creative, critical and cultural dimensions of Media education. The scheme was successful across a range of LAs, '…the work has made an important contribution to teachers' subject knowledge and pedagogical content knowledge in relation to moving image Media education' (3) and the pupils involved show significant improvements in motivation, engagement and attainment (18). One of the key challenges identified by the evaluation was that '…the work that was undertaken in schools was generally located within the Literacy/ English curriculum. Whilst this has ensured that wider definitions of texts and literacy have permeated practice, it does not resolve the tensions inherent in work that crosses subject boundaries' (4). Similarly, the report writers suggested that '…other forms of moving image media (e.g. computer games) […] should be incorporated into future projects' (5).

The evaluation further recommends that the future of the project should seek support from national government (the then Department for Children, Schools and Families/DCSF). 'Whilst there are data that provide evidence of the impact of work on moving image media education on attainment and achievement in a range of areas, further research is needed on the long-term impact of this work' (4). The work of the scheme continued with a major conference called Reframing Literacy in 2008, for 140 senior Literacy practitioners from across the UK; a QCA funded investigation into film learning progression also called Reframing Literacy in 2009; a series of lectures by David Puttnam (Reframing Literacy); a research and publishing project called Reframing Languages, dealing with film, literacy, and language learning; and the *Film: 21st Century Literacy Strategy*'s CPD events in Dartington and London that updated training for 20 of the 70 LAs which took part in the original scheme. A recent sample showed that around 20 of the LAs are still carrying out sustained work with film and several – Lincolnshire, Hereford, Worcestershire, Devon, Norfolk, Leeds and Lambeth – were involved in work within the pilots of the current Strategy.

Arising from the BFI's Reframing Literacy project was also the booklet *Beyond Words* (Bearne and Bazalgette 2010) and the associated website Reading Film (edited by Cary Bazalgette), designed to provide guidance for primary teachers in identifying progression in pupils' analysis of multimodal texts and in planning teaching sequences to promote children's increasing ability to read and respond to multimodal texts. This was in response to the evaluation of Reframing Literacy identifying that progression in moving image work tends to be poorly conceptualised. Similar issues arise with regard to other types of multimodal texts and since this is an emerging area of research and practice, the booklet offers a starting point for describing development in children's understanding of multimodal texts. The website can be used for developing film use in school and in planning CPD.

The BFI published *Reframing Literacy* (British Film Institute 2008), which sets out the widened definition of Moving Image Media Literacy: 'We believe that learning about moving image media needs to be seen as a fundamental entitlement for all children. This means looking at literacy in a new way' (9), the ability to 'read' and 'write' in media other than print: in moving images and audio, and in the hypertext structures

of the digital world. Further, the document advocates the development of the '3Cs': the critical, cultural and creative approaches to film and media literacy, which were first suggested by the Media Literacy Task Force who wrote the Charter for Media Literacy (20).

The document was supported by concurrent debates. Ofcom's paper *The Future of Children's Television Programming* states that '…a clear majority of parents regard public service programming for children as very important, [but] less than half think it is being delivered satisfactorily, especially in reflecting a range of cultures and opinions from around the UK' (Ofcom 2007: 3). *Reframing Literacy* argues that moving image education could address this criticism, as well as improve general literacy in school (44). Finally, the document advocates research into the impact of children's literacy and pedagogy from Foundation years to KS2/3, and the integrated 'critical, cultural and creative' learning, as well as supporting initial teacher training (50). The gathering, sharing and publicising good practice of film in the Literacy curriculum is one of the aims of the current evaluation.

Bazalgette (2009) examines 14 recent studies to offer some useful indications about the distinctiveness of Moving Image Education (MIE) and its potential to make a substantial contribution to learning and teaching. She identifies seven 'generic impacts':

1. Learners' enjoyment and sense of achievement
2. Disaffected or underachieving learners showing engagement and concentration
3. Increased motivation, confidence and self-image
4. Increased attainment in literacy
5. Increased skills in collaboration and team work
6. Increased knowledge about, and interest in, making moving images
7. Increased interest in watching and talking about moving images

However, she also makes the case for MIE with distinct and specific impacts. The five 'MIE-specific' impacts are that it (Bazalgette 2009: 3):

1. Enables access to a distinctive, culturally important, non-verbal mode of expression and communication (i.e. the moving image)
2. Provides previously failing or excluded learners with access to the curriculum
3. Offers different routes into key literacy concepts
4. Gives learners a sense of agency and autonomy that supports self-image and confidence
5. Builds bridges between 'home' and 'school' cultures and knowledge

In particular, the author points out that film and television are often assigned a lower cultural status than the 'high arts' and that they cannot be worth studying in school. Another popular cultural assumption is that the media are harmful to children, promoting unhealthy interests in celebrity, consumerism, sexuality and violence (7). The challenge is that studies in this area are often required to generate quantitative results (8). The report also points to an important distinction between 'research' and 'evaluation':

Evaluations seek to establish whether or not an activity has achieved the goals declared in advance by those conducting it […] Research differs from evaluation because it is based on the questions the researchers

(and their funders) want to ask. What those questions are will depend on the academic discipline(s) of the researchers, and on the amount as well as the source of the funding (10).

Related to this, much of the literature on MIE is descriptive of pedagogy and of what pupils appeared to be learning, but does not provide robust evidence about impacts, beyond the anecdotal (21). Long-term impacts, which may necessitate longitudinal study, are also difficult to find.

The report finally recommends that there should be more research, especially action research in the classroom, rather than evaluation, and some of the research questions could include:

1. The relationship between the creative, critical and cultural strands of MIE: how do these interrelate in learning, how can they be best integrated in classroom practice, and how can they realistically be managed in schools?
2. How does MIE relate to the wider scenario of education for Media Literacy?
3. Does MIE necessarily entail changes in pedagogy?
4. What are the key elements of continuing professional development for MIE?
5. How does MIE actually contribute to the outcomes of the Curriculum for Excellence [in Scotland]?

At the time of writing, there are ongoing studies such as David Buckingham and Andrew Burn's current project to look at learning progression in Media Literacy, 'Developing Media Literacy: towards a Model of Learning Progression (ESRC/Economic and Social Research Council) 2009-2012'.

Much might be learned from the eighteen-month long activities in Bradford (September 2009-March 2011) after being awarded the first City of Film status by UNESCO, which included education and filmmaking as two of its major themes (Bradford City of Film 2009). The main partners were Bradford City Council, National Media Museum, and Screen Yorkshire (Bradford City of Film 2010). The education activities spanned primary, secondary, FE and HE provisions. The Learn Action Plan (Bradford City of Film 2010) contextualises the initiatives through the national *Film: 21st Century Literacy Strategy* and refers to the 3Cs. The plan aims to increase skills and educational outcomes, with priorities in children and young people, regeneration, health and wellbeing and cohesive communities.

One of the successful initiatives, Teaching About Film in the Primary Curriculum to Raise Boys' Achievement in Writing, has been included in Film: 21st Century Literacy's findings as a case study.

In other nations of the UK, strategies on film education have progressed at different paces. Arising from *Making Movies Matter, A Wider Literacy* (NIFTC/BFI Education Policy Working Group 2004) published by the Northern Ireland Film and Television Commission (NIFTC, now known as Northern Ireland Screen) and the BFI states the basic rationale: 'To be 'literate' in the 21st century will mean having a wider range of critical and creative competences than has been adequate in the past' and the moving image media is crucial in this wider literacy (4). The Northern Ireland Curriculum Authority, the CCEA was represented on the Working Group. Groups of teachers were involved in four pilots from 2002 prior to the publication of the document. The Head of Education at NIFTC working with stakeholders oversaw the development of the education strategy. The strategy focuses on schools and formal curricula though it also covers other cultural institutions, as well as practical skills and careers advice for young people. The document covers seven objectives to include learning, teaching in schools and CPD.

Northern Ireland Screen is centrally involved in achieving the strategy. Stakeholders include the new Education and Skills Authority (ESA), which combines curriculum authority with local Education Authorities

from January 2010. The Education Policy Working Group (EPWG) has a focus of implementing *A Wider Literacy*.

Moving Image Arts (MIA) is an A Level and GCSE qualification offered by CCEA and is a first in the UK, which focuses on practical digital filmmaking. The three Creative Learning Centres and CCEA are providing teacher training and ongoing support. Two other projects in Northern Ireland are notable: the Digital Film Archive and the NESTA funded Creative Learning in the Digital Age Project with an aim to encourage the use of moving images in the classroom across the curriculum, including KS3 History and Moving Image Arts at A Level.

In Scotland, the Scottish Executive Education Department ran the Moving Image Education (MIE) project (2004-2008) in the Brechin cluster of schools in Angus as a means of promoting literacy in its widest sense, and therefore included non-traditional texts constructed through moving images (Wilkinson, Head et al. 2009: iii). An evaluation of its impact on the schools, teaching practice and students finds that that role of the lead practitioners, Head teachers and Local Authorities was crucial and virtually all students were enthused by MIE and saw it as exciting, challenging, fun and highly motivating (v). There was also some indication that the project had positive impact on children's literacy, ICT and group work skills. The project's introduction into the primary curriculum was more successful than in the secondary schools where a range of challenges was found such as structure and organisation.

Alongside this, Scottish Screen published the booklet *Moving Image Education in Scotland* (Scottish Screen 2009), which advocates the 3Cs approach and supports the positive messages through evidence from the pilot MIE project. With the implementation of a Curriculum For Excellence (CFE) in Scotland, practitioners are being encouraged to link learning outcomes across the curriculum, and MIE can be a powerful tool for both cross-curricular classroom planning in primary, and to facilitate interdisciplinary collaboration in secondary schools (13), including literacy, modern languages, social studies, and expressive arts. Similar to the initiatives by the BFI, Scottish Screen has been involved in research and evaluation, and a 'lead practitioners' scheme, teacher training and CPD.

Reach the Heights is an initiative supported by the Welsh Government, Film Agency for Wales and Arts Council of Wales aimed at young people in Wales aged 11–19 who are not in education, employment or training (NEET), or at risk of becoming so, similar to another Scottish scheme (Head 2008). This education programme was delivered with several partners, Cinetig, FILM 15, Undercurrents and Reel Education. The report recommends further study of long term outcomes, but evidence of soft outcomes included the development of greater motivation for learning, team working skills, improved communication and stronger self esteem, all learning outcomes that would help the beneficiaries back into education, employment or training. The evidence encourages the further provision of film education programmes for this group of young people, and calls for investment in and the broader application of film education.

Main learning points

- Many of these reports and initiatives are based on the wider Moving Image Literacy encompassing film as key in the twenty-first century

- The importance of partnership between public organisations, the education sector and the industry

- MIE is a powerful strategy for both cross-curricular learning in, and to facilitate interdisciplinary collaboration in secondary curricula, including literacy, modern languages, social studies and expressive arts

- There are clear, specific impacts through MIE, as well as generic impacts

- The need to embed the moving image across formal, informal settings, from pre-school to lifelong learning

- Moving image pedagogy needs to be embedded in ITT and CPD for educators

- The continued need for further research into teachers' practice to create new evidence-bases

Main challenges

- Current uncertainties due to the Government's education reforms

- The diverse approaches to curricula in the nations of the UK though much can be learned from successful pilots and programmes

- Collaboration between public, private and education stakeholders with different views, aims and objectives

- Research, as well as evaluation, which may include longitudinal study on long term impacts of film education will require funding

- Further testing of the methodology (for example, action research, longitudinal study) in researching film education and literacy

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