Making Movies Matter

REPORT OF THE FILM EDUCATION WORKING GROUP

Acknowledgements

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Summary

THE CHALLENGE

The Working Group calls for a new attitude towards the moving image amongst education policy-makers. They should recognise that critical and creative moving image skills will be a key element of literacy in the 21st century.

The Group calls upon the UK moving image industries to invest in education as a long-term strategy. This will help to create the knowledgeable, critically aware audiences upon which the value and integrity of their future output depend.

THE PROPOSALS

Moving image education in the UK has developed in random and piecemeal ways for 50 years. This report proposes consistent standards of UK-wide moving image education, accessible to everyone.

The Working Group makes 22 proposals which, taken together, constitute a coherent strategy for change.

Key proposals include:

- 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 ARGUMENT

The report argues for stronger infrastructural support for moving image education through a national library strategy and regional networks linking cinemas, educational institutions, archives, libraries, film societies and other relevant bodies.

The Group has paid particular attention to the needs of younger audiences and learners, to informal and lifelong learning, and to opportunities for practical production, while acknowledging the importance of academic study in formal contexts for older students.

The report advocates teaching and learning about the cultural and historical value of the moving image as well as about its importance in conveying information and ideologies.

It also argues that wider educational access to the moving image requires changes to copyright law, improved on-line services, and more resources for the classroom.

IMPLEMENTATION

The Film Education Working Group hopes that its report will stimulate discussion between agencies and institutions at many levels: notably between Government departments; between schools and cinemas; and between the public and private sectors. Many of the FEWG proposals require only modest changes in established policies: implementation can begin now. Others are more fundamental and, for that reason, require prompt action.

The Working Group's Proposals

PROPOSAL	IMPLEMENTATION
	(glossary of acronyms p 8)

FUNDING

1. All publicly funded film activity in the UK should include a relevant
educational component. (para 2.4)   —   Film Council

2. Production of film drama, animation and documentary for children under 12
should be made a policy priority by the appropriate Lottery distributors.
(para 1.38)   —   Arts Councils, Film Council, Scottish Screen

3. Media III should be lobbied to support initiatives in film education,
including video publishing. (para 1.35)   —   DCMS

ACCESS AND RESOURCES

4. A discount scheme should be established to provide standard discount rates
for school and college student groups at cinemas. (para 1.12)   —   All UK exhibitors

5. A scheme should be established to reduce film hire charges for student-only
screenings. (para 1.13)   —   All UK distributors

6. The European Copyright Directive should take full account of the needs of
moving image education and ensure that the "right to copy" moving image
material for educational purposes is no less than that for print, and that the UK
Copyright, Designs and Patents Act 1988 be amended accordingly. (para 4.7)   —   HM Government

7. The capabilities of digital technology to support film education should be more
thoroughly explored through research and software development. (para 4.11)   —   BECTA, SCET, DENI

8. A national strategy should be developed for collaboration between libraries
with substantial moving image-related holdings and other relevant
organisations, possibly in the form of a Library and Information Plan.
(para 4.17)   —   BFI National Library

9. Educational access to film archive holdings should be improved through
central negotiations with rights-holders and an accelerated video publishing
programme. (para 4.21)   —   BFI Collections and other UK film archives

PROPOSAL	IMPLEMENTATION (glossary of acronyms p 8)

PROVISION

10. Cinema-based educational provision throughout the UK should be improved and expanded. (para 1.18] — BFI, Film Education and partner venues

11. Practical production opportunities in non-vocational contexts should be made more widely and consistently available through:
   - ■ research into existing provision;
   - ■ a UK-wide conference for providers;
   - ■ co-ordinated bids to the New Opportunities Fund for a UK-wide programme of such provision in after-school clubs. (para 2.50) — BFI, Scottish Screen, Sgrîn and the Northern Ireland Film Commission

FORMAL EDUCATION

12. The model of moving image learning progression provided in this report (Appendix Two) should be developed in consultation with teachers and published as guidance to teachers, inspectors and trainers. (para 2.52) — QCA, SCCC, CCEA, ACCAC

13. 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. (para 2.14) — QCA, SCCC, CCEA, ACCAC

14. The National Literacy Strategy should advise teachers to acknowledge children's film and television experience, develop their understanding of it through classroom talk, and link it to text-level work. (para 2.18) — DfEE

15. Curricula in History, Modern Foreign Languages and other relevant subjects at all levels, and specialist post-14 syllabuses in these subjects, should take account of the ways in which moving image media can support and enhance learning. (para 2.20) — QCA, SQA, SCCC, CCEA, ACCAC and the Awarding Bodies

16. Media Studies syllabuses should always include moving image study and Film Studies should continue to be recognised as a distinct subject in its own right. (para 2.23) — QCA, SCCC, CCEA, ACCAC and the Awarding Bodies

17. Moving image education should be designated as a mandatory element of inspections, and training should be provided for inspectors in how to evaluate moving image education practice. (para 3.10) — OFSTED, OHMCI, HMI, DENI

PROPOSAL

IMPLEMENTATION
(glossary of acronyms p 8)

RESEARCH AND DEVELOPMENT

18. In order to ensure better and wider provision, research is needed into the locations, processes and outcomes of informal personal learning about film. (para 2.39)

NIACE, BFI, HEIs

19. Planning should begin now for a more substantial incorporation of moving image education in future revisions of school curricula. (para 2.52)

QCA, SCCC, CCEA, ACCAC

20. Higher priority should be given to funding moving image research, and to research into teaching and learning about the moving image at all levels of informal and formal education, and findings should be appropriately and widely disseminated. (para 2.54)

ESRC, AHRB

TRAINING

21. The repertoire of basic film teaching skills provided in this report (Appendix Three) should be developed and disseminated as guidance to all UK providers of initial teacher training. (para 3.8)

TTA, GTC, DENI, TTA Cymru

22. Funding should be identifed (eg through the Standards Fund, the Excellence Fund and the Northern Ireland School Improvement Programme) to help schools purchase training and advice to improve teachers' knowledge and skill in moving image education. (para 3.14)

DfEE, SOEID, DENI and the Welsh Office

Introduction: Why Movies Matter

In the twentieth century, human society created a new language: the moving image. The film pioneers of the century's first decade invented its complex rhetoric of picture, duration and sequence using the new technologies of the 1890s. By the 1930s, synchronised sound systems had vastly expanded its communicative potential. Seventy years later, increasing numbers of people across the world are using cheap high-quality digital technology to record their own experiences, tell stories and send messages through moving images.

The influence of this extraordinary means of expression continues to grow and change. Cinema and television, the dominant institutions which have controlled access to moving images for so long, are now being diluted by a proliferation of channels and platforms. The education, information and entertainment industries are becoming ever more dependent upon the communicative power of the moving image, whether delivered through cinemas, broadcast, video or online. The existence of an informed citizenry – essential to the democratic process – is increasingly sustained through the moving image media. This unique and vital language must surely, therefore, become part of basic literacy at the start of the third millennium.

In 1998 the Department for Culture, Media and Sport (DCMS) asked the British Film Institute to convene a working group to draw up a film education strategy. The remit came from the earlier work of the Film Policy Review Group, which had reported to the DCMS that "the British film audience is less adventurous than some of its counterparts abroad and that it should be a longer-term goal to create a more 'cineliterate' population, through education, in its widest sense, at all ages and levels" (*A Bigger Picture*, DCMS 1998, para 6.7). "Cineliteracy" was defined as greater awareness of the sheer variety of films on offer, and deeper appreciation of the richness of different types of cinematic experience, [which] would encourage more people to enjoy to the full this major element of our culture".

That report clearly placed a view of personal learning and pleasure at the top of the agenda, while acknowledging the further social and economic benefits such learning would bring if it enabled "a broader range of film-makers, distributors and exhibitors [to] find an audience and survive in the marketplace" (ibid.). And although the Film Policy Review Group's own remit was to produce proposals for creating "a more robust and competitive industry – to the benefit of British audiences and the British economy", the remit it passed on to the Film Education Working Group was intended to be credible to education professionals as well as other audiences. It recognised that "the seed-bed for such a future is a more lively and popular cinema culture, which fosters an informed and critically engaged audience" (*A Bigger Picture*, foreword). It did not demand an exclusive focus on British films: simply "variety" and "richness". It did not prescribe types of learning: just "awareness", "appreciation" and "enjoyment".

The Film Education Working Group (FEWG – for membership see Appendix 1, p. 72) has taken its cue from the broad vision of this remit. While we have accepted and followed *A Bigger Picture*'s central concern with film and the cinema experience, we also know that it would be both destructive and misleading to separate this from the myriad of other moving image experiences that are available today. We have been generous in our interpretation of the terms "awareness" and "appreciation". These are, we believe, not fully gained from the viewing experience alone or educational activities based upon it. In common with the best of current education practice, and in recognition of the widened access offered by digital technologies, we have accorded as much importance to the experience of creative practical work, in both formal and informal educational settings, as we have to opportunities for viewing and analysis. However, a separate Film Training Review is reporting to the DCMS on professional training for the industry.

The FEWG was asked to consider education at all levels and in all sectors, but to "focus on schools, in order to reach out to as large a proportion of the future film audience as possible" (*A Bigger Picture*, para 6.8). What is at stake in trying to forge a new relationship between formal education and moving image media? Children spend less time in school than they do with family and friends, and much of this leisure time is taken up with watching television and video: in consequence they bring into school a vast if inchoate moving image experience. Teachers also are consumers of moving image media, but many have only the discourse of the press, their own professional formation and "common sense" to guide them in considering what might be worth teaching. An emphasis on schools therefore involves focusing on the relationships between home, school and leisure. One of the most intractable problems facing schools today is that they must prepare young people for both work and leisure in a culture that may well be profoundly different from today's: should they therefore seek to prioritise older cultural forms or to embrace the new? All we can be sure of is that in demanding a proper recognition of moving image media in school curricula, we are setting in train a profound cultural change in which we are, essentially, asking the British to feel good about enjoying movies.

We complete this report as the first elections to the devolved bodies in Scotland, and Wales are about to take place, following those in Northern Ireland in 1998. Although this report is presented to the DCMS, we recognise that it will be of interest to education and cultural ministries in all the UK's national governments and will be considered by all of them in the context of far-reaching constitutional change. Rapid progress in England with the establishment of Regional Development Agencies (RDAs), their accompanying local authority "Chambers", and the new Greater London Authority also signals a considerable decentralist shift in thinking and future delivery. We have therefore sought to recognise the UK's diversity in educational and cultural provision, and its consequent implications for our proposals. However, we also recognise features of British society that are common to each UK nation, such as the constant elision of culture and class in public debate. Nearly a third of the evidence submitted to the FEWG concerned the cultural status and assumed class affiliations of different kinds of film. The frequent oppositional pairing of terms such as "elitist" and "popular", "arthouse" and "mainstream", "intelligent" and "abstruse", reflected deep tensions, and models of cultural production and consumption that may be losing their relevance.

We have attempted to avoid these tensions. We have considered three strategies: how to widen access to film, how to broaden the range of films available, and how to enhance the cinema experience through informal or formal learning. In this project, we have held on to the essential proposition that these are differentiated tasks. They may overlap; in the experience of some people they may appear to be a single linked strategy, but it is also essential to recognise that enabling people in a rural area to see a mainstream film on a big screen may be as significant a cultural achievement as bringing a new foreign-language film into distribution or providing video production activities in after-school clubs.

We are not, therefore, proposing a single cultural model or favouring one kind of film, or one kind of education, over another. What we have attempted to do in this report is to hold to the fundamental principle that film is more than an industry, more than a collection of commodities, more than a vehicle for stars and stories: it is a language. We want to see the cultural significance of this language recognised in all its diversity and all its multifarious influences. We want to see an end to the pusillanimous British habit of blaming it for society's every ill and lack. We want to celebrate the brilliance of our global moving image heritage. We want to remind you that movies matter.

The Film Education Working Group
April 1999

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Glossary of Acronyms

A4E	Arts for Everyone
ACCAC	The Qualifications, Curriculum and Assessment Authority for Wales
	Awdurdod Cymwysterau, Cwricwlwm ac Asesu Cymru
AHRB	Arts and Humanities Research Board
AS	Advanced Subsidiary
ATQ	Additional Teaching Qualification
BBFC	British Board of Film Classification
BECTA	British Educational Communications and Technology Agency
BFFS	British Federation of Film Societies
BFI	British Film Institute
CCEA	Northern Ireland Council for the Curriculum, Examinations and Assessment
CEA	The Cinema Exhibitors' Association
CNC	Centre Nationale de la Cinematographie
DCMS	Department for Culture, Media and Sport
DENI	Department for Education for Northern Ireland
DfEE	Department for Education and Employment
DVD	Digital Video Disc
EKN	Euro Kids Network
ESRC	Economic & Social Research Council
FEFC	Further Education Funding Council
FENTO	Further Education National Training Organisation
FEWG	**Film Education Working Group**
FVT	Film, Video and Television
GFT	Glasgow Film Theatre
GNVQ	General National Vocational Qualification
GTC	General Teaching Council, Scotland
HE	Higher Education
HEI	Higher Education Institution
HMI	Her Majesty's Inspectorate
ICT	Information and Communications Technology
INSET	In-service Training
LEA	Local Education Authority
MERDG	Media Education Research and Development Group
NEAB	Northern Examinations and Assessment Board
NFT	National Film Theatre
NFTVA	National Film and Television Archive
NIACE	National Institute of Adult and Continuing Education
NTO	National Training Organisation
NVQ	National Vocational Qualification
OFSTED	Office for Standards in Education
OHMCI	Office of Her Majesty's Chief Inspector of Schools in Wales
PGCE	Post-Graduate Certificate of Education
QCA	Qualifications and Curriculum Authority
RDA	Regional Development Agency
RFT	Regional Film Theatre
RVQ	Related Vocational Qualification
SCCC	Scottish Consultative Council on the Curriculum
SCCCMS	Standing Conference on Communication, Cultural & Media Studies
SCET	Scottish Council for Educational Technology
SIFT	Summary of Information on Film and Television
SOEID	Scottish Office Education Industry Department
SPAEM	(see OHMCI) Swyddfa Prif Arolygydd Ei Mawrhydi yng Nghymru
SQA	Scottish Qualifications Authority
SVQ	Scottish Vocational Qualification
TTA	Teacher Training Agency
TTA Cymru	Teacher Training Agency, Wales

Opposite: The performance of Playing to Pictures, Museum of the Moving Image, March 1999

access

THE CINEMA EXPERIENCE

1.1

Film education can only happen if people get to see films. No educational project can, by itself, force changes in people's cultural interests and leisure choices. Like any other education, film education has to be part of a wider cultural agenda which motivates learning. People need to recognise that their commitment to learning will be worthwhile. They may simply want to be able to make better-informed choices about which films to see; they may be studying film as part of the school curriculum; they may want to try making films themselves. In each case, the original motivation to learn comes from opportunities to see and enjoy films. This chapter therefore is about access to the primary experience of seeing films, whether in cinemas, on television, or on video.

1.2

The FEWG does not simply want to make a purist insistence upon cinemas being the only place to see a film, but it does believe that seeing films on the big screen and being part of an audience is a unique and valuable experience.

■ VIEWING PREFERENCES

Research on young people's uses of video found that although teenagers are more likely to watch films on television than at the cinema, over 60% said they preferred to watch them at the cinema (A.J.B. Barratt, >*VideoWATCH: Report on Phase One*, BFI/Middlesex University, March 1996, pp 34-35). Only 26% of adults in a Marketing Intelligence survey in May 1996 said they would rather wait for a film to come out on video or be shown on television, than to watch it in the cinema.

We think that everyone ought at least to have access to this experience, and much of the evidence submitted to us also bore this out.

■ BIG SCREEN REVELATION

"A few years ago I watched **The Searchers** with a group of ... sixth-formers, who didn't particularly enjoy westerns, but the opening sequences really caught their imagination and they were visibly moved by the interplay of looks between the characters ... [which] is barely noticeable on the TV screen."

DRAMA AND MEDIA TEACHER, COMPREHENSIVE SCHOOL, LEEDS

The Searchers

1.3

But of course there is more to "access" than this. We do not simply have to address the problem of physical access to cinemas, but the question of what people get to see – not only in cinemas, but through all the delivery systems available. The FEWG members and most of those who provided evidence are absolutely clear that "awareness of sheer variety" must mean awareness of world cinema past and present, not just US and UK films, not just current productions, and not just fiction. In these terms, it was immediately apparent from our consultations that "sheer variety" is increasingly **not** "on offer" to anyone:

the number of foreign-language films available through any delivery system remains extremely low at a market share of between 0.2% and 2% (MEDIA Salles, *European Cinema Yearbook*, 1998, p. 94). Many key classics of world cinema are actually unavailable for cinema exhibition (see panel). Other categories such as animation, short films and documentary are becoming increasingly hard to access.

WHO HAS ACCESS?

1.4

The first issue concerns physical access to cinemas. Although there will be more than 250 multiplexes in the UK by the end of 2000, in addition to 600 other cinemas, the population in many rural areas will still have difficulty in accessing any cinema and in many towns and cities there are still no specialist cinemas.

■ FILMS YOU CAN'T SEE

Many films are unavailable for cinema screenings (on film). The main reasons are:

Materials
These might be in such a bad or fragile condition or they are under preservation status and can't be shown.

Price
The cost of clearing the rights might be prohibitive. For example **Saturday Night and Sunday Morning, Woman in the Window** and **The Leopard** are all too costly for a small distributor to release due to the advances required by their rights-holders.

Exhibitors
There may be no exhibitor interest in showing certain titles because they are not deemed to be commercial enough, including short films, most lesbian and gay titles and foreign-language cinema. Hence films in

touring festivals of imported titles such as "Africa at the Pictures" and the current "Visions of Norway" have a short appearance through subsidy but will not be distributed in the UK.

Censorship
Certain titles might not get a cinema certificate despite the fact they are of cultural value.

Another factor which affects the availability of archive holdings is the conditions made on the prints from the legal owners of the work.

Many Hollywood classics will be unavailable at any one time, often because the rights-holders plan an eventual re-release. For example at the moment **The Wizard of Oz, Singin' in the Rain, Sunset Boulevard** and many others cannot be seen in UK cinemas.

■ PLUGGING THE GAP

"In Swindon ... transport links are very weak in a number of surrounding areas and the access to film form is limited. At Media Arts we are developing a Mobile Media Club for next year, which will bring multimedia facilities to many deprived communities for the first time. The service we provide at our venue is in a central location, so in theory we plug the gap in the provision due to out of town multi-screen cinema development."

EDUCATION OFFICER,
REGIONAL ARTS CENTRE

■ NOT JUST A RURAL PROBLEM

"Local opportunities for young people in Darlington are limited as the nearest cinema showing art house films is 33 miles away in Newcastle .... Access to art house cinemas is limited for children and the pretentious image is off-putting for them."

TEACHER, COMPREHENSIVE SCHOOL,
DARLINGTON

Thus a substantial percentage of the population has no access to independent British, American and foreign-language films in cinemas. The economics of multiplex provision are calculated on 20-30 minutes drive time from city centres. Taking into account the decline in public transport and the demographics of car ownership, we can see that groups such as the elderly, the disabled, non-drivers, and children, are particularly disadvantaged when it comes to cinema access.

1.5

Disabled cinemagoers, of whom the largest groups are people with mobility problems or difficulties in managing differential light levels (rather than wheelchair users) have particular needs when they do manage to get to the cinema. The Cinema Exhibitors' Association (CEA) has played a leading role in producing guidance to cinemas to ensure that they meet the requirements of the 1995 Disability Discrimination Act. Provision has improved substantially over the past five years even though there is still some way to go in getting all cinemas up to standard. There have also been a number of experiments in providing subtitling for hearing-impaired people and audio description for sight-impaired people. No system, however, has yet proved satisfactory.

■ LISTENING TO IMAGES

Throughout 1998 Glasgow Film Theatre researched methods of making the cinema experience accessible to patrons with visual impairments. An audio-described version of **Shallow Grave** was programmed, offering an opportunity for assessment. Although audience response from visually impaired patrons was positive, the success of the venture was limited by the fact that the description (provided "live" by a presenter) was only offered at one performance. GFT has been working with the International Audio Describer Agency to pilot new methods using pre-recorded commentaries on CD and has shown **It's a Wonderful Life, Little Voice** and **Hilary and Jackie** using this system.

Schools and Colleges

1.6

When we look at the formal education sector, there is an added disincentive to cinema visits even when physical distance is not a problem. The cost of transport and the general difficulty of getting student groups out of school or college, even when the cinema visit itself is free, presents a major practical challenge.

■ MISSING OUT

"We are a very small school of only 600 pupils, offering GCSE and A Level Welsh as a second language. As a part of the A Level course, we are instructed to study two Welsh films or two TV series. At the moment, we have only viewed one film – **Hedd Wyn** – as this was the only one I could find on video. Teenagers tend to go to the main cinema in Merthyr to see the blockbusters, but they are not able to see a wide range or variety of films. In my department, a great deal of work has to be done in order to arrange for a whole class to sit and watch a film all the way through. Problems include arranging transportation and convenient times to go to the cinema and watch films with the pupils. Unfortunately, we have no 'Chapter' [Regional Film Theatre] in this area which offers courses or a morning film for schools."

TEACHER, SECONDARY SCHOOL,
MERTHYR TYDFIL

The Princess Bride

1.7

Some schools find it easier to justify cinema visits for examination groups post-14 when moving image study is explicitly part of their curriculum. In the lower secondary school and in primary school it is much harder unless the visits can be very specifically linked to the curriculum, or are free. This is in contrast to the situation in several other European countries such as Sweden, Denmark, Holland and Belgium, where there are national schemes for encouraging cinema visits by schoolchildren. Some of these schemes reach very large audiences in proportion to their populations and support the activity with teacher training and classroom resources. However, since it is usually France to which Britain's shortcomings in fostering cinema culture are compared, the FEWG commissioned research into that country's film education practice (see panel).

■ FILM EDUCATION IN FRANCE

The Enfants de Cinéma scheme has substantial funding at Ministerial level and in 1997/8 provided cinema visits for nearly 610,000 schoolchildren and 15,000 teachers in more than half the country's departments (local education authority equivalents). The scheme is financed mainly by the Ministry of Culture through the Centre Nationale de la Cinematographie (CNC), with local funding coming from a variety of additional sources: local councils, county councils, education departments and Directions Regionales des Affaires Culturelles. It operates through three projects: Ecoles et Cinéma (for primary schools), established in 1994; College au Cinéma (for lower secondary), established in 1989 and the largest project; and Lyceens au Cinéma (upper secondary), set up only in 1998. A basic ticket price of 12ff was established from the outset, which is split between the exhibitor (70%) and the distributor (30%). With an annual box-office of £2.4 million, this scheme makes a substantial contribution to the business of at least some exhibitors and distributors. The policy of charging for tickets was deliberate: the organisers believe that schools and pupils will value what they pay for more than if it were free.

The films are chosen at national level by a panel which includes teachers, film critics, academics, representatives of cinema owners, and the organisers of the projects. The criteria of choice include the following: films recognised as cinema classics; contemporary films which have been critically acclaimed; films which are interesting cinematographically and give a perspective on other cultures; films of different styles and from different countries; and, obviously, films for which permission can be obtained for screening and for the making of new copies, which are then held by distributors for booking. This is done by the CNC, which also supervises the creation of new subtitles for foreign-language films to ensure that they are appropriate in style and format to be read by children.

Each of the projects operates with a list of about 25 feature films and feature-length programmes which are available for booking by exhibitors participating in the scheme; around five films on each list change each year. About 50% of the titles on each list will be French, and 50% count as "classics". In 1998/9 the Ecole et Cinéma project's film list for primary-age children included films by Svankmajer, Losey, Ozu, Hitchcock, Kiarostami, Miyazaki and de Sica and amongst the titles were **The Night of the Hunter** as well as the more obviously child-friendly **Crimson Pirate** (the favourite film in 1998), **The Wizard of Oz**, **Edward Scissorhands**, **The NeverEnding Story**, **Tim Burton's Nightmare Before Christmas** and **The Princess Bride**.

The films are pre-booked in the March of the preceding year, and there is considerable variance at local level as to what is booked. On average, each cinema will book five films a year; the longer their participation in the scheme, the more films they tend to show. Creteil, for example, has 14 cinemas involved in the project and screened 22 films last year. The national organisers felt that this was too many and, as students saw on average only three films, more effort could have been made to raise attendances at a smaller number of screenings. In some areas there are committees of teachers who work with cinema managers to book the films; in others, the managers do it themselves. Some cinemas hold previews for teachers; others do not. It is the cinema managers, operating to some extent with a representative of the local education inspectorate, who are the key to the scheme.

4

1.8

It is clear that far more children in several other European countries have experience of a wider range of films in cinemas than do their counterparts in the UK. However, even in France, the objective for all children to have access to film education at every stage of their schooling is far from being realised. Even at present levels of provision, there is concern at Ministerial level about the difficulty of maintaining the rate of expansion of the last four years and at the same time keeping up standards, particularly in pedagogy. The Ministry of Education is taking a closer look at film education at the moment and has commissioned a report from the national inspectorate which makes it clear that film and audio-visual education has no solid base within the curriculum and that there is growing criticism of the way it is currently constituted. We return to this in Chapter Two (para 2.52).

UK Cinema-School Initiatives

1.9

The only national scheme in the UK which attempts to bring large numbers of schoolchildren into cinemas is National Schools Film Week which takes place in October each year. What the Week clearly achieves is to raise the profile of cinema-going with schools, to stimulate teachers' enthusiasm for film, and to give thousands of children the cinema experience that many of them have never had before. So far it has not been able to attract many schools towards more challenging material or enable many cinemas to take the risk involved in trying to do this, but Film Education intends to include a European Day in some locations for the 1999 National Schools Film Week to strengthen the presence and take-up of foreign-language films.

■ NATIONAL SCHOOLS FILM WEEK

National Schools Film Week is organised by Film Education and funded by All Industry Marketing for Cinema (AIM) and a range of other sponsors including Sky Movies, the National Year of Reading and the *Times Educational Supplement*. This is now the largest event of its kind in Europe, providing free screenings of 55 different films to 143,000 students and mailing out 132,000 free teaching guides. The event has expanded substantially since it was initiated in 1996, and in 1998 included the provision of 130 themed workshops and presentations. A strong theme of the Week is the provision of preview screenings: **Ever After, Mulan** and **The Truman Show** each showed in 50 or more locations and attracted audiences of 12,000, 10,000 and 15,000 respectively. Other titles which attracted substantial audiences were **Babe, Fairytale: A True Story, James and the Giant Peach, Matilda, WIlliam Shakespeare's Romeo + Juliet** (Luhrmann), **The Borrowers** and **The Magic Sword.** Titles such as **Land and Freedom, Life Is Sweet, Secrets and Lies, The Girl with Brains in Her Feet** and **TwentyFourSeven** all reached total audiences of fewer than 1000. The week included screenings of two French films, **Lucie Aubrac** and **Un hèros très discret**, at venues in Bristol, Nottingham and London. These were for A Level students of French and were accompanied by presentations and follow-up in French.

Primary school children at a screening introduction during National Schools Film Week, October 1998

1.10

The only specialist festival for children's films (defined in this instance as 6-18 year olds) in the UK is Cinemagic. This event has taken place in Northern Ireland in December almost every year since 1990. Cinemagic takes place in Belfast and Derry but includes two- and three-day events in other towns and has included tours to other cities in the UK. Cinemagic's just-started experiment in appointing an outreach officer, whose mission is to take cultural programming to after-school clubs etc. the whole year round, by means of discussions, workshops and video projection, should be monitored and encouraged. It has funding for only the first six months yet may turn out to be a project which should be extended, and possibly replicated elsewhere.

1.11

As in France, both of these initiatives actually reach a tiny proportion of the UK's population of over 8 million 5-16 year olds. The FEWG would like to see film "normalised" far more extensively in the school curriculum and the barrier to cinema visits, other than free ones, broken. We hope that one overall effect of this report and acceptance of our proposals may serve to raise the status of cinema visits in formal education and to prioritise existing funding.

1.12

It would be helpful to formal education institutions if the whole exhibition sector recognised the importance of year-round educational visits, both to the education sector itself, and as a way of building future audiences. We recommend that the exhibition sector establishes a clear and consistent system of discounts for students. The position facing schools who want to take parties of students to their local cinema is very confused. Some cinemas offer free seats for accompanying teachers, and others also offer reductions for parties at early performances. There is no rationale or consistency in the offers that are made to schools, even within cinema chains. The advantages of a school and college discount scheme for every cinema in the country would be that all managers would know exactly what discounts to offer and the whole scheme could be administered centrally. We recommend that discounts should vary according to the numbers of students attending, with groups of 50 or more paying only £1 per head. The scheme would apply to the first two screenings of the day between Monday and Thursday of any week. Our discussions with the Cinema Exhibitors' Association indicate that the sector is willing to pursue this strategy.

1.13

Distributors could also contribute to the extension of screening provision for schools and colleges. If student-only screenings are treated by distributors as private screenings and excluded from the aggregated box-office takings of the venue as a whole, exhibitors who want to develop educational programming tend to be discouraged. In these cases, the schools' screening attracts a separate, fixed charge which may well be more than the normal minimum guarantee, thus making it extremely difficult for exhibitors to break even on such screenings, especially if they are, as we suggest, to provide them at a discount. Given that one purpose of such screenings is

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■ CINEMAGIC

This festival of films for children and young people is funded by the Northern Ireland Film Commission alongside numerous other funders including Belfast City Council, the Department of Education for Northern Ireland and the European Commission. Sponsors include Virgin Cinemas, the *Belfast Telegraph* and *The Irish News.* Attendances in 1998 were just over 13,000 – an increase of 50% on 1997 – and the festival reaches a wide range of school and family audiences across all communities in Northern Ireland, with 60% of the school attendances from Protestant schools and 40% from Catholic schools. Films shown in 1998 included some mainstream releases such as **The Parent Trap** but the event also provides a wide range of titles including compilations of short films and specially imported foreign-language films such as **Count Me Out** (Iceland), **Cross My Heart** (France), **Beyond Silence** (Germany) and **The Glassblower's Children** (Sweden). Some 55 international films were shown in 1998, with directors' discussions for young audiences in Belfast, Derry, Newtownards, Newtownabbey, Armagh and Coleraine, and masterclasses from actors and film-makers. The Festival includes a Young Previewing Committee which contributes to programming, and Children's Juries which award prizes to the best feature and best short. The juries are linked to international exchange schemes with other children's film festivals.

to broaden audiences, we suggest that ways be found to enable exhibitors to offer discounted screenings to school and college audiences. Our particular concern here is to enable students to see non-mainstream films and we recognise the difficulty this poses for the smaller distributors who may well have only one or two prints of films. Bookings for single screenings of such films are particularly expensive and it may be that this problem can only be solved through subsidy. We therefore wish to encourage distributors to explore ways of devising a scheme that will broaden the range of screenings for schools and colleges without penalising the smaller distributors.

PROPOSAL 4

A discount scheme should be established to provide standard discount rates for school and college student groups at cinemas. (Implementation: All UK exhibitors)

PROPOSAL 5

A scheme should be established to reduce film hire charges for student-only screenings. (Implementation: All UK distributors)

CINEMAS AS AN EDUCATIONAL RESOURCE

1.14

As the exhibition sector continues to expand and diversify, each chain and independent will need to offer recognisable and distinctive value in addition to the film-viewing experience. One such value could be for cinemas to develop a role as local teaching and learning resources. Many cinemas, particularly Regional Film Theatres (RFTs), already recognise this, and a few have established a solid record of collaboration with a wide range of institutions and provide exemplary programmes of diverse education activities.

■ A CHANCE TO TALK

Cinephiles at the Watershed in Bristol is a monthly meeting of anyone interested in discussing films. Usually between 20 and 30 people attend, predominantly from the over-30 age-groups. Two or three films from the following month's programmes are chosen at each meeting and discussed at the next. In March 1999 these were **Life Is Beautiful**, **Class Trip** and **In a Lonely Place**. Extra programme notes are provided at screenings for these films, and the meetings are advertised in the brochure so that anyone can come. The charge is £1.50 (£1 concessions); the seating is arranged "seminar style" and the meetings are chaired by the cinema's Education Officer.

Life is Beautiful

1.15

Many RFTs and other independents, however, find it difficult to exploit their education potential to the full. Even where cinemas employ full-time education officers, their work is often programming-led, so that the education activity is an "add-on" which may or may not meet the needs of the potential education audience. Most programmers do not want to pin down even a small amount of their programming to the kind of time-scales needed for planning in formal education: up to a year ahead. The salaries of many RFT education officer posts are low compared to those of teachers and the posts offer little or no career development. They tend to have many aspects to their roles and it is unlikely that they will be able to build the contacts and identify all the curricular needs that are necessary to establish a reputation as an education provider.

1.16

Where such cinemas do not have an education specialist in-house, there is no reason why programmers or managers should necessarily feel confident about identifying appropriate educational provision and finding the right people to deliver it, building liaisons with education providers in either the formal or informal sectors, or assessing the educational value of what their venue does provide. Programmers and managers who do want to develop their educational provision need access to good advice and training. The BFI is currently developing a new National Exhibition Strategy which is taking into account the importance of raising the profile of both informal and formal educational work in cinemas and encouraging the development of creative partnerships and networks. This will ensure that a key element of its partnerships with

venues is the "value-added" of educational provision. Film Education's valuable initiative, Teachers Programming Cinemas, and its series of In Cinema Meetings between teachers and local exhibitors should be integrated with these developments and extended to informal education providers. We take up this point again in Chapter Two (para 2.35).

1.17

Although some Regional Film Theatres have been in the forefront of developing cinema-based educational activity, others with smaller resources have been more tentative about what they could achieve. Some independent cinemas and smaller chains have either initiated educational work already or aspire to do so, and a few cinemas in the major chains told the FEWG that they would like to do more work with formal education but needed local contacts. In all these cases there is a potential role for national bodies such as the BFI, Film Education, Sgrîn, Scottish Screen and the Northern Ireland Film Commission, and for regional organisations such as the English Regional Arts Boards, to foster educational activity more systematically and to share good practice.

■ THE POOR RELATION

"In every venue, it seems, education is one of the watchwords, but it is programming which is always in the driving seat and marketing which seems to swallow the vast majority of funds. Education officers (or education provision, in venues where programmers and education workers are one and the same) always seem to be struggling to:

a) develop events on the back of programming, the strategy for which has not been discussed with education officers;

b) offer work divorced from the main programme and marketed separately from the rest of the venue's work;

c) offer provision which can earn money, rather than necessarily address pertinent issues (so certain valuable education projects remain ideas because their earning potential is small);

d) offer one-off events rather than developmental/long term projects for the same reason as c;

e) elicit the support of the venue for education work in terms of staffing and resources."

FILM MANAGER,
REGIONAL FILM THEATRE

1.18

The national training organisation for the arts, Metier, has developed National Vocational Qualifications (NVQs) for artform development and has told us that they would like to make these available for cinema managers and film education providers. Metier intends to work with other partners to develop appropriate resources and to broaden the range of exhibition venues able to provide educational opportunities. This would enable cinema managers to gain expertise in managing the provision of educational events – for example in targeting them appropriately and providing the right resources. At a different level, it would also enable industry professionals and other people with key skills and knowledge to impart, but who may lack pedagogical or presentational skills, to develop their confidence and ability in teaching or leading sessions.

PROPOSAL 10

Cinema-based educational provision throughout the UK should be improved and expanded. (Implementation: BFI, Film Education and partner venues)

FILM SOCIETIES

1.19

Film societies are a significant voluntary sector informal network which provides opportunities for people to pursue their interest, enjoyment and understanding of film. There are currently 200 film societies in the UK with a million admissions a year. The British Federation of Film Societies (BFFS) now receives an increased annual grant from the BFI to assist its role of increasing the number of active film societies and enabling them to extend their activities and reach. This could involve broadening the remit of film societies to include work with schools, archives, cinemas, further and higher education institutions, production and training workshops, rural audiences and ethnic minority communities. Film societies could be enabled to share and extend good practice, and develop regular communication with individuals and organisations involved in film education such as providers of practical production opportunities (see Chapter Three, para 3.23), sources of funding, and other providers of informal film education. The New Opportunities Fund would seem to be a likely source of funding for new initiatives linking school film societies to other local agencies.

■ KEEPING FILM ALIVE

"Linlithgow is a town of some 12,000 inhabitants and the Film Society was formed 26 years ago when the local cinema closed. There is now no cinema anywhere in West Lothian. Being a small town we have a programme backbone of 'commercial' films. Although we would never class ourselves as 'film buffs', never mind 'cineastes' (whatever that means) we have successfully gauged audience reaction for 26 years, as our membership has never fallen below 150 in that period. We find children have not lost interest in the cinema – they never knew anything about it in the first place. When we started we put on an annual children's show, but this had to be dropped due to the difficulty of getting films suitable for a wide enough age-range to make them viable in a small town. We tried to revive this three years ago but had to cancel when (even with help from local teachers) we had only sold four tickets three days before the show. This year we helped a local primary school put on two pre-Christmas matinees. These shows were very successful – mainly because the children themselves were involved in the organisation, advertising and marketing as a 'Business Project'."

CHAIRMAN, LINLITHGOW FILM SOCIETY

Life is Sweet

1.20

Most film societies are dependent on 16mm prints of films but a few use video projection and there are 50 who use 35mm. The BFFS is looking for ways of providing mobile 35mm projection systems to extend access to film in rural areas. The idea of "mobile cinemas" was referenced several times in evidence to the FEWG. This can mean taking equipment to venues, or it can mean actual vehicles which convert to a "cinema". The original cinemobiles were developed in France and both the Wales Film Council (now superseded by Sgrîn) and the Northern Ireland Film Council (now Commission) organised visits by a cinemobile which were highly successful in themselves but also demonstrated that the running costs and maintenance would need a generous level of public subsidy. However, there are two current initiatives in Scotland (see panel).

Students from Parkside Community College, Cambridge during a Media Studies class

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■ MOBILE CINEMAS

The Screen Machine is a new initiative and was launched in Scotland in July 1998. The cinema has 110 seats, Dolby Digital sound and can show 35mm, 16mm and films in most aspect ratios including CinemaScope. The £660,000 scheme, funded by the Lottery, Highlands and Islands, Scottish Screen and other funders, is the first of its kind in the UK, and will show films to remote communities across the Highlands and Islands. The 370,000 residents of the region live in an area bigger than Belgium, but only six communities are served by permanent cinemas (Inverness, Fort William, Aviemore, Campbeltown, Oban and Kirkwall). It is intended that the Screen Machine will show a variety of films, including blockbusters, classic films, documentaries and educational films.

As far as informal education goes, the function of the Screen Machine at the moment would seem to be the provision of a focus in the community that sparks the imagination. Some of the people living there would ordinarily not be able to visit a cinema more than once every two or three years, therefore it is already providing a valuable service by getting communities together to share the cinematic experience. The intention is to screen more indigenous work from Scotland (eg Tartan Shorts), and to invite film-makers to accompany the tours for Q & A sessions. Perhaps in the long run more non-mainstream films can be screened, with a view to stimulating discussion within communities after the machine has completed a two-day stint and moved on.

The other mobile cinema in Scotland is Drew Goodwin's Film Mobile, started in 1995. Goodwin visits venues that have no exhibition facilities, and sets up his own screen and projectors in order to supply the local community with a day's or evening's entertainment. He has eight or nine screens, ranging from 20ft x 10ft up to a huge 30ft x 15ft. This is a private enterprise, which received some start-up funding but Goodwin feels he has now got a strong circuit going, and is in circulation for between five and seven days a week. He tends to offer mainstream films, about five to six weeks after their first release (for example, he did 34 screenings of **Titanic**), and finds his showings are well attended. However, he is now beginning to branch out into specialist films, as he feels that "there are plenty of people out there who still appreciate a quality film".

0

ACCESS TO WHAT?

1.21

The most substantial single area of evidence submitted to the FEWG, both in writing and at the Invitation Seminars, concerned the narrowness of the range of films available – whether at cinemas, on video, or on television. This was expressed in terms of excessive numbers of films from the USA, and the consequent lack of European and international cinema in languages other than English, UK films representing ethnic minorities and in other languages, eg Welsh and Gaelic, contemporary innovative low-budget English-language films, "classic" films including those from the silent era, and other areas such as short films, animation and documentary. Although the FEWG is firmly of the view that all types of cinema are valuable and important, and that we certainly do not want to undervalue Hollywood, we are concerned about the huge dominance of films from the USA in UK cinemas and on UK television. If our remit is to enable audiences to experience the "sheer variety" of the moving image, then we must ask whether, and how, they may get access to non-mainstream films. By this we do not simply mean "black and white subtitled films" (which is what many of those submitting evidence assumed we meant) but any films of value that lack the vast marketing and distribution support enjoyed by Hollywood's studio product.

Distributing Non-mainstream Film

1.22

There are some particular problems in the UK which account for the dominant presence of Hollywood films on our screens. Some are unique to this country; others exist elsewhere but are more serious here. They include the relatively unfavourable box-office earnings that foreign-language films are able to achieve compared to Hollywood blockbusters supported by large advertising campaigns and the fact that, compared with non-English language territories, films from the USA do not need to be re-voiced or subtitled, which gives them a greater advantage over films in other languages than they have in other countries. Although the British Board of Film Classification (BBFC) offers a discounted tariff of £720 for a two-hour film on the cost of classification of foreign-language titles, its fee for any two-hour 35mm English language feature is £1041, adding a further disincentive to the small distributor seeking to release an English-language non-mainstream film in the UK on a low budget. It may be possible for the BBFC to offer a wider range of categories attracting discounted rates. We understand that it is open to discussions on this issue.

1.23

Not surprisingly, the distribution of non-mainstream films is a fragile business mainly carried out by small, under-capitalised companies run by enthusiasts with a particular love of the cinema. Occasionally major US distributors will enter the business briefly to distribute a particularly accessible Oscar-winning film such as

Life Is Beautiful, handled by Miramax through their parent distributor, Disney's Buena Vista International UK. Similar success – over £1 million in total UK box-office, comparable to **The Ice Storm** or **Land Girls** – was also enjoyed by titles such as **Il Postino** and **Cinema Paradiso.**

Films on Television

1.24

One problem cited by many at our seminars, and in written evidence, was the decline in the range of films – particularly foreign-language – on free to air terrrestrial television. This in turn inhibits small distribution companies from trying to release foreign-language films here, if they cannot build TV sales into the deal. The broadcasters we consulted confirmed that audience figures amply demonstrate the British suspicion of foreign cultures, but agreed that, interestingly, we do not really know why this is. For most of the audience, it cannot be that they draw upon much experience of viewing subtitled films in making their choice to watch something else. The obstacle must be that they do not **expect** to enjoy them.

1.25

Broadcasters need to address this problem. The educational truism here is that people will be more confident about making adventurous cultural choices if they have a better understanding of what a particular film is part of: a national cinema, a director's work, a genre or theme. The process of self-conscious informal learning can be triggered by intelligent contextualisation. Since channels such as BBC2 and

Channel Four have a remit to innovate and to serve minorities they should be interested in constructing more "events" around particular categories of film or themes, such as the recent BBC2 weekend on the emergence of the new right in Europe, which included a showing of **La Haine**.

1.26

It is ironic that we received evidence (see panel) calling for night-time broadcasts at a time when the BBC's plans to re-organise its Learning Zone provision are likely to cut the strand provided by Film Education. The 48 programmes it has provided to the Learning Zone over the past three years have covered individual films and generic topics such as the film industry and have built up a general audience as well as being used by schools and colleges.

■ NIGHT SCHOOL

"It would be possible to envisage national television broadcasts of a series of selected films – both feature films and accompanying educational programmes – linked to a course in 'cineliteracy'. These could be broadcast at night, when there is a reasonable supply of un-used airtime, and down-loaded for later viewing. The most obvious organisation to do this would be the Open University, which already has its own programmes broadcast by public service broadcasters, but there is no reason in principle, if the political will were there, why other educational organisations could not do the same thing."

VOICE OF THE LISTENER AND VIEWER

1.27

Access to a range of films on television is likely to become more widespread with the proliferation of niche channels. The FEWG has been impressed by FilmFour, both in terms of its feature film and short film programming, and in the supporting materials available on the FilmFour web site. In, for example, its respect for the use of correct aspect ratios and for accessible introductions by critics or directors, it gives some sense of what a broadcast national film theatre might look like. The development of FilmFour indicates a likely move to pay-tv of all but the most commercial films. This undermines the notion of cultural entitlement upon which the public-service ethos rests, but it has to be admitted that the monthly cost of FilmFour is no more than the cost of one or two cinema visits.

La Haine

2

Cultural Diversity

1.28

Cinemas which have offered seasons or strands of programming that attract audiences from specific communities as well as opening up significant aspects of world cinema, for example Chinese or Iranian, have sometimes gained sell-out audiences or developed new audiences. It is essential, however, to develop access to films from a wide range of cultures, defined in many different ways. There are two issues here: the interest of everyone in the UK in seeing their own culture represented on screen, and the need for high quality films from different UK and global cultures to reach a wider audience. The Black and Asian communities in the UK constitute a range of distinct racial/cultural identities including African-Caribbean, Indian, Pakistani, Bangladeshi, Chinese, Nigerian, Somali and Vietnamese. There are many language communities ranging from Welsh and Gaelic through Urdu, Turkish, Gujarati, Greek, Spanish and the many other languages spoken by UK citizens, and films in these languages are not widely seen. Cultures defined by religious affiliation such as Judaism and Islam also inform film production and again, access to such films in the UK is rare.

■ HINDI PICTURES

There has been a significant development of UK South-Asian audiences (Indian, Pakistani, Bangladeshi) for India's Hindi commercial cinema. Over the last decade new cinemas have opened dedicated to Hindi product and recently the multiplex chains have begun to capitalise on this interest. Two Hindi films broke into the British Top Ten in 1998: **Dil Se ..** (grossing an estimated £250,000 in its first week), and **Kuch Kuch Hota Hai.** With South-Asian cable channels and South-Asian influences entering Western pop culture, crossover interest by White youth in Indian cinema is beginning to take place. The potential to create cultural understandings and sharing through work with South-Asian cinemas is a real possibility; the work already developed at venues such as Broadway, Nottingham and Filmhouse, Edinburgh, should be expanded and shared.

1.29

This is an issue for broadcasters and distributors to address, as well as exhibitors, educators and funding agencies. Speakers and participants in New Futures for Black British Film, a conference organised in autumn 1998 by the BFI with Middlesex University and other sponsors, drew attention to the persistent assumption that scripts by Black writers and productions by Black film-makers are simply "for" Black audiences, and consequently "too risky". It was also observed that conventional approaches to marketing and promotion need to be re-thought, in order to reach new Black audiences but also to break into crossover markets. Building school and college interest in a wider range of culturally diverse films clearly needs to be part of such a strategy.

Dil Se ..

Film Festivals

1.30

Festivals provide important opportunities for attracting audiences to films they might not otherwise see. The FEWG commissioned research on the educational potential of festivals (see panel) and found that the informal education opportunities they can offer vary according to their size and level of sponsorship.

■ SPECIAL OCCASIONS

The FEWG researcher looked in detail at the British Short Film Festival, the Black Pyramid Film Festival and the International Film Festival of Wales, and spoke to the organisers of 12 others. Festivals such as the Italian Film Festival or Bite the Mango are specifically aimed at raising awareness of a type of culture and its cinema, and may be considered as informal educational initiatives in themselves. Others such as the London Film Festival or the International Film Festival of Wales provide additional events and/or information which enhance the reception of the films, including film-maker question-and-answer sessions, formal interviews, masterclasses, and special events such as retrospectives and panel discussions.

Overall, film festivals are popular events for which audiences are generally growing, and any of the educational opportunities they may offer are likely to benefit from the general profile of the event. However, it also seems that where a venue offers a year-round programme of educational activities, any festival it may run is likely to benefit from the wider audiences and contact networks that such activities will have built up.

1.31

More could probably be done to nurture festival audiences and widen the range of educational events available to them. But unless festivals know more about who their audiences are, such work cannot even begin. Although some funders make the provision of audience statistics and demographic information part of their funding criteria, little is done to enforce this. Most festivals know little about their audiences and none of those

researched for this report offered a formal strategy for audience development. Festivals clearly need better advice and support to develop appropriate methodologies for monitoring their audiences. One key source to support this strategy is the BFI's new Festivals Fund.

John Akromfrah at the New Futures for Black British Film Conference, National Film Theatre, October 1998

4

INCREASING ACCESS THROUGH EUROPEAN FUNDING

1.32

The European Union programme, Media II, is currently undergoing a mid-term review. In parallel, proposals are being put forward for the establishment of a possible successor programme, Media III, to take over when Media II concludes at the end of 2000. The Distribution strand of Media II has supported the distribution and video publication of European films beyond their country of production, through conditional loans, and has supported co-operation between broadcasters on some categories of television: documentaries and animation, for example. It has also supported two "devolved" networks, Europa Cinemas and Euro Kids, both of which aim to increase the exposure of young people to European films in the cinema.

■ EUROPA CINEMAS

This scheme is directed from Paris and supports some 800 screens in 200 locations throughout Europe. It now makes grants of annual funding of up to 30,000 euros (£21,000) partly conditional on evidence of "activities directed towards young people"; 25% is withheld if these are not undertaken. In the year 1998, Europa Cinemas had 30 member cinemas in the UK, with 53 screens in 23 cities which received total grants of 350,073 euros (£245,051) for that year. The UK member cinemas programmed 24,969 screenings of European films in 1998, representing 53% of their total number of screenings. These accounted for 1,045,815 admissions. However, this figure includes British films. Screenings of films from other European countries amounted to 12,661 (27% of the total number of screenings), and there were 456,086 admissions to these (23% of total admissions).

■ EURO KIDS

This network is administered from Milan. Its object is to promote the widest possible exhibition of European films suitable for younger viewers. The carrot offered to cinemas which are members of the Network (currently ten in the UK, 250 across Europe) is that at the end of each six-monthly period they can claim back up to 50% of the rental, organisational and promotional costs involved in showing European films to young audiences, capped at a total of 12,000 euros (£8,400).

The exhibition of a UK film (the definition of which currently includes co-productions in which the UK was one of the partners) carries the same weight for expenditure reclaim purposes as a film from another European country. However, it now appears that the EKN office is working towards treating the exhibition of non-domestic product more favourably than the exhibition of domestic product. Some UK members argue that the European playing-field would not then be level, because countries where audiences accept dubbed films (including France, Germany, Italy and Spain) would have an advantage over those countries (such as the UK and Scandinavia) where dubbing is unpopular (except for animation such as Asterix and Tintin). This objection, combined with the fact that it always takes at least a year for the EKN bureaucracy to process a claim and send the monies due, means that some UK members are not sure whether they are going to stick with the scheme.

This objection is not fully shared by all UK members of the Network. For example, diligence and ingenuity resulted in the following films being shown to "young audiences" by UK members of the Euro Kids Network during 1998: **Das Boot, Asterix Conquers America, Tintin and the Lake of Sharks, Lucie Aubrac, Marius et Jeannette, Hercules, Le Bossu, Nosferatu, Ma Vie en Rose**, and **The Singing Ringing Tree**.

Opposite: *Nosferatu*

1.33

Funding of more diverse programming is also available through Media II's automatic distribution support scheme. Under this strand of the Media II grant system, distributors can receive subsidies to set against the costs of distributing European films from member countries. However, while these grants can be helpful in defraying such costs and improving the economics of distributing films that would otherwise only be marginally commercial in particular markets, they are not of sufficient value to turn an otherwise completely uncommercial film into a viable commercial proposition. For this reason, relatively few foreign-language films have been supported in the UK under this scheme, although it has provided benefits for some UK producers whose films have been made considerably more viable in continental markets than they were in the UK.

1.34

The Training strand of Media II supports a wide variety of programmes, aimed mainly but by no means exclusively at vocational and professional development. Amongst those which have a strong educational and youth content are the European Children's Television Centre in Athens, which runs a number of European-wide schemes for children and youth; and Archimedia in Brussels/Paris, which sponsors seminars on film history and archival programming as well as training in specific archiving skills.

1.35

There is clearly considerable scope for taking more advantage of European funding and initiatives to improve access to a wider range of film in the UK, especially if Media III can be designed to entail less bureaucratic procedures and fewer delays. Whereas support for video publishing of significant European films was available under Media I, Media II has failed to continue this. We recommend that Media III restores this important and cost-effective form of funding.

PROPOSAL 3

Media III should be lobbied to support initiatives in film education, including video publishing.
(Implementation: DCMS)

THE CHILD AUDIENCE

1.36

One audience sector, despite its high cinema attendance figures, sees a narrower range of films than any other: this is the under-12s. The research commissioned by the FEWG on specialist cinema exhibition for this age-group demonstrated that there has been a revival of Saturday shows ("matinees") for children in the late 90s, linked to the establishment of multiplexes. All the major commercial chains are doing this, though not in every cinema they own (see panel).

1.37

With a few isolated exceptions, the contextualisation and presentation of films to UK children under 12, in the informal sector, contain little that could be perceived as "education". Virtually all Saturday matinees offer something approaching a child-minding service (with a parent present in many cases) rather than an active viewing experience. This approach is urged upon exhibitors by their own professional body, the CEA, given that cinemas are not in a legal position to act *in loco parentis*. Some independents, however, do offer workshops and other activities for children.

British Films for Children

1.38

Very few British films are aimed at children under 12. This is a production, as well as an exhibition and distribution problem. Broadcasters are commissioning less children's drama, and spending less money on what they do commission. The Arts Council of England's Lottery film franchises have not yet, as far as FEWG is aware, begun to develop any children's films. At one invitation seminar the question was raised as to how the franchises would evaluate a script for children. Would they, for example, consult experts on children's **fiction**, not necessarily just on children's **film**? We think that there is an obvious and urgent need to remedy this production gap. If priority is accorded to any one sector of the audience in raising awareness of the "sheer variety" of what film can offer, then it should be children.

■ SATURDAY MORNING PICTURES

The larger exhibition chains programme children's matinees centrally, with no local discretion allowed. The films chosen, in at least 95% of cases, are second-run mainstream titles that are generally only three or four months old. In the first half of 1999 this repertoire included **Mulan, Small Soldiers, Babe Pig in the City, Prince Valiant, Barney's Great Adventure, Paws, Flubber, Anastasia, Star Kid, Antz, Prince of Egypt, The Rugrats Movie, Madeline,** and **A Bug's Life**. Often there are two films on offer to choose from. In the large chains one of the films will have been retained from the previous week, and the other will be new, but otherwise they are regarded as interchangeable. In an independent outlet, the two films (often a U and a PG) might be programmed and promoted as one of them being "suitable for children of seven and under", and the other "for eight and above".

Almost any film that has a U or PG certificate will be considered by programmers as prospective matinee material, and may be included even if it has no obvious child orientation. For example, **Men in Black, Blues Brothers 2000** and **Godzilla** were all shown at matinees in 1998.

In the small handful of cases where the film screened is not a commercial bringback, such titles as **The Adventures of Robin Hood, Digby The Biggest Dog in the World, Asterix Conquers America,** and **Swallows and Amazons** will be found. Older films like these are normally screened by independents or community cinemas, and not usually by the large circuits. In virtually all cinemas the only items shown at matinees, apart from the feature, are trailers for other features in the cinema's current general full-price programme.

PROPOSAL 2

Production of film drama, animation and documentary for children under 12 should be made a policy priority by the appropriate Lottery distributors. (Implementation: Arts Councils, Film Council, Scottish Screen)

Non-mainstream Films for Children

1.39

The UK prejudice against minority films such as subtitled or experimental work is re-doubled where children are concerned. Because adults think subtitles are "difficult" it would seem to follow commonsensically that children will find them even more difficult. Because realist narratives dominate our consumption of moving images, it is assumed that children will also prefer them. Some lateral thinking needs to be applied to the question of what children may choose to see and what their parents may choose on their behalf. Short films enable exhibitors to take less of a risk in offering non-mainstream material to children. Shorts should be programmed alongside features in children's screenings, and the potential of video sales of short film compilations to schools and to families needs more thorough investigation. The BFI's initiative in creating a directory of films for children (Terry Staples, *Now Showing*, BFI, 1999) will need to be sustained by regular updating on its web site and by creating a parallel directory of short films, suitable for showing to children and available in the UK now.

1.40

In the UK, foreign-language films are considered to be completely inaccessible to child audiences, although in countries such as Denmark and the Netherlands which do not support a re-voicing industry on the scale of those operating in Germany or Italy, and where the audience is used to watching subtitled films, it is assumed that if children can read, then they can read subtitles. There is a UK problem in the poor quality of translation and the actual presentation of subtitles. If more foreign-language product for children is to be brought into distribution then subtitling has to be improved, possibly through using laser systems. There have been some attempts in the UK to find child audiences for foreign-language films, such as the BFI's 1998 tour of non-mainstream films sponsored by Chewits; the Cinemagic festival in Northern Ireland; and a number of NFT seasons such as "Eleven at One Blow!", which imported 11 fairy-tale films from the former German Democratic Republic in January 1999. Membership of Europa Cinemas and the Euro Kids Network has also encouraged more adventurous programming in some RFTs.

The Boy Who Stopped Talking

■ PUSHING THE BOUNDARIES

■ One researcher showed a range of experimental animated and live action shorts to primary school children, and some of these titles were later incorporated in the Chewits Tour on the basis of their enthusiastic responses (Patricia Tuttle, *Experimental Programming for Children*, unpublished paper, BFI 1998).

■ Northampton Forum uniquely managed to get a full house and audience endorsement for the Dutch film in the Chewits tour, **The Boy Who Stopped Talking**, by dint of careful preparation with a local school, providing free tickets and an introductory talk. Some of the Cinemagic foreign-language titles also benefitted from being shown as part of National Schools Film Week.

■ The National Film Theatre's (NFT) experience is that even family audiences will accept subtitles more readily if they have the option of hearing them read on headphones. This enables younger or less literate children to share the experience, as well as making it easier for older children who may be able to read but need help getting started with subtitles. The NFT has also shown unsubtitled foreign-language films for children, using earphone commentary. Some RFTs would have been interested in showing some of the German films imported by the NFT in January 1999, but could not because the prints were neither subtitled nor re-voiced; use of headphones was essential.

1.41

Schools are clearly more willing to take a chance with subtitling than parents are. In carefully prepared educational settings, children can come to minority film with fewer prejudices than adults. The United Kingdom Reading Association's evidence to us stressed that "young people have insufficient access to a wide range of quality film, and most of what they do see is on video and in the home". It points out that "additional resources allocated by the DfEE (Department for Education and Employment) for books, and the Year of Reading promotions do not ... allow schools to purchase ... videos". The Association would not only like to see film more widely used in primary schools, but also as part of shared viewing with parents. It is likely that in this kind of context, subtitled films would be of more interest. We think these are valuable and interesting possibilities, which the BFI and Film Education should explore together.

1.42

Any attempt to develop more adventurous programming for children would have to take into account the need for long-term strategic plans, rather than "one-off" initiatives, including educational support; a higher and more consistent quality of subtitling; and provision of portable headphone/PA or audio description systems to tour with foreign-language films. In addition, a form of regular communication (newsletter or electronic, plus if possible periodic face-to-face meetings) would facilitate communication between all the exhibitors who are working to broaden and deepen children's cinematic experience. Attention must also be

paid to the fact that ethnic minority children have few opportunities to "see themselves" on screen, and that the UK's many minority languages are rarely heard in children's film.

1.43

We have looked in this chapter at the ways in which people do – and do not – get access to the cinema experience and to a range of films, because what people see is fundamental to what they learn about film, and to what they want to learn. But what does "learning about film" consist of? How and why is it provided, and to whom? These questions are the subject of the next chapter.

Opposite: Animation Workshop at St. Anne's School, Lewes

learning

0
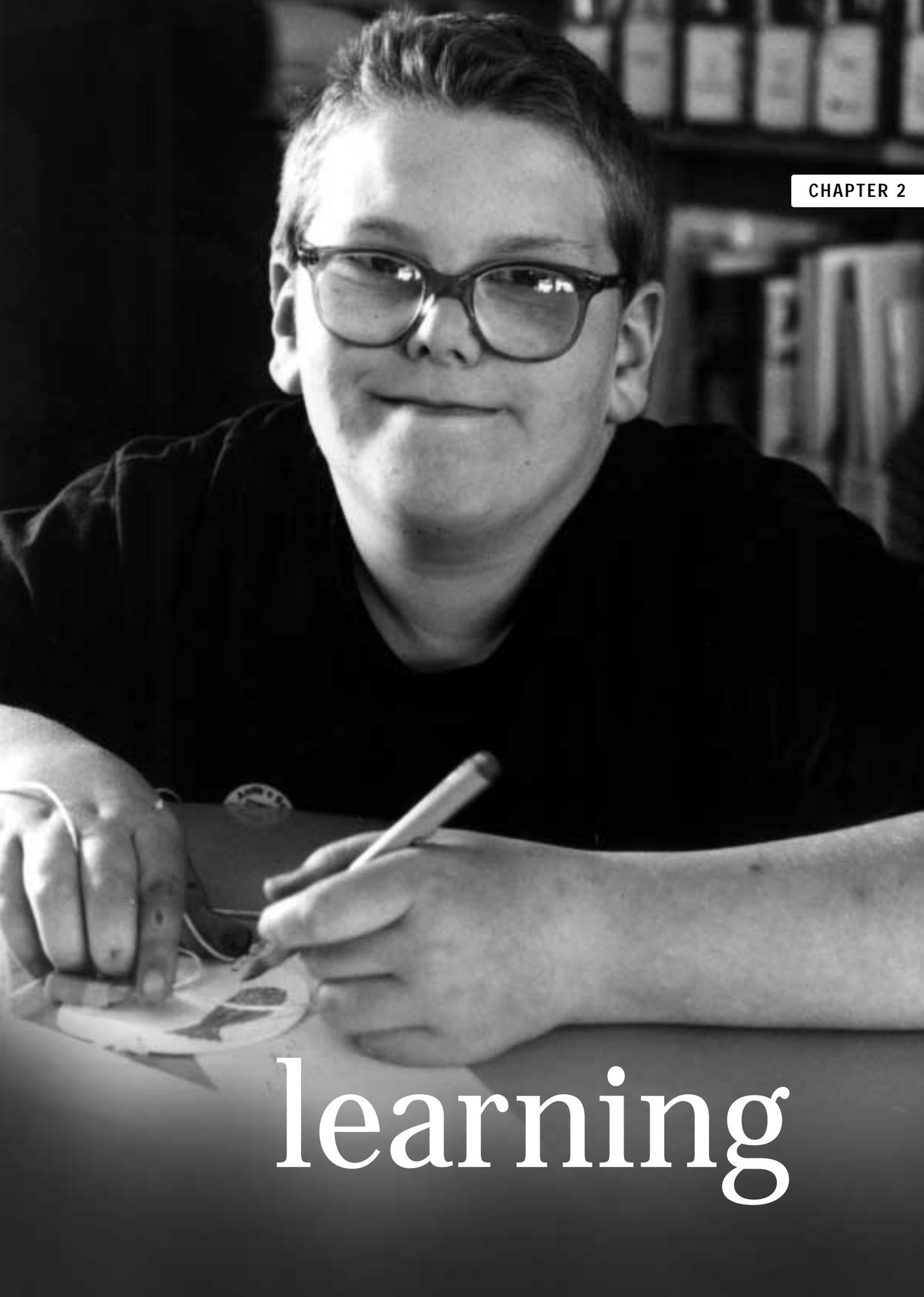
2.1
Today education is the focus of new kinds of attention. The Labour Government has pledged itself to raising the national average of literacy and numeracy test outcomes by the time of the next election, while the media and communications industries see education as a series of vast new global markets to be conquered. Everyone recognises that "education" is a buzz word to write into mission statements and help reach sponsors. Under this spotlight, some strange contradictions emerge. Mandatory schooling and certificated courses have become more regimented and outcome-focused through the implementation of national standards and performance indicators. But at the same time, opportunities for learning and the uses for learning have become more flexible and diverse. The leisure and entertainment industries are constantly finding ways of adding educational value to experiences such as theme parks and domestic PC software. The concept of Lifelong Learning acknowledges that people access learning opportunities as and when the opportunity or need arise. The same concept encourages providers to find innovative and inclusive methods of delivery. People are buying "education" – in diverse and often novel ways – as never before.

2.2
Paradoxically, the outcomes of education – what people actually learn – are not at all clear. In popular discourse education is largely equated with the acquisition of information. Teachers, books and software "tell you things". An educated person is assumed to be someone who knows a lot: a winner of *Mastermind* or

University Challenge. In this scenario, learning about a film means acquiring information about it: who made it, how it was made, how well it has done at the box-office. Many people are interested in this level of learning, and it is the aspect of film education that many providers, and not a few policy-makers, are most at ease with.

2.3
But learning is much more than the ability to reproduce detailed information in contexts such as an examination or a pub quiz. Conventionally, learning has been seen as the acquisition of understanding and skills, attitudes and values, as well as knowledge. Learning changes people and empowers them, which is why we enjoy it and seek it out. The popular notion of learning, especially that which is supposed to take place in compulsory schooling, is that it is boring and difficult. But teachers, and more experienced learners, know that boredom and difficulty are the symptoms of failure to learn, of having lost track of what it is we are trying to learn, whether through poor teaching or for some other reason. Real learning is often hard work, but when it happens, learners have a sense of purpose, pleasure and reward.

2.4
This chapter is about what people can learn about film in order to develop their enjoyment of film, their knowledge about its variety of forms, their understanding of how the moving image language works, their ability to articulate what it is they value and enjoy in films, and their skills in making their own moving images. Such learning will be lifelong, and may take place in

formal and informal settings; but following the FEWG's remit, we focus particularly on school-based learning. It is in schools that, ideally, everyone should acquire some experience of the range of film production worldwide, both past and present, and the critical tools to engage with it.

■ RESPONSE TO FILM

"The mood and setting of the opening sequence in the film of **Gulliver's Travels** is quite dramatic. It begins with an overhead shot of the countryside by moonlight. The music during this shot is eerie and mysterious and builds up a certain amount of tension. The constant beat of drums and the repeated tunes of the violins are heard throughout the opening. There is also a slight tinkling of a harp which gives the music a magical feel to it. In the opening we see a lot of what Gulliver would see. The use of camera shots gives us his viewpoint. After a while we see a shot of a young boy in a room by candlelight with a toy soldier in his hand. A large image of the toy soldier is reflected on to the wall creating a shadow. In this shot the three sizes throughout **Gulliver's Travels** are shown. The little boy represents Gulliver, the toy soldier shows a tiny Lilliputian and the large image of the shadow is made to look like a Brobdingnagian giant. Not only is this shot symbolic to the rest of the film but it's also very effective because it looks good."

"MEDIA" COURSEWORK FOR GCSE
ENGLISH, 16-YEAR-OLD PUPIL, CUMBRIA

We recognise that it is unlikely, at least in the short term, that school pupils will have many opportunities to acquire practical production skills, but we think these are an extremely important part of film education and we have proposals to make about how they can be fostered amongst school-age children. Our consultations indicated that in the UK there is now an increasingly positive attitude to film, and to the idea of education about the moving image. Nevertheless there is much development to be done and many kinds of film education are relatively expensive. We think it should be a responsibility of British Film, the new body which is anticipated to oversee all state-funded activity relating to film, to ensure that education is a central element of such activity.

PROPOSAL 1

All publicly funded film activity in the UK should include a relevant educational component. (Implementation: Film Council)

"CINELITERACY"

2.5

The FEWG took this term from *A Bigger Picture* as a key word to sum up our remit. We therefore made it the basis of a specific question in our Call for Evidence that was sent to over 40,000 people in both education and in the moving image industries, and to the 200 people who spoke to us in Invitation Seminars. We wanted to know what people thought cineliteracy might be (see panel).

■ FOUR COMPETENCIES

The substantive points about cineliteracy made to the FEWG in written evidence can be summarised under four headings, as follows:

Analytical Competence
A great number of submissions talked about the importance of audiences understanding the formal qualities of film, and many made the case for film being studied as an art form equivalent in status to drama, novels, poetry and fine art. The majority of submissions saw the ability to analyse films as the essential and basic component of cineliteracy. Phrases such as "recognise how films are constructed", "knowledge of film codes", "ability to interpret the construction of narrative and character" and "understand the techniques and grammar of film production" occur frequently in written evidence.

Contextual Knowledge
Many respondents asserted that cineliteracy should include an understanding of the broader social, economic and historical contexts in which films are both produced and consumed. An RFT Education Officer suggested that cineliterate people should have "knowledge of production, industry traditions, audiences and the social influence of film". This perspective reflects the insistence in film and media studies syllabuses over the past 30 years on developing learners' awareness of film as an industrial product reaching mass audiences.

Canonical Knowledge
Our respondents, both in written evidence and in the seminars, were more divided and ambivalent about whether film education should be based on a canonical list of "classics". An independent cinema manager suggested that "the really cineliterate individual is one that really knows how to recognise a great work of cinema and to discover why it is great" and an Arts Development Officer in Scotland proposed "the ability to list ten major films and film-makers from around the world" as a key skill. But although a large number of respondents complained about the narrow range of films available both to students and the general viewer (too much US product, too few opportunities to see independent or world cinema) most stopped short of arguing for a canon as a way of redressing this imbalance. Nevertheless there were those who did argue for it, including school inspectors who felt that a "list of suitable films" would be helpful in identifying what film education should be about.

Production Competence
For many an essential element of cineliteracy, by analogy with print literacy, was "writing": that is, the ability to produce moving image material as well as making sense of it and enjoying it. Indeed, links were made between these two aims: through the process of making, understanding and enjoyment would be enhanced. This kind of learning was seen as distinct from professional training – a view which was endorsed many times in the Invitation Seminars. For example, a university lecturer in Liverpool said that "Every citizen, if they are to understand and participate in the culture, should get the chance to shoot and edit a basic video".

2

2.6
A number of written submissions to the FEWG took issue with the use of the term "cineliteracy" because of its apparent emphasis on cinema. For example, the Voice of the Listener and Viewer pointed out the close relationship between film and broadcast television and argued that education about cinema could not be separated from other forms of audio-visual culture. "Moving image literacy" was felt by some to be a more appropriate term as it encompasses video, television and new technologies as well as cinema. It is interesting in this context that part of our research on film education in France revealed that many educationists there consider that film education is too narrowly focused on cinema at the expense of "more relevant" areas such as television, and that a recent report by the national inspector responsible for this curricular area calls for a broad approach to

"toutes les images". Another submission to the FEWG from the Guild of Television Cameramen felt that cineliteracy could not be divorced from a wider understanding of the visual arts. Two submissions questioned whether British audiences are in fact less cineliterate than anywhere else.

2.7
Little of the evidence submitted considered what cineliteracy might mean to the general film audience: what being literate about film might actually mean on a day to day level. One submission bore out discussions within the FEWG's informal task group about the importance of informal talk: the idea that understanding and appreciation of film develops through conversations with peers, friends and colleagues so that meaning and value develop as part of a social process. Children's discussions about film classification were the example given by our respondent.

2.8
It seems that there would be a good deal of consensus around the idea of a cineliterate person being someone with a knowledge of the history, contemporary range and social context of moving images, the ability to analyse and explain how moving images make meaning and achieve effects, and some skill in the production of moving images. We would like to add a more fundamental observation: that cineliteracy must inevitably become a part of everyone's basic literacy entitlement and should be treated as such. This concept carries with it the weight of the evidence submitted to the FEWG in all its contradictions – just as current definitions of print literacy do. But to acknowledge it as a basic entitlement lifts it out of the domain of the film buff and into the everyday. Knowing about film should be normal and natural.
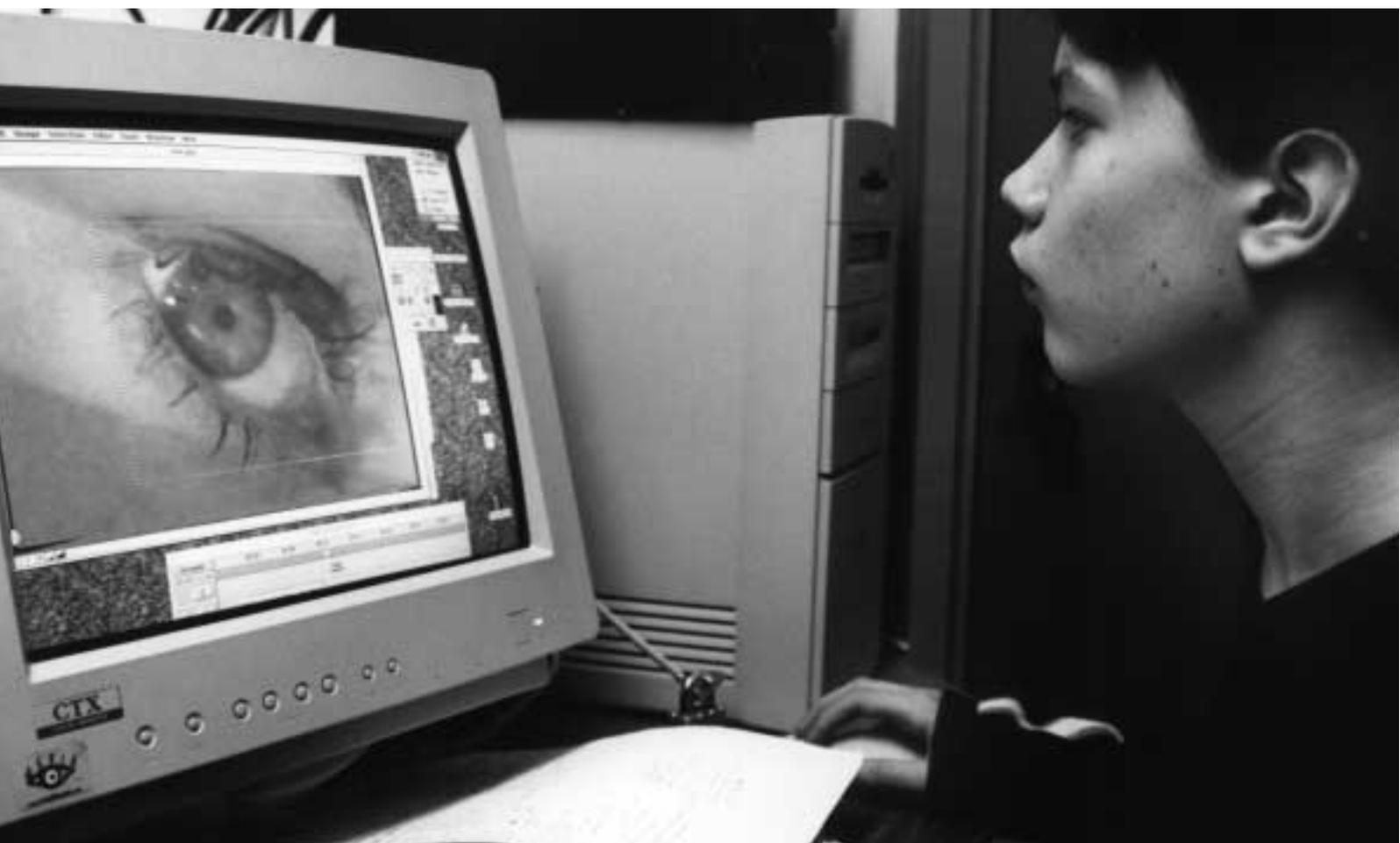
FILM EDUCATION IN MANDATORY SCHOOLING

2.9

The mandatory curricula in England, Wales and Northern Ireland, and the 5-14 curricular guidelines in Scotland, all make reference to "media", mainly within mother tongue curricula, but such references are marginal compared to the attention given to literature and to verbal language. The use of the term "media" follows the strong lobby for media education in the mid-1980s and early 1990s, which argued for the expansion of the notion of "text" from its traditional connotation of "book" to encompass all forms of communication and expression: television, video, radio, newspapers, magazines, comics, computer games – and film.

Media in the English Curriculum in England and Wales

2.10

The impetus behind this lobby is understandable but the emphasis on the value of studying a wide range of texts in schools has left teachers confused. They want to bridge the gulf between the kinds of texts traditionally valued in school and the wider range of texts valued and used by children in their own lives, but they are not sure what sort of evaluation is appropriate or what sort of critical judgement they should be seeking to develop.

Opposite: Media Studies student editing a video sequence, Parkside Community College, Cambridge

■ WHAT ARE TEACHERS DOING?

The BFI's 1998 *Audit of Media in English* revealed that, although 91% of the sample of 718 secondary English teachers in England and Wales were enthusiastic about media teaching and 43% claimed to devote between 10% and 25% of curriculum time to it, most of this work was likely to relate to print texts. 44% wanted the curricular requirement clarified and 75% wanted more training in how to teach it. Teachers feel most confident about teaching film versions of novels and plays, and less so with teaching about film in its own right. *Media Education in Wales*, a survey for the Welsh Office by Media Education Wales (1997), found that media education in both primary and secondary schools was dominated by work with print media, although in the Welsh curriculum substantially more moving image work was carried out.

2.11

Many teachers feel daunted by the logistical and intellectual demands of studying moving image material in crowded classrooms. They tend to concentrate instead on more familiar media texts such as newspaper reports, advertisements or film versions of novels and plays. They are confident in making comparisons between different film adaptations of a novel or between novel and film, but lack the critical vocabulary to teach about film in its own right. A gap is therefore opening up between the way children are using film as an interpretative tool to gain understanding of narrative structure – and thereby gain a better appreciation of plays and novels – and the way in which they are able to study it as an art form in itself. Teachers need a more precise understanding of the techniques of moving image texts in order to close that gap.

■ WHERE'S THE EVIDENCE?

Section 10 inspections – the standard inspections of schools – are not required to consider media education except insofar as it is part of English, and there is some anecdotal evidence to suggest that teachers will avoid using moving image texts during inspections. Such inspection evidence as there is – for example in an OFSTED report specifically on English in 1998 – suggests that the quality of work is limited and stresses the lack of progression in learning. Pupils will be set similar tasks at different age levels and the outcomes tend to be much the same. This judgement is much the same as that of an internal report by Her Majesty's Inspectorate (HMI) in 1988, which expressed particular concern about the lack of learning progression, and is reflected today in teachers' uncertainty about what are appropriate levels of challenge and learning outcomes at different ages. For example, a third of the BFI's 1998 sample did not feel confident in assessing pupils' media learning.

4

2.12

English teachers in England and Wales, and many in Northern Ireland, have a more formal opportunity to teach about media at Key Stage 4 (age 14-16) where "media" is a requirement of every syllabus at General Certificate of Secondary Education (GCSE). However, only the syllabus from the Northern Examinations and Assessment Board (NEAB) allows media learning to be assessed through coursework, thus enabling teachers to include moving image study here if they wish to. This syllabus is taken by over 80% of schools, but teachers in the BFI's audit sample stressed the problems of trying to fit in work that, if done well, is time-consuming: "when you come to GCSE, you can't spend six weeks doing it because you don't have the time" (teacher, Cardiff); "it's the media piece that suffers" (head of department, Oxfordshire). This is no doubt why only a minority of the NEAB centres undertake moving image study as part of coursework, but when they do so they tend to choose film rather than television. Similar preferences are reported by Media Studies examiners at GCSE and General Certificate of Education Advanced Level (GCE A Level). Film is clearly the medium preferred by students and by teachers.

Scotland and Northern Ireland

2.13

In Scotland, where there is no mandatory curriculum, media education – which can include moving image but does not have to – is identified as a cross-curricular theme and is also specifically addressed in Language and Expressive Arts, two of the five main curricular areas of the 5-14 curricular guidelines (*The Structure and Balance of the Curriculum 5-14*, Scottish Office Education Department, 1993). It is also written into "Curriculum Design for the Secondary Stages" as a cross-curricular element and as a specific option within some curricular modes. In Standard Grades and Highers, subjects allowing or encouraging media education include English, Art and Design, Modern Studies, History and Music. However, there is no Standard Grade Media Studies or Film Studies. As in England, English has probably been the most important site for media education, with dedicated media options, although the Scottish Qualifications Authority (SQA) says that this option is taken by only about 1% of centres annually: lack of teacher confidence is usually cited as the reason for this. Now that Media Studies is a recognised teaching qualification (an "additional teaching qualification" or ATQ; ie not stand-alone), it will be interesting to see whether take-up of this option increases. Higher Still Media Studies, which will become available for post-16 students in 1999, requires the study of two media, one of which must be non-print, and combines both analytical and practical work. The Council for the Curriculum, Examinations and Assessment in Northern Ireland (CCEA) has recognised

the importance of media in aspects of the curriculum (particularly English), but unfortunately the guidance offered to teachers in Key Stage documents is of a very rudimentary nature.

"Moving Image" Specified

2.14

The FEWG understands that the Qualifications and Curriculum Authority's (QCA) current review of the National Curriculum in England specifies "moving image" for study within Reading at Key Stages 3 and 4 (ages 11-16) in the draft revision of English. We think this is a clarification that will be welcomed by teachers and will encourage resource providers and trainers to focus support specifically on this area, which teachers clearly want. It is at the same time appropriately modest, given the current pressures on teachers and schools. We urge the Department for Education and Employment (DfEE) to see that this specification is retained in the final Orders for the curriculum, and that curriculum bodies in other parts of the UK follow suit. These references should be supported by guidance which includes criteria for success so that schools can audit, plan and evaluate their work.

> **PROPOSAL 13**
>
> **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. (Implementation: QCA, SCCC, CCEA, ACCAC)**

The Primary Curriculum

2.15

There is nothing in the revised draft curriculum for England and Wales at primary level which acknowledges the immense significance of moving image media for younger children. This is in contrast with the Scottish curricular guidelines, and ignores the range of narratives young children have already encountered. Some of these will be simple re-tellings of everyday events, some may come from books, but many more will have reached them through the television screen.

2.16

Many of the narratives children are now deeply engaged with are designed by industries outside the realm of education. Some of the most pervasive and powerfully global narratives are created by the toy and media industries and are delivered through television, computer programs, films and comics. Many children are sophisticated consumers of such narratives before they reach school age. By interacting with stories within the realm of popular culture, children begin to tread a pathway which may lead them into the kind of literacy practice schools are interested in fostering – as outlined through the National Literacy Strategy in England.

2.17

Thus almost all children come to school with the ability to read an image on the screen and to relate to narrative structures in films, videos and television programmes. They have learned, through seeing a number of moving image texts, to understand narrative conventions and to predict possible developments in a story. This is an enormous help to them when they first start to read printed texts. They have some understanding of what to expect, how suspense can be created and conflicts resolved. Moreover, the excitement and interest they associate with narrative is likely to make them want to read on and then lead them to more complex texts, in both print and moving image. But the Literacy Strategy's Framework for Teaching does not encourage teachers to take advantage of this knowledge and understanding and many teachers believe that moving image texts have no place in the Literacy Hour.

2.18

We think that it would not place an additional burden on teachers if they were encouraged to acknowledge children's knowledge of moving images in classroom talk about texts, characters and genres. In fact we believe most teachers would welcome this as a sensible extension of the National Literacy Strategy. Now that the framework for the Strategy is in place, teachers are finding ways of making the activities of the hour more flexible. They are looking for a wider range of activities which will include more specific focus on speaking and listening and on drama. They will be looking for ways to use information and communication technologies (ICT) and all types of moving image text to develop pupils' literacy. In the longer term, we hope that a wider definition of "literacy" will be generally acknowledged and that the ability to choose from and use a range of communicative modes will be valued and fostered in schools.

PROPOSAL 14

The National Literacy Strategy should advise teachers to acknowledge children's film and television experience, develop their understanding of it through classroom talk, and link it to text-level work.
(Implementation: DfEE)

■ DISCOVERING TEXTS

"Those with Special Educational Needs are able to voice opinions about the film. There is no big issue about recording the work on paper; they see that films are stories – they have a beginning on paper and develop through into 'real live characters' in films; they understand heroes and heroines, main characters, plots with a beginning and a middle and an end, what the angle of shots conveys, the structure of a dialogue."

PRIMARY SCHOOL TEACHER,
PEMBROKESHIRE

Film in Other Subjects

2.19

The FEWG argues that, just as the use of books in any subject presupposes a basic print literacy, the use of film in other subject areas should be able to presume a basic skill in the critical analysis of the moving image. This is why we have paid particular attention to the place of moving image education in mother-tongue curricula, since that is where children's basic communicative and critical skills should be established. But we do also strongly endorse the proper use of film in a range of other subjects. For example:

- Primary-school children learn about some of the basic principles of moving images in **Science**: persistence of vision, light, magnification and sound.
- **Information and Communications Technology** increasingly involves accessing and manipulating moving images.
- The **history** of the late 19th and 20th centuries must include the consideration of moving images as historical evidence and ensure that children learn how to evaluate documentary film and understand the techniques of its construction. They should also develop their ability to analyse the representational techniques of historical reconstructions of any period in both documentary and fiction film.
- **Modern Foreign-Language** curricula already acknowledge that the culture of target languages cannot be understood without learning about their moving image media. Films are not just a way of listening to spoken language: they also afford opportunities to understand a country's cultural history and social attitudes.
- The growing insistence upon visual literacy in **Art and Design** is interpreted by many schools as an opportunity for pupils to undertake cel, three-dimensional and computer-based animation, to make their own video and multimedia products, and to analyse film-makers' use of light and shadow, texture, angle and sequence, both in mainstream product and in artists' film and video.
- **Media Studies** is offered by many schools as an option at GCSE and was taken by over 23,000 candidates in 1998. Pupils study a variety of aspects of film, including the study of specific films as texts; processes of production, distribution and exhibition; genre; practical approaches to film-making, from storyboarding to video filming and editing. However, teachers who do not have specific training in film study and production, or who do not have access to video production technology, tend to restrict their study to print texts which may be more familiar and easier to resource.
- **Special Needs** teachers need support in identifying appropriate moving image technologies and pedagogies which can help students with special needs gain access to the curriculum. Moving image education could similarly support and enhance the **English as an Additional Language** curriculum, enabling access to the traditional literacy curriculum for students of language backgrounds other than English.
- The curricular area of **Preparation for Adult Life,** which is to be integrated into the new National Curriculum for England and Wales, will cover areas such as **Citizenship, Moral and Spiritual Education**, and **Personal, Social and Health Education.** This is clearly an area in which the use of film is likely to be popular, as a way of triggering discussion of issues and considering how individuals and groups are represented in moving image media. For example, training in citizenship must be based on the ability to understand, criticise and evaluate what is read or viewed in any form. The skill of distinguishing fact from opinion, prejudice from reality – or, quite simply, good from bad – is one which children start to learn from their earliest school years or even before that. It is part of their progress in literacy. What they read, but also, more immediately, what they see on television or in the cinema helps shape their sense of moral values and of community. If that experience is to be coherent, it is essential that they are presented with a range of moving image texts in the classroom and have the opportunity to discuss them. They need to develop the language with which to talk about and evaluate moving image texts. This will support the progress from early stages of awareness of the society in which they live to a more complex understanding of the network of conflicts, duties and responsibilities which that society involves.

■ MAKING IT WORK

The BFI's 1996 research study, *A Review of Good Practice in Media Education*, found that media teaching was most successful in schools where it was part of the school's overall strategic planning. This was most likely to happen where heads, governors and parents valued media work for its role in promoting positive attitudes to learning or for promoting children's technical or creative skills (Learmonth and Sayer, BFI 1996, p. 42). Obviously such value is in turn dependent upon the skills and priorities of the teachers and departments involved, and this study explicitly focused on schools where good practice was likely to be found.

But in the light of the wide curricular relevance of film, it is reasonable to suppose that schools are most likely to realise its potential where it is part of a coherent approach to planning across the school and where subject or departmental policies are linked with whole-school priorities. The Welsh survey (*Media Education in Wales*, 1997) found that in both primary and secondary schools, media work was likely to be more successful when it was acknowledged by senior management, was part of a whole school plan, drew upon local resources and was taught by teachers with specific media training.

2.20
The value of film within a wide range of subjects should therefore be recognised not only in curricular requirements and guidelines produced by the curriculum and assessment bodies throughout the UK, but also in the same range of subject syllabuses post-14.

PROPOSAL 15

Curricula in History, Modern Foreign Languages and other relevant subjects at all levels, and specialist post-14 syllabuses in these subjects, should take account of the ways in which moving image media can support and enhance learning. (Implementation: QCA, SQA, SCCC, CCEA, ACCAC and the Awarding Bodies)

FILM EDUCATION POST-16

2.21

In this report we are assuming a general entitlement to film education. We therefore argue for an entitlement on behalf of students in further and higher education to opportunities for specialised courses of film study. These courses currently operate largely in the post-16 sectors: in further and higher education (including continuing education), and in school sixth forms. The range of courses which feature an element of moving image study in these sectors is enormously diverse. There are what are often unhelpfully designated "academic" or "theoretical" courses which focus purely on film study; communication, media and cultural studies courses which feature moving image elements; and courses with a strong production focus.

Media and Communication Studies

2.22

In the further education sector in England, Wales and Northern Ireland, the revisions to qualifications at A Level within the new National Frameworks of Qualifications mean that syllabuses have yet to be confirmed beyond 2000. Syllabuses are currently being re-written to meet the new requirements for examinations at 18+, and in at least two cases the position of film in these syllabuses is being protected or strengthened. However, we do not yet know how many syllabuses will finally be permitted at this level. There are some 20,000 candidates for film, media and communication studies qualifications

at this level each year. The most popular option in England and Wales – also taken up quite widely in Northern Ireland – is A Level Media Studies, which requires the study of at least two media. Film is the most popular medium chosen by both teachers and students. Moving image study and production are also popular on the General National Vocational Qualification (GNVQ) Advanced in Media: Communication and Production and A Level Communication Studies. Higher Still Media Studies is due to start in Scotland in 1999. It is regrettable that there is no Film Study syllabus at GCSE in England and Wales, and in Northern Ireland no Media or Film Studies at GCSE or A Level.

The Distinctiveness of Film Studies

2.23

Given that there is such diversity of options to study the moving image in the post-16 sector, we do, however, argue for the maintained presence of dedicated Film Studies courses in this sector. Film Studies is a subject with a distinct history, objects of study, and critical method, and it is international in scope. It has features in common with the study of literature and the visual arts in its textual focus and concern with aesthetics, while at the same time borrowing an attention to context and audience from the social sciences and history. We note that the restructuring of Advanced Level qualifications in England and Wales is aimed at increasing the possibilities of students taking more subjects in their first year of post-16 education and also of mixing awards of A Level and GNVQ. In this context the popularity of

film and the moving image generally is likely to be reflected in increased take up of one-year media or film courses, such as Advanced Subsidiary (AS) and GNVQ Single Awards, by a wider range of students. For these reasons we hope that the QCA recognises the distinct nature of Film Studies and ensures its continued presence at A Level.

"Vocational" Courses

2.24

In further education the term "vocational" – as used, for example, in the GNVQ – often simply designates a different model of learning: one in which "learning through doing" is the motivating factor. The conceptual underpinning is similar to A Level and students are very likely to go on to higher education. This is rather different from the use of "vocational" in other media qualifications such those from the City and Guilds or the Edexcel Foundation awarding bodies' Higher National Certificate and Diploma. These provide vocational preparation for entry into the industry through a mix of theory and practical production skills acquisition. Developments are under way through the QCA involving Skillset, Metier and other relevant national training organisations (NTOs) to advise on the creation of a vocational

qualification framework, which will support pre-entry vocational training through recognised standards-based qualifications. Skillset's provisional title for these is Related Vocational Qualifications (RVQs). Even so, their role in film, video and broadcast media will be "pre-vocational" in relation to the work-based vocational training which leads to National Vocational Qualifications (NVQs) and Scottish Vocational Qualifications (SVQs).

2.25

Public debate about the value of film and media courses in higher education has been even more fraught and equally confused about "vocationalism". A relatively small number of higher education institutions make an explicit commitment to prepare students for direct entry to the media industries, usually at postgraduate rather than undergraduate level. The far larger numbers that offer media, film, communications and other degrees and degree components relating to moving image media aim to provide students with a range of experiences and knowledge that will benefit a number of career and further study pathways.

2.26

Many students on these courses may harbour personal ambitions to work in the film or television industries, but are usually realistic about their chances of doing so, at least in the short term. The fact that a higher education course may include practical production experience does not mean that it is provided as professional training, even though students may use it in their attempts to gain access to the industry later on. Skillset wishes

to provide some clarity to this situation by extending the development of RVQs to higher education as a way of signposting those courses, or course elements, that are relevant to the industry for employment purposes, and is preparing to pilot these with 20 higher education institutions. However, the central purpose of most degrees that involve moving image study is to extend and consolidate students' knowledge and understanding of these media and to develop their critical skills. It is entirely proper that higher education should pay attention to significant cultural forms and enable students to engage with them through both critical and practical activity. This is "vocational" in the sense of forming a basis for professional life (see also below in "Towards a Model of Learning Progression", Appendix Two).

Film Study in Other Subjects

2.27

Many modern language courses in both further and higher education include the study of film and television as aspects of national cultures. History courses often look at moving image texts as forms of historical evidence and as instrumental in the perception of history, and some English courses feature film study. The increasing modularisation of higher education courses offers the advantage of widening access to film study by drawing in students majoring in other subjects, but it can also mean that coherence and progression are weakened. The development of "foundation" modules in film study is one way to counter this difficulty; enhancing inter-faculty and inter-school links is another.

■ CROSSING BOUNDARIES

A group of Birmingham University staff interested in setting up a postgraduate film studies course were all situated in different departments under different school structures, and argued that interdisciplinary work is integral to film studies. There is now a growing commitment on the part of heads of departments and schools to support the new course, which will draw on research and teaching experience in the departments of Cultural Studies, English and American Studies. Its aim is to connect the historical production of cinema with the study of film as text, along with an analysis of issues of audience and consumption. Students will learn how film links theory and practice, and assess the notion of film as a social process circulating between production, text and consumption. The course moves beyond the purely academic to place film studies in the broader context of the public sphere.

0

2.28
The model of learning progression provided in Appendix Two outlines a series of core concepts and skills which we believe should inform the design of any course which features an element of film study. It is essentially a model which outlines the stages of learning at any age. As such it should bring some coherent underpinning to the wide range of higher education (HE) courses which feature film study, and aid course designers who wish to start film study courses in new departments or subject areas or who want to adapt their courses to take account, for example, of different ranges of prior learning in their student intake. Evidence from our Invitation Seminars suggested that this would be welcome. It was recognised, for example, that where film appears in modern language study at A Level and university, the focus is on film's representation of national identity and culture, and as providing exposure to spoken language. While we could press for more concentration on film-as-film

in these areas, without confident and well-informed teachers and lecturers this is unlikely to happen.

2.29
A point raised at both Invitation Seminars addressing these sectors was that there is inadequate information currently available on the range of courses which feature film study. Several agencies keep information on the range of provision in these sectors, including the funding bodies and quality assurance agencies in each home nation. Professional associations such as the Standing Conference on Communication, Cultural and Media Studies (SCCCMS) have undertaken research into student numbers, as has Skillset. There is still a need for a more comprehensive audit of provision – for example resources, staffing, student numbers, locations, course designation – which would provide the basis for a more transparent picture of opportunities for film and moving image study at post-16.

2.30
Little is known about the kinds of teaching and learning strategies that are possible, or effective, for film education in post-16 settings. In the further education (FE) sector, the English lead body for researching provision, the Further Education Development Agency, has disseminated a series of "frameworks for good practice" in a range of subjects and would be well-placed to research and disseminate good practice in moving image education. In the FEWG's consultation seminar with representatives from the higher education sector, the view emerged that the sector would benefit from more open and objective debate about the content, pedagogies and outcomes of moving image education at undergraduate level, led by the BFI and/or by the new body to be formed from the amalgamation of SCCCMS and the Association for Communication, Cultural and Media Studies (AMCCS).

2.31
One issue of concern raised often in seminars and in the FEWG itself was the public profile of film and media education. Although SCCCMS has done sterling work in correcting some of the more serious misunderstandings in media coverage of the subject, FEWG discussions floated the possibility of a "super subject association" which would speak on behalf of moving image education at every level and across a wide spectrum of actual subjects.

Playing to Pictures rehearsal at Peckham Park School

Learning Progression Post-16

2.32

Progression between the further and higher education sectors is a serious and neglected issue. Currently there are myriad pathways between school sixth forms and further education colleges, and higher education institutions. With the growth of Media Studies and Film Studies at A Level, increasing numbers of students are entering moving image or media-related degree courses with some element of prior learning in the area. One institution represented at a consultation seminar suggested that as many as one third of their undergraduates in Media had an A Level in either Film or Media Studies. At present it is rare for an HE institution formally to take account of this prior learning. The majority of students on the course have, after all, had little or no formal education in media or the moving image. Two factors will impact on this: firstly, the numbers of students with an A Level or level 3 vocational background in Media Studies or moving image study have been steadily increasing in the last five years; secondly, HEIs now have to account for the value they add to their students' experience by providing clearer definitions of "graduateness".

2.33

The experience of higher education departments beyond undergraduate level is similar: entrants on to MA level courses in media or moving image have the same variety of cognate backgrounds at undergraduate level. Some departments are able to take account of this in their course design by, for example, offering fast-track options to get students up to speed. This practice is not, we understand, widespread.

FILM STUDY IN LIFELONG LEARNING

2.34

This sector spans a variety of levels from introductory "film appreciation" courses to undergraduate level modules offered by the extra-mural departments of universities. Pathways for progression are becoming increasingly clearly defined for adults returning to formal education through part-time evening and weekend classes. In several UK cities, learners could move from informal, non-accredited courses offered by a regional film theatre, to enrolment on an accredited basic film course, for example with the Open College Network, held at a local community or further education college. This in turn could lead to an evening class A Level in Film Studies or Media Studies at a sixth form college or an Access to Higher Education course at a further education college with progression to a part-time degree. Universities may offer courses providing ten or twenty credits towards a degree and in some cities – such as Cambridge, for example – these can be taught as evening classes or short summer courses at a cinema venue.

Playing to Pictures performance at the National Film Theatre, March 1999

■ MAKING LINKS

"In cities with a good history of media education, an active independent cinema and higher education institutions which offer a range of Cultural and Media Studies courses, the provision is almost certainly measurably better developed than, for example, in rural areas with little or no access to anything other than mainstream film. Here, a key element is an active teacher or community group leader with a keen interest in film education. Thus I would argue that provision could be improved with an increase in outreach work. There is also often a gulf between schools and colleges and HE institutions in terms of what is being taught. There are few opportunities to ensure teachers share in the research at HE level into media and media education. In addition, there are still unrealised opportunities to link the media industry with media education, for example through business and education partnerships."

RFT EDUCATION OFFICER

2

2.35

Lifelong learning is thus enabled through collaboration between different providers within a geographical location. In building a "learning network", the University for Industry should offer people increasing ease of access to information on film and media courses, as well as forcing greater coherence in the planning of provision. Collaboration and coherence within adult education provision generally, including participation by industry and commerce, open up new incentives for partnerships in moving image education. At the moment, provision across the country is very uneven. It is difficult for an adult learner to map out their own progression, and the level at which "introductory" courses are offered varies enormously. The further education and higher education credit frameworks now in place do offer the learner some sense of how a progression pathway might be tracked (eg from FE level 1 which is pre-GCSE, to Higher Education level 4 which is Master's level). But of course such progression may not be available in any one given locality. Local networks of schools, colleges, libraries, cinemas, community centres, arts centres and other agencies would enable learning pathways to become clearer and more accessible. There are roles here for local, regional and national agencies to "broker" such networks and this process should help to identify gaps and inconsistencies in provision.

■ MAKING A DIFFERENCE

A 26-year-old first-year BA Film Studies student at Middlesex University left school ten years ago and worked for a number of years as a bricklayer. Periods of unemployment and a general sense of having under-achieved at school finally led him to enquire about adult learning opportunities at his local further education college in Orpington. "It was only two years ago that I realised the potential I have and decided to prove to myself and to others that I could turn my life around." In 1997 he took a one-year Access course taking media and film, along with philosophy. He passed the course with flying colours and realised that a degree course was not an unattainable dream. In September 1998 he took up a place at Middlesex University and, after just a few months, is now running a busy student film-making society which he set up. The society looks at ways of accessing funds for short films and notifies students of competitions and festivals.

INFORMAL LEARNING OPPORTUNITIES

2.36

The distinction between informal and formal learning by adults can be unclear. Many of those who participate in lifelong learning take accredited courses, but do so for "leisure" reasons and have no particular ambition to gain additional qualifications. Indeed, at all levels the growing requirement that

courses be accredited (for funding reasons) can actually be a barrier to widening participation. Informal learning involves people of all ages pursuing their interest in film by accessing materials and experiences within and across a diverse range of contexts at varying levels. The common factor here is the desire to increase knowledge, appreciation and enjoyment of film.

■ TOO MUCH TO HOPE FOR?

"I am a pensioner who lived in Manchester for many years and sometimes went to afternoon performances of 'foreign' films at the Cornerhouse … When I returned to live in Leeds I found that none of the 'multiplex' central city cinemas showed Continental films on a regular basis … If cash is limited and you do not have a car, then there is not much chance of seeing interesting world cinema. And television or video is not the same as seeing films with a real audience. In the 1940s and 1950s I can remember a small cinema opposite the City railway station in Leeds, which had **afternoon** and evening showings of 'foreign' films which have since become classics: **Rome, Open City, Bicycle Thieves,** the Cocteau films, and so on. I suppose it is all a matter of finance, but I really think that smaller provincial towns and cities should have small central city cinemas which have afternoon and evening performances of the latest in world cinema, or at least the 'super' cinemas should devote one week in six to Continental and Eastern films. But I suppose that is too much to hope for."

PENSIONER, LEEDS

This eclectic range of self-motivated and often self-directed learning experiences may include listening to a film-maker discuss his/her work, attending a lecture, study day, exhibition, evening class or course, being a member of a film appreciation group or club, participating in a practical workshop, or accessing print media, broadcasting and the internet. Informal learning is often idiosyncratic, since it is premised upon personal choice and is pursued predominantly for pleasure.

■ JUST ENJOYING IT

Recent research by the National Institute of Adult and Continuing Education (NIACE) shows that "film and video" is the favoured leisure pastime for the largest group of their respondents (26%), although far fewer (4.4%) took an "active part" in these media and fewer still (1.2%) were studying for a qualification relating to them (Naomi Sargeant, *The Learning Divide: A Study of Participation in Adult Learning in the UK*, NIACE, 1997).

2.37

Potential providers are inevitably diverse, and include cinemas, art centres, film festivals, community colleges and adult education centres, film societies, film and video workshops, film archives, web sites, broadcasters, museums and libraries (see Chapter Four).

■ ON A SHOESTRING

"Outside London, the problem is financial. In a world in which there is no shortage of opportunity for young people to consume films, and no shortage of enthusiasm on the part of art house education officers to reach out to schools and colleges, there is a shortage of the budgets and resources required. Try running a film course for 20 in a tiny, unheated room in an East Anglian November! If I take my course to Norfolk, it must be run from Norwich because the chances of finding a venue in a Broads village with a TV and a video are near to none."

FREELANCE FILM TUTOR, CAMBRIDGE

Informal learning need not necessarily be pursued alone or in formally defined settings. It can happen in conversations among friends around a video recorder in the sitting room or in a pub after a trip to the local cinema; it can happen when people get together and form fan clubs, produce and share fanzines.

2.38

If policy or funding decisions are to be made in respect of informal learning – because it is the most inclusive form of education and is obviously valued as such – then we must find a way of defining some aspects of informal film education that can be shown to be successful. Indeed if we do not, then the way is open for some venues and providers to argue that everything they do is "educational" in a broad sense and thus the specific educational value of what they are delivering cannot be identified. This argument can obscure both good and bad practice.

2.39

However, the evidence base on informal education is weak, relying as it does mainly on anecdote and the evaluation of one-off events. The most important evidence about the success of informal learning – what people are actually learning and the extent to which they do "come back for more" – is obviously the most difficult kind of data to collect. But we do believe that the systematic improvement of informal education is highly desirable and that it is possible to design research methodologies that would provide at least indicative data going beyond simply mapping what different agencies do. There is a rich field of potential research topics here which should be more thoroughly explored, and we would want to encourage new initiatives such as the Open University's National Everyday Culture Programme to take them up. As we argue later (para 2.54) in relation to formal education, it is evidence about teaching and learning that drives policy and funding initiatives, and it should be part of the BFI's responsibility to ensure that such evidence is produced and disseminated. This could be achieved through partnerships with organisations such as the National Institute of Adult and Continuing Education (NIACE) and with higher education institutions (HEIs) to devise research proposals and bid for funding.

PROPOSAL 18

**In order to ensure better and wider provision, research is needed into the locations, processes and outcomes of informal personal learning about film.
(Implementation: NIACE, BFI, HEIs)**

Informal Learning at Cinemas

2.40

Regional Film Theatres (RFTs) and some of the more culturally minded independent cinemas and chains provide an essential component of informal education activity centred on the cinema experience. What they can offer, in contrast to the completely commercial exhibition sector, includes:

- back-up information, such as leaflets and programme notes;
- generally better-informed staff;
- presentations before and after screenings, and discussions;
- continuity, in terms of programming in strands and seasons;
- special events – and in some cases, festivals – on a regular basis.

2.41

Many RFTs and chains such as City Screen either already have, or are trying to build, links with local education providers, the local film industry, production companies and targeted groups in the community. In some cases this can include the provision of evening courses which, though they may be closer to formal education, do not demand prior qualifications or that learners subject themselves to formal assessment. But clearly this range of provision can offer learners progression routes through from an initial interest in a season, stimulated through the provision of notes or speakers, leading to participation in a themed event, day school or evening classes, and finally into formal education. Individuals can dip in and out of this process at will and in their own time.

2.42

The importance of this kind of provision should not be underestimated. To foster and support informal education is to provide a vital source of nourishment for the moving image culture, which is the circulation of ideas and enthusiasms. Informal education can also function as one form of social inclusion and as a way of drawing people back into formal education who may have dropped out many years before. It offers an opportunity for those who cannot, or do not wish to, commit to longer or more expensive courses, to maintain and extend their knowledge of cinema; these are likely to include teachers in formal education who cannot get funding for professional development in film teaching from their schools or colleges. But it is also an important part of the branding and marketing of venues, in that it is a way of encouraging existing audiences to widen their horizons, and to bring in new audiences. The latter works best when specific communities with defined needs and interests can be introduced to cinema through a "safe" gateway.

2.43

However, RFT educational policies and practice are very diverse. They are strongest where the venue has been able to find the funding to employ a part- or full-time education officer to develop their work in both formal and informal education. The BFI encouraged this development in the late 1980s and 1990s and in some cases co-funded the posts. In some ways the resultant diversity is a strength in that posts have been created out of particular local circumstances and have been able to develop very specific local links. But the policy has also created weaknesses. Most of the posts are low-paid and their funding base is often insecure: therefore continuity of development is difficult to maintain and each new post-holder may have to start all over again in building their links. The strong link of most of these posts to programming and the marketing of the venue means that they are essentially working in competition with other local venues and the overall educational potential of a range of local cinemas may not be maximised. It is therefore crucial that RFTs are part of the networks we described above (para 2.35).

■ SHARED CULTURES

The Education Officer at Filmhouse in Edinburgh worked with Leith Sikh Community Centre to initiate a series of screenings of Hindi films, followed by informal discussion, for Sikh women. This developed into a regular programme and now includes both mainstream and independent films in English, and some television. Often the women's non-Sikh neighbours attend the sessions, stimulating lively discussion and cultural interchange. Future plans include making a short video about Scottish Sikh women at the end of the millennium, and further development of the girls' group (8-14 years), with whom animation and other film-related workshops have been organised.

PRACTICAL AND CREATIVE LEARNING

2.44

As we have stated in the Introduction (p. 6), the FEWG members and a wide range of those who contributed evidence strongly supported the role of creative work in moving images as a way of learning to appreciate their communicative potential. This is completely different from professional training although it is, of course, impossible to separate out learners' longer-term aspirations. Skills acquired in non-vocational and informal contexts may turn out to be useful in gaining access to formal and professional training later on. We are, however, not addressing that argument here.

Practical film-making course at the Museum of the Moving Image

Animation workshop at St. Anne's School, Lewes

2.45

The FEWG was aware that there is a wide range of production opportunities for people of all ages and we wanted to be clearer about what was on offer, and from whom. We therefore commissioned research, fairly arbitrarily limited by the time-scale, to children and youth – ie up to 18 (see panel). The research findings, limited though they are, convinced us that the diverse range of moving image production opportunities aimed at young people all have important social and cultural value, and are a crucial element of any project to broaden the audience for film. All teachers know that it is practical activities that open learners' eyes to the communicative and expressive problems film-makers are trying to solve in their work, and this in turn inevitably widens the range of what they are prepared to see. We are also aware that the full range of such provision is much wider when opportunities in adult education and other social projects are taken into account.

■ OPPORTUNITIES TO LEARN PRODUCTION

Our researchers attempted to answer the following questions:

■ Who is providing non-curricular opportunities for children and young people to engage in moving image production?
■ What are the objectives in providing moving image production opportunities to young people?
■ How are young people's productions provided with an audience?

"Non-curricular" was defined as activities which do not lead to an externally recognised qualification or accreditation, or are not part of a formal curriculum. "Moving image production" was defined as an activity in which a film, video or animation was a primary objective, a significant element or key practice. "Opportunities" were more problematic to define as this sector includes many examples of "one off" projects. The researchers therefore focused on those providing moving image experiences to young people with a commitment or intention to repeat them.

The research was conducted through a mailing to over 1,000 organisations using mailing lists from various national and regional bodies; through extended telephone interviews, and through 12 case studies. What emerged from interviews is a sense of a large and growing sector of engagement with young people in this cultural activity. The young people are involved through pleasure and leisure interests rather than an explicitly educational agenda. For them, film and television consumption is a leisure activity and they feel that making film or television programmes is a "trendy" activity. For groups considered marginal or socially excluded, this can have potentially important implications. More detail on the different types of provision that exist to meet these diverse needs is in Chapter Three (para 3.23).

2.46

We are concerned about the difficulties these projects face. Provision is not consistent, either in availability or quality, and inconsistent funding for all models of activity inhibit longer-term strategic development. Core funding and salaries are much harder to raise than capital funds, which tends to limit the possibilities of developing longer-term projects. Funders may also operate under restricted categories: for example they may be specifically funded (by the Lottery) to produce animation even though some projects see their service more broadly as "moving image" and would like to incorporate music videos and CD-ROM technologies into their productions.

2.47

There is a clear need for a fully-comprehensive quantitative and qualitative **research** exercise nationally to understand how provision varies around the UK, taking into account a range of factors including regional socio-economic differences and urban/rural divisions. This research could result in an on-line directory for use by practitioners and learners.

Animation workshop at
St. Anne's School, Lewes

2.48

Practitioners need **networks** to exchange information, resources and opportunities, facilitate 'models' for good practice, and develop frameworks for exhibition. This could be initiated at a conference, and could lead to the establishment of a centrally-organised working group and establish better opportunities for exhibition, such as the support of festivals, touring packages, a central repository for viewable material, connections with broadcasters and guidelines on sales and rights; support for international exchange links and exhibition and, where appropriate, to form links with formal education.

2.49

Most people agreed that the experience of having a "real" **audience** for their productions helps young people to reflect on the gap that can exist between intention and meaning conveyed, and the filmic devices for conveying the intended meaning to an audience. It is vital for young people in these projects to experience audience reactions and affirmation of their work. Possibilities for expanding these opportunities are growing. Local cable television provides a valuable outlet for some products; the growth in multi-channel provision and the need for larger quantities of cheap programming suggests that this will offer more outlets in the future. Content-based moving image projects (campaigning videos for example) tend to be devised with a specific audience in mind, and will be distributed or toured locally in a wide variety of contexts including schools, youth clubs, arts centres and local government committees. Access to exhibition for the children's and

young people's productions is often impossible, although this is an essential part of the learning experience that all these projects provide. With the diminution of funding for the Co-operative Society's Young Film-Makers' Festival, the UK's major showcase for this work is at risk. Many practitioners feel that their work is isolated, marginalised, undervalued and unrecognised.

2.50

Under "Needs and Priorities" in its draft strategic plan, the New Opportunities Fund cites "individual schools, groups of schools and other statutory or non-statutory bodies, working with a named school or schools" as eligible to apply for a grant to develop Out of School Hours activities. This clearly offers a way to develop pilot initiatives through partnerships between local and national bodies, leading to national programmes of moving image production opportunities in after-school clubs and community projects. The publicly funded film bodies in each of the nations of the UK would be best placed to develop this initiative.

PROPOSAL 11

Practical production opportunities in non-vocational contexts should be made more widely and consistently available through:
- ■ research into existing provision;
- ■ a UK-wide conference for providers;
- ■ co-ordinated bids to the New Opportunities Fund for a UK-wide programme of such provision in after-school clubs.

(Implementation: BFI, Scottish Screen, Sgrin and the Northern Ireland Film Commission)

ROUTES TO CINELITERACY

2.51

Lack of clarity about what film education is and what it actually involves arises from the limited or non-existent initial training and further professional development that teachers get in this area. We return to this topic in the next chapter. In addition, there are no nationally agreed standards against which to measure attainment in film education, even in the formal sector, other than within post-14 examined courses. In mandatory schooling, the pressure of key stage tests and league tables has caused teachers to prioritise measurable skills and knowledge. If key components of cineliteracy are "greater awareness" and "deeper appreciation" of moving image texts, then attainment is best evaluated through teacher assessment.

2.52

Learning – particularly lifelong learning experienced by individuals – is a continuous and reflective process in which learners increase their ability to anticipate and adapt. It became obvious to us that a clear and accessible model of learning progression is needed, and that we should include a version of such a model in this report. In this we were encouraged by discussions with senior staff at the Office for Standards in Education (OFSTED) who pointed out that inspectors cannot evaluate teaching and learning without such a model, and by a number of teachers at all levels of education who commented on versions of the model as it developed. The example of the current state of film education in France, as seen through the eyes of their inspectorate, also spurred us on (see panel).

The model itself is provided as Appendix Two. We recognise that it needs further development in consultation with practising teachers and will need to be evaluated through research. But there must be an explicit starting-point for more rigorous discussion of what moving image education really should entail and this model can contribute to that.

PROPOSAL 12

The model of moving image learning progression provided in this report (Appendix Two) should be developed in consultation with teachers and published as guidance to teachers, inspectors and trainers. (Implementation: QCA, SCCC, CCEA, ACCAC)

First steps in moving image learning, St. Anne's School, Lewes

■ NEW DIRECTIONS NEEDED

The national inspector newly responsible for this area in France has written a report (unpublished, but obtained by our researcher). The report found that, while lip-service is paid to the importance of film and audio-visual education in the official texts, and generous support is provided by the Ministry of Culture, the reality is that little attention is paid to it by specialists of the disciplines that are supposed to incorporate it in the schools. Its cross-curricular status means that it is very dependent on the initiative of individual teachers, who lack suitable teaching materials. There is no obligation on schools or teachers to offer the subject, and as most teachers have not been trained to teach it, few do. The report is particularly critical of the lower secondary situation (ironically, where there is the largest Enfants de Cinéma input), and calls for a re-evaluation of the subject at primary and lower secondary levels, the development of well-defined content, teaching time, and a new pedagogy. Other international contacts indicate that this kind of situation is commonplace in most "developed" countries: most media education provision – moving image or not – is patchy and variable, with the best work being enthusiast-driven.

LOOKING AHEAD

2.53

In this chapter we have explored the different kinds of learning that moving image education can entail. How realistic is it to demand that cineliteracy be regarded as a basic entitlement, analogous to the print literacy and numeracy which currently play a key role in Government education policies? The accounts in the previous sections show that it is not realistic to expect radical change in the immediate future. There are too many other pressures in the system and too many other changes already under way. Even so, we are confident that the modest proposals we have made in this chapter so far will, in tandem, have a small but salient effect on the current policy climate and will provide a good basis for the further development that is clearly necessary.

2.54

The longer-term view will, we think, be different. In the first place, we hope to see a far more substantial acknowledgment of the moving image in future curricular reforms at the level of mandatory schooling. The following three conditions would make this more likely:

- if the curriculum were designed in terms of broad areas rather than individual subjects;
- if work started now to try and identify the real needs of learners in the first half of the 21st century;
- if high-quality research were undertaken into the processes of teaching and learning about and with moving images.

This last condition is vital. Arguments for the value of moving image education have relied for too long upon evangelistic assertion; what is needed is evidence about teaching and learning, particularly in longer-term studies rather than accounts of one-off projects whose novelty value may distort results. In particular, we would like to encourage the Communication Panel of the Arts and Humanities Research Board (AHRB), and the forthcoming Teaching and Learning Initiative from the Economic and Social Research Council (ESRC), to reflect this priority in their allocations.

PROPOSAL 19

Planning should begin now for a more substantial incorporation of moving image education in future revisions of school curricula. (Implementation: QCA, SCCC, CCEA, ACCAC)

PROPOSAL 20

Higher priority should be given to moving image media research, and to research into teaching and learning about the moving image at all levels of informal and formal education, and findings should be appropriately and widely disseminated. (Implementation: ESRC, AHRB)

Opposite: Animation workshop, St. Anne's School, Lewes

teaching

0
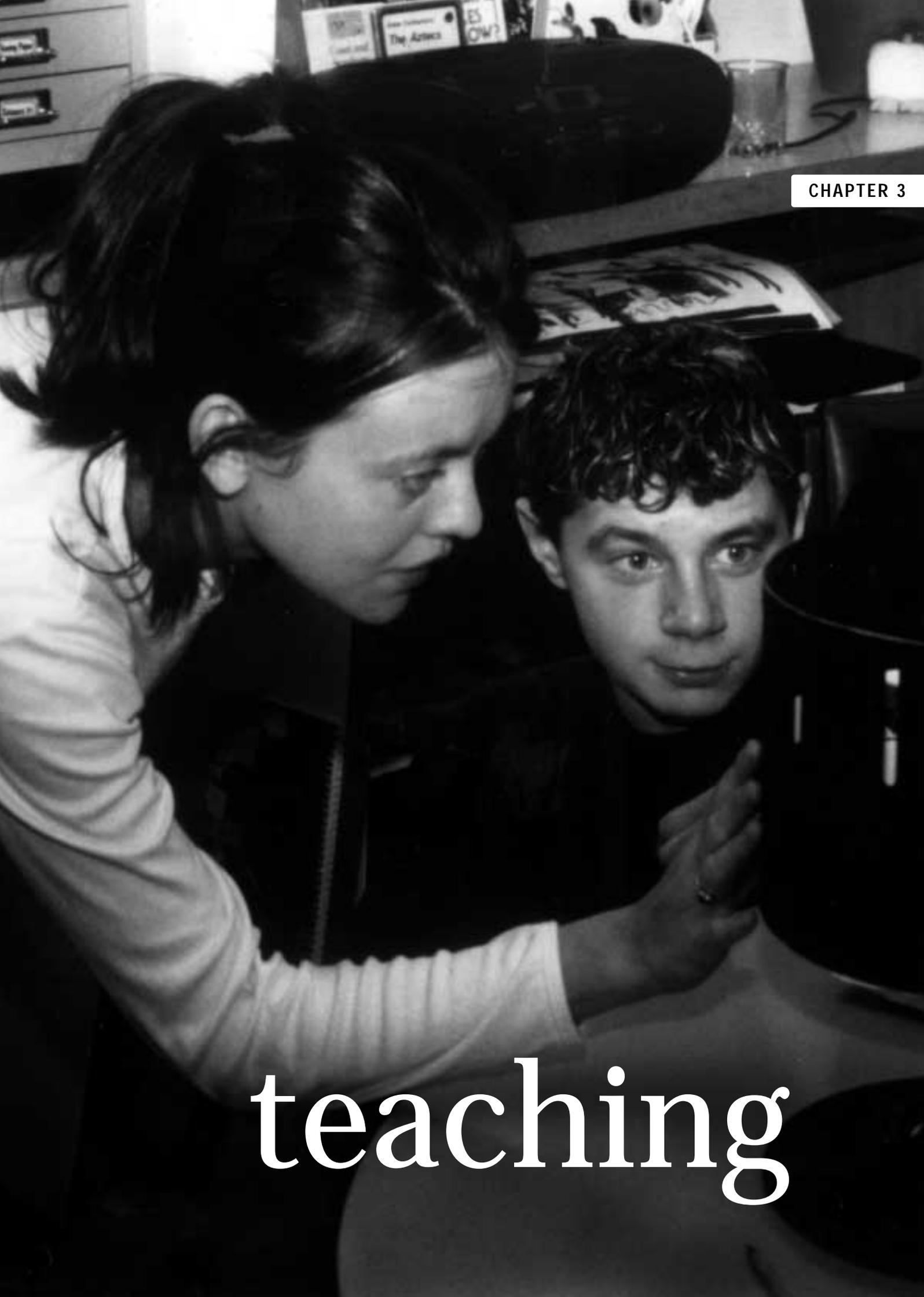
WHO TEACHES?

3.1

Teaching about the moving image covers many different kinds of directed learning activities, undertaken by an equally wide range of individuals at various levels of professional involvement. It can range from formal examined classes on Film Studies, through community and youth groups producing film and video, to cinemas supporting their screening programmes with talks, masterclasses, and programme notes. The individuals who design, enable and lead such activities are the most valuable resource available to moving image education. The fact that nothing can replace a good teacher is too often forgotten or ignored. "Educational" initiatives in this sector have too often focused on the production of "a teaching pack" or "classroom resources" without considering that resources are worth nothing without teachers who are competent to use them. In any case, the best teachers will always go beyond the ready-made resource, tailoring the learning experience to the learner. To invest in learning one must invest first of all in teachers, and the development of film education will be no exception. All the bodies involved in this enterprise should identify as their first priority the support, training, and development of the individuals who can enable learning to happen.

3.2

Few of the people who teach about the moving image in any context have had much training in how to do it. Seventeen of those submitting evidence to the FEWG drew attention to this fact. Even in specialist post-14 courses in formal education, it is a common experience for teachers of English or Drama to be asked to teach Media Studies or Film Studies to examination level without any prior training. The expansion of film study in Modern Language courses in higher education means that increasing numbers of teachers are using films in their teaching without ever having advice or training in how best to do this. Given the range of subject areas in which film is now used in formal education, there is likely to be considerable inconsistency between the approaches used by teachers from different academic disciplines.

Playing to Pictures, National Film Theatre, March 1999

■ IN AT THE DEEP END

Of the 718 English teachers surveyed by the BFI in 1998, all of whom carry out a statutory requirement to pay some sort of attention to "media" in their teaching, only 7% had a media-related qualification in their first degree and only 10% had had media-related elements in their initial teacher training (A.J.B. Barratt, *Audit of Media in English*, BFI 1998, p. 36).

■ LACK OF A FRAMEWORK

"Not enough teachers have studied film themselves. Many English teachers are sympathetic to the idea that film is as valuable as literature and that pupils should be able to respond critically and intelligently to both. But few of those teachers have been on a course which would give them some of that framework of concepts which is found in *The Cinema Book* by Pam Cook (BFI 1985), for example. Furthermore, English teachers tend to use film versions of novels, often studying the differences between film and source, rather than critically appraising a film on its own merits."

SECONDARY SCHOOL TEACHER,
COUNTY ANTRIM

TEACHING THE MOVING IMAGE IN SCHOOLS

3.3

The Department for Education and Employment (DfEE) is committed to raising the status of the teaching profession through new pay and career structures, initiatives such as the Advanced Skills Teacher qualification, emphases on raising standards of pupil achievement, and skilling teachers in their use of information and communications technologies (ICT). Mandatory curricula have been introduced for Initial Teacher Training in Maths, English, and ICT. Funds have been earmarked for training teachers in ICT through the New Opportunities Fund, and for addressing school achievement via the Standards Fund; in Scotland via the Excellence Fund; and in Northern Ireland via the School Improvement Programme. Research programmes have been announced through the new Teaching and Learning fund of the Economic and Social Research Council (ESRC); the Teacher Training Agency and the Scottish Office Education and Industry Department (SOEID) offer small research grants to teachers to explore aspects of classroom practice.

3.4

However, all the above exist in a climate where learning outcomes are being ever more tightly defined, especially within high priority areas such as numeracy and literacy. At the same time, infrastructural support for teaching and learning has been under threat. The establishment of new unitary authorities has made LEA support for teachers and departments harder to co-ordinate in some areas. The move

in teacher education to classroom-based training has reduced the ability of higher-education institutions (HEIs) to support teaching. In England, the change in emphasis of the Office for Standards in Education (OFSTED) from the traditions of Her Majesty's Inspectorate (HMI) has reduced the opportunities that inspection can raise for constructive feedback and dissemination of good practice. The problems impact even more heavily on marginal areas of the curriculum such as moving image education, because of their low priority. Thus the FEWG remit's focus on schools provides us with a particular challenge in identifying the strategic possibilities for enhancing teachers' skills and confidence, and establishing a base from which the necessary pedagogic and curricular innovations can be developed.

Curricular Locations

3.5

If, as seems likely, explicit reference will now be made to the moving image in the English and Welsh National Curriculum, at least at secondary level, there are immediate implications for teaching this element. The responsibility for teaching the moving image in the secondary school curriculum has traditionally fallen on the shoulders of English teachers. The BFI *Audit of Media in English* (BFI 1998), however, revealed that media work is dominated by advertising and newspapers under the catch-all banner of "persuasive language". The role of moving image material has been subordinated to that of illustrating literary texts, and is rarely studied as film. Teachers are open about the reasons for this: they

lack the confidence, the disciplinary background, and the language that would enable them to engage with film as film. If the learning entitlement model outlined in the previous chapter is to be adopted, or to have any persuasive force, it will have to be backed up by professional development.

■ IF ONLY …

"What prevents me from developing education about film is my own expertise, background knowledge and confidence in teaching the subject. I would like more resources so that we could build up a suitable library of relevant film texts, time to develop appropriate schemes of work and the equipment to allow our students to become more involved in realistic practical production exercises. Experimenting with teaching moving image texts to our students in years 9, 10 and 12 (ages 13-17), I have found that they can be drawn into some difficult conceptual understanding in such areas as ideology, construction, representation and stereotyping through the study of familiar mainstream texts such as **One Foot in the Grave, Batman and Robin** and **GoldenEye**."

HEAD OF ENGLISH, COMPREHENSIVE SCHOOL IN BIRMINGHAM

3.6

The curricular provision for moving image and media education in Scotland and Northern Ireland differs from that in England and Wales. Though the curriculum in Scotland is not mandatory, there has long been a more informed presence for media education as a cross-curricular theme, and in the Language curriculum. Media Studies was formally recognised by SOEID in November 1998 as a teaching qualification (additional to or in combination with another subject). As training courses are approved to deliver the qualification, secondary teachers in Scotland will have access to in-depth training for media education, and the status that formal recognition brings. In Northern Ireland there is no specific requirement for those on teacher training courses to address the moving image, although in some institutions an individual can opt to follow a Media Studies unit as part of their modular learning programme. The Northern Ireland Film Commission has opened discussions with representatives of the Department of Education to try to make media education training a more formal element in teacher training in all sectors.

Initial Training – Basic Needs

3.7

Moving image media do not feature only in the English curriculum, but also in subjects as various as Art, History, ICT and Modern Languages. Teachers in all these subjects therefore need to learn how to integrate moving image material into the curriculum in ways sensitive to the specificity of the moving image. This means establishing a corpus of moving image teaching skills and concepts which should be available to any teacher. A generation of increasingly cineliterate graduates is now moving into teaching. What they typically find when they want to develop some expertise in teaching about the moving image during their initial teacher training, in order to capitalise on their enthusiasm and knowledge of the field, is that their trainers have insufficient time or expertise to support them. We know that the amount of time likely to be allocated in a one-year post-graduate certificate of education (PGCE) course to any aspect of preparation for moving image teaching is unlikely to be more than five hours. In these less than ideal circumstances, we offer a basic moving image skills repertoire that could be taught to student teachers in any subject area.

■ TERRITORIALITY

"Another major problem peculiar to secondary education, and which cannot be solved by fiat, is territoriality. While some schools did achieve this in some senses, too many more did not and have not yet; and this was about getting intelligent, educated people to recognise the nature of their fundamental teaching tool. Whatever platitudes may be voiced in INSETs (in-service teacher training) and whatever the camaraderie of the staff-room, the average specialist is not only fiercely protective of time for their own subject, s/he seems blinkered against the positive value of overlapping subjects and work."

HEAD OF ENGLISH, SECONDARY SCHOOL

3.8

The model provided in Appendix Three is based upon the new teacher-training curriculum in English for England and Wales, but it is flexible enough to be adapted to other training curricula. Ideally this short course should be supplemented by independent learning activities exploring some of these themes at the student's own pace. CD-ROM resources providing further opportunities to explore the conceptual and pedagogic underpinning of the subject should be developed both for teacher trainers and for student teachers' independent learning. If this model were adopted, in parallel with the model of learning progression outlined in Appendix Two, minimum progress could more confidently and consistently be made towards a wider range of teachers being able to teach about moving image media in a number of subject areas.

PROPOSAL 21

The repertoire of basic film teaching skills provided in this report (Appendix Three) should be developed and disseminated as guidance to all UK providers of initial teacher training. (Implementation: TTA, GTC, DENI, TTA Cymru)

CONTINUING PROFESSIONAL DEVELOPMENT

3.9

In-service training in moving image teaching is an even more urgent priority. School staff development policies tend not to prioritise it. The evidence from, for example, the BFI's *Audit of Media in English* shows that if they did, many teachers would take it up (BFI 1998, p. 37). The Standards Fund in England and Wales, the Excellence Fund in Scotland and the Northern Ireland School Improvement Programme, which disburse money to LEAs and schools to support initiatives for raising achievement or school improvement, could usefully support moving image education under these rubrics. The Education Departments in each UK nation would need to identify this as a possibility in their guidance for funding bids, and a template document that could be incorporated into a school development plan or an Education Development Plan at local education authority (LEA) level could be a useful prompt as to the kinds of initiative that might be planned.

Identifying Needs

3.10

The problem, however, is more than that of funding and priorities. What kinds of staff development are most appropriate? This is where systematic inspection evidence is most glaringly absent. The fact that moving image study is not a designated part of inspection frameworks means that inspection by OFSTED is piecemeal and happenstance. In the BFI's *Audit of Media in English*, 71% of the sample expressed a desire that their media education practice should be assessed (BFI 1998, p. 33). It can be assumed that this desire arose as much out of the need for constructive critique as for validation and recognition. We proposed in Chapter Two that the model of learning progression provided in Appendix Two could be used as a basis for inspecting teaching and learning about and with moving image media. For this to happen, there would need to be a policy commitment to such inspection at national levels across the UK.

PROPOSAL 17

Moving image education should be designated as a mandatory element of inspections, and training should be provided for inspectors in how to evaluate moving image education practice. (Implementation: OFSTED, OHMCI, HMI, DENI)

What Teachers Want

3.11

Without informed external evaluation of their work, teachers depend upon their own academic formation and their own common sense to arrive at a view of what is appropriate content and pedagogy for moving image education and what skills and knowledge they will need to provide it. There are many inspired and reflective teachers who manage, with little or no external help, to develop good practice in media teaching. Many will also invest considerable personal commitment in seeking out resources, advice and training, often paying for these themselves. But it is entirely unreasonable to imagine that this either could or should be the norm. In recent years UK teachers have had to adjust to an immense amount of innovation and to endure much public vilification of their professional expertise.

Land and Freedom

4

3.12

It is likely therefore that most teachers will respond to the idea of moving image education as either something completely beyond their capability, or as an extension of what they already do. In the former case, they will not want professional development because they do not intend to take it on anyway. In the latter, they will define their professional development needs in terms of acquiring classroom techniques rather than in terms of conceptual understanding of what they are doing and why they are doing it. This is entirely to be expected and underpins much apparently successful in-service training provision: successful in the sense that teachers enjoy it and feel that they have taken away practical ideas for the classroom. But informal evidence from local authority advisers, from HMI and from the BFI's research report on good practice, tells us that in the absence of a statement of learning progression and of any evidence from schools about the outcomes of sustained commitment to film teaching, the standard of such teaching is extremely variable. The characteristic weaknesses are "a lack of awareness in teachers of the theoretical basis of media education … [and] … teaching that exploited the pleasures and accessibility of much media material without insisting on high standards of analytical and creative work" (Learmonth and Sayer, *A Review of Good Practice in Media Education*, BFI 1996, p. 42).

3.13

In-service training must provide teachers with a sense of the concepts that underpin classroom techniques and how they fit into a model of learning progression. It is not necessary for this to involve very daunting or extensive information input. It should be sufficient to make teachers aware that there are underpinning concepts and that learning does and should progress. It is important to establish the principle that there is more to be learned here than a few tactics. Teachers' own professionalism will then enable them to decide whether they wish to pursue this; or if they are in a management role, to decide how to allocate funding for professional development in this field and which staff should undertake it.

■ CINELITERATE TEACHERS

"If the goal is to have a 'cineliterate' audience then one starting-point is to increase the 'cineliteracy' of teachers. Such a cineliteracy might have several components: a crucial one would be some familiarity with the 'formalist' analysis of film most commonly associated with the work of Bordwell and Thomson in *Film Art*; another would be the work of Richard Maltby looking at the commercial operation of Hollywood and the industry context within which the majority of films have been produced and marketed. A third would be some knowledge of the critical debates and positions which have influenced the definition of 'film studies' and concepts such as 'genre' or 'realism' and also the changing attitude to 'pleasure' associated with the cinema."

FREELANCE TEACHER

3.14

There is a continuing place, therefore, for the kind of half-day or one-day courses that many providers including Film Education now offer, which give teachers accessible ways in to moving image teaching through simple techniques. But there is also a place for more extended training, some of which should lead to accreditation, to establish the principle that this is a curriculum area where teachers' knowledge and skills can be valued. A number of providers such as the English and Media Centre, London, Media Education Wales, University of Wales Institute, Cardiff, Southampton University and Trinity and All Saints College, Leeds, have created such courses.

■ A LOCAL INITIATIVE

The Head of PGCE (secondary) at Goldsmiths' College, London, established a local network of Media Studies teachers and English teachers interested in media work, entitled Media Education Research and Development Group (MERDG). This group meets fairly regularly to exchange ideas, materials and examples of successful practice, and to consider ways of promoting and improving media education in secondary schools. Six of the group encouraged him to set up (on a zero budget) two media-related MA modules, "Reading the Media" and "Media in Education".

The BFI has initiated a programme of teacher training in distance learning course modules accredited at Master's level, which are available across the UK and which allow teachers to take

their credits into other MA programmes. The BFI is working with Film Education to build in one-day in-service provision to this programme, enabling teachers to move on from the one-day "taster" to more sustained training if they so wish. However, the teachers who want to take such courses will be unable to do so unless funding is unlocked through a re-alignment of priorities at national levels.

PROPOSAL 22

Funding should be identified (eg through the Standards Fund, the Excellence Fund and the Northern Ireland School Improvement Programme) to help schools purchase training and advice to improve teachers' knowledge and skill in moving image education. (Implementation: DfEE, SOEID, DENI and the Welsh Office)

TEACHING IN THE POST-16 SECTORS

3.15

Further education (FE) faces specific problems in the development of its staff, and in these sectors there is no mandatory requirement for teachers to be qualified, although this is now an aim of the new UK-wide Further Education National Training Organisation (FENTO), announced in November 1998. Teachers of film at A Level, for example, are often from other subject backgrounds, and succeed as teachers through personal commitment to developing their knowledge and skills base, often unsupported by the management of their institutions. The growing popularity of Media Studies at A Level makes it attractive for colleges, for whom there are financial benefits in the expansion of student numbers. Often, however, there is no commensurate investment in the staff who are called upon to teach these courses, largely because colleges in the sector are unable to plan in advance.

3.16

The funding mechanism of the sector means that sometimes it is not clear whether courses will run until enrolment time, when it is too late for staff to undergo any meaningful professional development. An Art department would never be established in an FE college on the basis that a member of staff painted as a hobby and made regular visits to art galleries, and yet the equivalent of this scenario in film and media studies frequently occurs. It would be helpful if FENTO were to consult with industry and education providers as to the

possibility of establishing Qualified Teacher status for teachers of moving image studies in further education. These issues must also be recognised by the relevant funding bodies in each of the UK nations, through their inspectorates. A report into Media Studies provision at FE is to be published in 1999 by the Further Education Funding Council (FEFC) in England. It would be helpful if it made clear recommendations concerning staff development for moving image teaching.

■ OVERCOMING DISTRUST

"One of the major factors inhibiting film education is a general distrust about its educational value, often perpetuated by myths and distortions reported in the news media. Improved teacher education might help to dispel this. At present there are a lot of teachers being asked to tackle these areas, even to A Level standard, with little or even no formal qualifications. This is a situation which would not be allowed to occur in Mathematics or Sciences. The general public also need educating as to the content and purpose of film education: people I talk to are often antagonistic until they find out what is involved and then are really surprised about the skills and intellectual rigour involved. Even the groups I teach who chose to study film and see it as an interesting and valuable field are often surprisingly uninformed and 'uncineliterate', and are consequently very empowered and surprised by what they have learnt."

HEAD OF MEDIA STUDIES,
SIXTH FORM COLLEGE

6

3.17

Unlike those in the 5-19 sectors, teaching staff in higher education can reasonably be expected to have a sound grounding in the subject if they are members of moving image departments. Increasingly, however, moving image study is spreading throughout a diverse range of subjects including modern European languages, History, and English. In common with moving image study at school level, it is becoming increasingly important to address the knowledge and skills base of teachers in these subjects. The unique characteristics of film as a distinct mode of communication and expression must be seen as central to film study, and teachers and lecturers in related areas are asking for professional development in order to support them.

3.18

The rapid expansion of student numbers over the past decade has changed the complexion of teaching in higher education. Lecture theatres commonly overspill via video relay; seminar groups are often the size of primary school classes and tutorial

contact has been reduced drastically. In response, new teaching modes, often computer-based, have begun to flourish, euphemistically called "resource-based learning", and lecturers have had to adapt their teaching practices, often with little formal support. Evidence presented to the FEWG suggested that in film teaching, as in many other areas, there needs to be a more open, peer-group based, sharing and evaluation of pedagogies appropriate to the new regime.

Informal Education

3.19

In this sector, teachers and other providers may well find themselves working in unfamiliar contexts. Leading a discussion amongst a large number of people in a cinema, or chairing a panel of film-makers, requires a different level of presentational and management skills than teaching in a classroom. Making a formal presentation to a large audience gathered to see a film can be daunting for someone whose professional experience has

been in, say, post-production. Writing programme notes for a child audience is not the same as writing them for adults. It is not necessarily easy for an industry professional to work out how best to present an account of their specialism to a group of teenagers.

■ HAVING FUN AT CORNERHOUSE

"VIVID" has been running every Saturday at Manchester Cornerhouse for the past three years. Although there is a core group of regular attenders, VIVID is not a club and allows for young people aged between 11 and 16 to participate in individual sessions. A colourful flyer, originally designed in consultation with VIVID participants, is produced every three months and outlines the cross-artform activities on offer. These include special cinema screenings, gallery workshops and career-based events called "I Want to Be ..." when arts professionals offer an insight into their work through "hands-on" activities.

Above all, it is not easy for venue managers to find – or even find out how to find – the right person to lead or contribute to an informal education event. It would certainly seem appropriate that the Artform Development NVQ (National Vocational Qualification) at level 3 – which accredits the teaching skills of creative industry professionals – should be adapted to include film education (see Chapter One, para 1.18).

Asking for popcorn in French at Sheffield Showroom's French Day, March 1998

TEACHING "PRACTICE"

3.20

One acute area of professional development need for teachers in all sectors is in practical production. There are three related problems. Institutions – particularly schools and small colleges – lack the resources to invest in high specification moving image equipment. Teachers lack expertise in managing and using hardware; and even in an under-resourced area, training in pedagogies associated with production work receives the lowest priority. These tendencies are compounded by the absence of the requirement for students to produce moving image material as part of the school curriculum, and of exam boards to stipulate this in the mandatory sector. In addition, the nature and role of practical work in film education is likely to change as it becomes less dependent upon expensive analogue hardware and more dependent upon computers and dedicated educational software (see Chapter Four, para 4.11). It would be reasonable to predict that if moving image education – both practical and analytical – becomes as "normalised" within formal curricula as we recommend, then creative activity in this context will gain a very particular characteristic form of its own, not necessarily any closer to professional production practice than secondary school English is to the writing of best-sellers.

Possibilities for Practical Training

3.21

Evidence from our seminars for further and higher education teachers suggested that much more could be done to prioritise the training needs of those teaching "practice" in these sectors. Production companies in receipt of public funding could be encouraged to prioritise the training needs of teachers, for example. But there are other skills gaps apart from those in "hands on" production. As in information and communication technologies (ICT), film and video technology is bewildering in its range and daunting in cost. Teachers and managers often lack reliable advice in choosing technology appropriate to the needs of their students and their level of study – which may or may not be the same as "industry standard". Too often the technology is bought with little concrete idea of how it will be used, particularly in pedagogic terms. A common model is for teachers to be shown how equipment works, without this being built into a teaching framework or discussion of the aesthetic and communicative potential of the medium. A comprehensive range of teaching skills, strategies and activities needs to be established, evaluated and disseminated.

3.22

As digital technologies increase their capacity to handle moving images, teachers ought to be enabled to gain practical production skills through ICT training. With the establishment of the National Grid for Learning, and the consequent increasing requirements for teachers' ICT competence, it is logical to incorporate the making of moving image material on a digital platform into the ICT teacher training curriculum

although – as we state in Chapter Four (para 4.11) – the key factor in developing this aspect of moving image activity will be the development of appropriate software. The extent to which schools get broadband connections (enabling faster exchange of higher-quality moving image material) will dictate how fast this happens. However, it is worth noting that older moving image technologies such as video and film are being included under the "ICT" heading, as for instance in the Initial Teacher Training Curriculum in England and Wales. We would hope that this will at least ensure that every new teacher acquires expertise in handling video recording and basic editing as part of their intial training.

Teaching Practice in the Informal Sector

3.23

The kinds of expertise needed in non-vocational production teaching are likely to be diverse, as our commissioned research into this sector revealed. Because we are committed to the importance of practical work in developing an appreciation of the moving image, and because it is unlikely that in the near future space will be available in the formal curriculum for its proper development, we were particularly interested in the kinds of provision for creative activity that exist in the informal sector. Our research (see also Chapter Two, paras 2.45-2.50) was confined to under-18s; any future "mapping" of this field should address all age-groups. Four models of provision were identified by our researchers: Youth Training, Community Arts, Youth Service/Local Authority, and Individual Enthusiasts (see panel).

8

■ CREATIVE OPPORTUNITIES

The research commissioned by the FEWG into the provision of practical production opportunities for children and young people identified four main kinds of provision. These are:

Youth training: organisations specifically offering training and career development in film and television skills targeted at unqualified, unemployed and disadvantaged young people. They provide work experience and close links with industry, but these do not lead to formal qualifications. They operate from permanent locations established to provide on-going "training" opportunities in moving image production, primarily video/television. Young people attend individually, often under a "club membership" scheme. Funding for this sector favours higher numbers of participants, leaving less room for "individual voices" and creativity; there are however recursive opportunities for developing skills over time.

Community arts: now re-emergent after the disappearance of 70s models and likely to expand as a result of the priority placed on access by the DCMS. Groups tend to be smaller (less than ten); the "educators"/facilitators more typically have youthwork backgrounds; funding for pre- and post-production and between groups is often problematic;

grants per project can create pressure for "outcomes" and reduce opportunities for young people to have recursive experiences; European funding creates an emphasis on "outreach" work to involve young people who are excluded from the formal education system. This sector typically seeks to combine the values of a professional standard skills training with the importance placed on the social value of a collective and co-operative activity, eg expedition films, local history projects, club recruitment, local government lobbying and social/environmental campaigning.

Youth service/local authorities: non-statutory recreation and access for young people. Recent decline in youth clubs and services is due to funding cuts but many committed individuals continue to provide moving image production opportunities within youth groups. Capital expenditure on equipment remains low as do opportunities for technical training of staff. Film production is offered as a means to motivate otherwise disaffected youth. Loose structures, ethos of "social cohesion", encourage a range of young people, including truants, the unemployed, offenders, to become engaged in local community and culture, and provide means of expression, life and social skills, communication, teamwork, commitment, trust, respect

for others and a sense of self worth and value. Often a high adult:young person ratio.

"Individual enthusiasts": piecemeal work is funded by local authorities and importance is placed on process as much as product; typically unaccredited and without reference to production models within industry. Often voluntary, individual providers may also be involved with the other models of provision. High value is placed on using moving image production for its social skills benefits – as a tool for effective group work – and there is likely to be an emphasis on personal and social development of participants. Low levels of equipment will be used and funding is applied for project by project.

A common concern raised by people in all four models was the lack of longer term incomes, resulting in "short-termism". The Lottery was reported to have provided a major source of capital funding, which sparked the growth of (equipment-expensive) video editing resources in the community, but has not been matched by any similar sources of revenue funding. Within the community arts sector, A4E (Arts for Everyone) funding has provided possibilities for a number of one-off film production groups.

3.24
It was clear to our researchers, even in this short study, that people working in this sector feel isolated and would place a high value on opportunities to share their own practice and learn about that of others. We argue several times in this

report (see also Chapter Two, para 2.35, Chapter Four, para 4.17, and Proposal 8) for the development of stronger local and regional networks to link institutions such as libraries, cinema venues and educational institutions. Brokering such networks needs to include the kinds of

initiatives described here, in such a way as to raise their profile and provide them with greater stability, without stifling their entrepreneurial, often individualistic, qualities. Again, a key issue here is one of training: in this case, of training the trainers.

Opposite: *The Leopard*
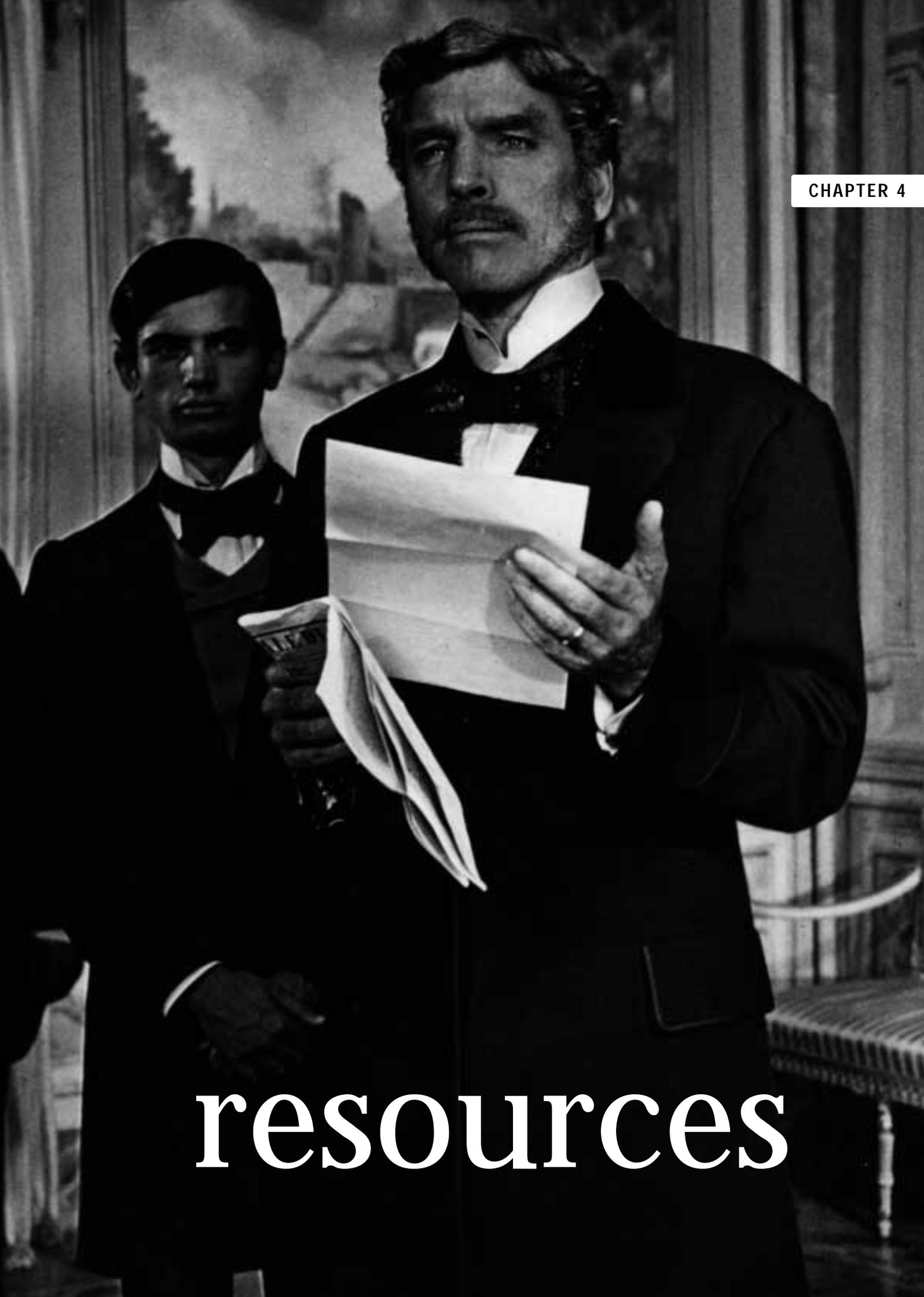
resources

4.1

There is no substitute for a good teacher. But even good teachers need resources to help them teach, and independent learners need resources that give them access to at least some of what a teacher can do: provide information, explain ideas, present arguments. This chapter discusses the resources that are available for both formal and informal learning about the moving image, and makes recommendations for extending their range and quality.

VIDEO

4.2

The basic technology of the videocassette recorder (VCR) has been perhaps the most significant factor in the development of systematic film study – in both formal and informal settings – over the last 20 years. Teachers use both off-air recordings and commercial videos with which to teach film: we must clarify here that the use of commercial videos for teaching and study purposes is completely legitimate, despite the warnings about "domestic use only" which such videos carry. However, dependence upon broadcasters and video labels limits those teachers who want to broaden the range of their film courses.

4.3

Fears during the early years of video from 1979 onwards that video would hasten the demise of the ailing cinema audience for new films were unfounded. Video found new audiences, and re-awoke an interest in, and appetite for, film. Together with the development of new cinemas, reaching a level of box-office takings not seen for 30 years, the market for renting and buying pre-recorded film on video blossomed to a current record retail value of £1.4 billion. The VCR allows people to build up their own personal libraries of favourite films, to tell each other about them and exchange tapes, to create their own compilations of favourite scenes, to get together to view tapes and talk about them, to view and re-view a particular scene in order to enjoy it again and again to see how a particular effect was achieved, or even simply to exorcise the shock of a frightening or horrific moment. All these activities are undertaken by a wide range of people, including the very young. The VCR has become the indispensable tool of informal learning about film; the industry's legitimate anxieties about what the VCR has done for video piracy should be tempered by an acknowledgement of what it has done to create a lively, critical and knowledgeable audience.

4.4

But the production of video-based resources for learning about film faces a central problem: the technical and legal difficulties of reproducing moving image material in forms that can be studied successfully. For most teachers, the task of creating appropriate compilations of moving image material for classroom study is a daunting one – and if they can do so, the result is likely to be a second- or third-generation recording which has diminished sound and picture quality, and ugly editing gaps. In any case, the likelihood of being able to find and assemble all the clips you would need to teach, say, a basic aspect of film language like continuity editing, presents impossible demands upon most teachers' time. Teachers already teaching film desperately need professionally produced compilations to help them do better what they are already doing; but such resources would also encourage the far wider range of teachers who currently feel daunted by the whole business of trying to work with moving image material in the classroom. The key factors holding back the development of such resources are not simply copyright, but the reluctance of rights-holders to distinguish between legitimate educational use and commercial exploitation, and to acknowledge educational users' "rights to copy", that is, their copyright.

■ LIMITED RESOURCES, LIMITED SCOPE

"When working on the syllabus for my forthcoming cinema course, I was very disappointed to realise that no distributor in the UK has ever released classical Latin American titles such as **Hour of the Furnaces** ... or classical Indian films such as **Mother India** ...There is a lack of tradition of video collections as part of university libraries, and here the audio-visual department is unwilling to provide any technical support after 5pm; this certainly does not encourage me to work very actively towards turning the course-related screenings into events with wider participation."

UNIVERSITY LECTURER

COPYRIGHT

4.5

Copyright balances two societal interests: providing incentives to authors (usually achieved by establishing property rights in their works); and ensuring widespread, inexpensive access to intellectual property. The latter is realised in various "rights to copy". However, existing entitlements are under threat. Proposals for a European Union Directive on Copyright have emphatically leaned towards strengthening authors' rights rather than user entitlements. Accordingly, we propose that HM Government seek to protect established user entitlements and to extend moving image entitlements so that they are no worse than those which obtain for print.

4.6

The crucial factors preventing publishers and broadcasters from producing adequate moving-image based teaching resources are the lack of understanding of what is actually permitted under the 1988 Copyright, Designs and Patents Act, and the inferior copyrights that exist for non-print material. The Act allows copying of broadcast programmes and films on television for educational use in defined circumstances. These "rights to copy" are more narrowly defined than those for print, but extend beyond what many education administrators, teachers, students and researchers believe is permissible. For example, films or broadcasts can be copied "to make a film in the course of instruction by a person giving or receiving instruction". Teachers or students can record broadcasts "for educational purposes" so long as they are not sold or hired out to third parties. All works – including film and video – may be copied under the Act's fair dealing provisions. This means that it is permissible to copy a reasonable proportion of the work for "criticism or review". There are, therefore, significant entitlements under the 1988 Act to copy moving images. But they cannot always be exercised because users do not always know what the law permits. In addition, they often cannot access an original in order to make a copy.

4.7

Rights-holders are not necessarily in a position to identify and evaluate the kind of legitimate educational use which should build the "lively cinema culture" and the "critically engaged audience" upon which, according to *A Bigger Picture*, the secure future of the industry depends. The FEWG's response to this has been to draft a protocol (see Appendix Four) which we would like to see agreed between major rights-holders and resource publishers such as the BFI and Film Education. At minimum, the signatories to such a protocol would enable the range of resources to begin expanding and provide exemplars of what can be done, which in turn should encourage others to sign up to the protocol.

> **PROPOSAL 6**
>
> **The European Copyright Directive should take full account of the needs of moving image education and ensure that the "right to copy" moving image material for educational purposes is no less than that for print, and that the UK Copyright, Designs and Patents Act 1988 be amended accordingly. (Implementation: HM Government)**

DIGITAL

4.8

Although film education currently depends extensively on video for close study and analysis, digital technology is beginning to transform the ways in which learners can access, analyse and manipulate moving images. However, there is virtually no software specifically designed for moving image education. The real potential of computer-based learning in this area is also hampered by the predominant perception of resources such as CD-ROMs as being essentially information carriers: they are high on content and low on interactive functionality. But the advanced thinking on digital resources for education – from the Ultralab at Anglia Polytechnic University, for example, or from the Knowledge Media Institute at the Open University – is precisely the opposite: that digital resources for education should be high on functionality and low on content. In other words, they should be modest resources that enable learners to interact in complex and interesting ways with the content on the disc, rather than click-and-search encyclopaedias that endlessly show things but do not necessarily teach anything beyond basic information.

4.9

DVD (Digital Versatile Disc) might provide new possibilities for film study. As well as improved picture quality and better sound, DVD would enable users to locate individual scenes or sequences with great rapidity. This makes it possible for the first time for a teacher to show a number of scenes from different parts of a film, or even different films, in quick succession –

2

eliminating the time-wasting and uncertain process of fast-forwarding a VHS cassette. It would also be feasible to use DVDs in conditions where only specially prepared extract reels are currently necessary – and by-pass the copyright problems inherent in producing such material. Because DVD can carry a number of channels, additional material can be included, such as sub-plots, foreign languages, subtitles, different endings, and other added value features which could help improve the public's and students' knowledge about film. For example, a DVD could include the director's cut and commentary on the same disc as the feature. DVD titles could also provide access to the Internet and related sites through exclusive links on the disc, when played on a DVD-ROM drive on the PC. Resource publishers need to explore the educational potential of DVD, and the hardware manufacturers should consider the possibility of more formal trials specifically for film education. The video market is currently showing considerable enthusiasm for DVD, but the rate and scale of development will depend upon the way in which educational institutions take up the technology.

4.10

Ironically, it is the moving image industry that has developed the most exciting and fascinating resource with extraordinary potential for teaching and learning about the moving image: the nonlinear editing workstation. Films and television programmes can be composed on computer-based systems that allow drafting and re-drafting, immediate high-quality review, and absolute precision, just as word processing packages do for writers. The catch is that these systems require enormous reserves of memory to handle moving image files, and as a result all the professional systems are prohibitively expensive for educational establishments. Only those further education colleges and universities committed to high-quality practical training can provide them; in the schools sector, a few technology colleges and "media arts colleges", such as Parkside Community College in Cambridge, have acquired semi-professional systems through business sponsorship. Where this work is going on in educational contexts, the transformation of moving image learning is phenomenal.

4.11

The question that needs to be asked is whether schools and colleges really need professional grade editing software. If what they need to do is to provide short but salient production experiences to large numbers of learners, more modest software with smaller memory capacity should be sufficient. The problem at the moment is that nothing quite like this exists: even the semi-professional systems are dauntingly complex, while the edutainment packages sold for children's use which contain some editing and animation functionality are too "babyish" in appearance, and creatively limiting. Until software manufacturers see the potential of moving image packages designed specifically for creative and analytic use in schools, this situation is unlikely to change. The BFI-funded "Edit: Play" research project has started to try and identify the salient features of moving image composition that children need to undertake to achieve satisfying creative work with moving images, which should help to clarify the potential learning outcomes and in turn justify software development.

PROPOSAL 7

The capabilities of digital technology to support film education should be more thoroughly explored through research and software development. (Implementation: BECTA, SCET, DENI)

Backtracks screen shot

KNOWING WHAT'S AVAILABLE

4.12

Lack of information about films, or rather, an excess of information about some films and a dearth about others, is a key factor in discouraging people from changing their choices about what to watch. Broadcast, press and magazine coverage of cinema is hugely dominated by current releases and the sense of public responsibility that is to some extent seen in media coverage of the other arts sometimes seems to disappear when the moving image in involved. But there are many other sources of information about moving image media and their role in both informal and formal education is not always well known or widely understood.

Libraries

4.13

If the information, study and research needs of those engaged in education about film, at all levels, whether teachers or learners, are to be met, there needs to be access to resources in the full range of media to support those needs. The BFI National Library is widely recognised as one of the largest and most comprehensive collections of resources of all kinds on the subject of film, but users must travel to London in order to use it. Demand is heavy, and visitors sometimes have to be turned away when the Reading Room is full. Moreover, as a national collection, the Library does not lend materials to users, although it does provide copies of articles through the British Library's document supply arrangements.

4.14

While it is recognised that it is unlikely that specialist libraries on the scale and extent of the BFI's could be duplicated elsewhere in the UK, there are a number of other significant film-related library collections in other locations across the country. Examples include the Bill Douglas Centre at the University of Exeter, which has a very extensive collection of books and related materials on film, and is being developed in close co-ordination with the University library. The arts library at Sheffield Hallam University has excellent resources on film. The National Libraries of Wales and of Scotland, by virtue of their position as legal deposit libraries, have copies of all books and journals on film published in the UK. The arts collection at Westminster Reference Library has substantial holdings in this subject area. However, coverage across the UK is inconsistent. Clearly, there is a need for more collections to be available at local and regional level: broad-based and well-stocked collections in public and educational libraries, supported by knowledgeable and properly qualified library and information staff, in locations where they are readily accessible to the full range of users. Many of those attending our Invitation Seminars also pointed out that it is public libraries which would be best placed to extend the range of non-mainstream films on video available for loan to those who cannot reach the small number of adventurously stocked independent video stores.

4.15

One key problem at present is the lack of reliable information available about the existence and location of library collections relating to film, what they contain, how extensive they are, and what access is available to them. During the period in which this report was being prepared, the BFI carried out a limited survey of libraries which were known to have collections of material relating to film. The responses provide a first step towards mapping these collections, but if anything, at this stage they serve primarily to underline the patchiness of the coverage and the lack of any co-ordinated subject planning. Holdings in many locations are very small, and there is evidence that there is little knowledge about what might constitute a basic collection, and how it might be developed. As might be expected, it is rare for libraries to have specialist staff who are dedicated to the subject, and while this is not a problem in itself, it may mean that there is greater demand for guidance and support, or at least better communication with equivalent colleagues in other libraries. There was, however, strong support expressed for developing collaboration in this area.

4.16

A strategic approach to the development of library collections relating to film throughout the UK needs to be established. The ultimate aim should be to ensure that most people can meet most of their information, study and research needs relating to the moving image within a reasonable travelling distance of their home. There should be an online directory of collections, reviewed and

updated regularly, that describes them to an appropriate level of detail and gives information about access arrangements. Readily available and up-to-date advice on building and developing a collection that can meet the wide range of needs will help many libraries develop existing or new collections. There needs to be collaboration between libraries to avoid unnecessary duplication, and to facilitate co-operative development. The model of a national, subject-based Library and Information Plan like the one that has already been developed for music could be considered here.

4.17
The BFI National Library is uniquely placed to co-ordinate such a strategy, working with and building on existing centres of excellence across the country, developing new links with libraries of all kinds and facilitating development and co-operation. This strategy should be integrated with the networks we have argued for in Chapter Two (para 2.35).

> **PROPOSAL 8**
>
> **A national strategy should be developed for collaboration between libraries with substantial moving image-related holdings and other relevant organisations, possibly in the form of a Library and Information Plan. (Implementation: BFI National Library)**

ARCHIVES AND MUSEUMS

4.18
Film archives provide important educational services, mainly in the informal sector. Acquisition and access tend to take priority over education and thus work in the latter field, with a couple of exceptions, tends to be opportunistic rather than developmental. Archive initiatives have included film screenings at local cinemas, sometimes exclusively of archive material and sometimes in tandem with mainstream programming: for example, the East Anglian Film Archive collaborated with Cinema City in Norwich to show documentary archive material of East Anglian regiments involved in the D-Day landings together with **Saving Private Ryan**, and film records of the region's agricultural industry in the 1940s together with **Land Girls**.

4.19
Other initiatives include the organisation of exhibitions in collaboration with museums and record offices, presentations and workshops for community groups, the production and release of video collections, and on occasion the limited creation of educational materials. Those archives with the most overtly educational remits and the most established education policies are without exception located in universities, namely the East Anglian Film Archive at the University of East Anglia, the South East Film and Video Archive at the University of Brighton, the North West Film and Video Archive at Manchester Metropolitan University, and the Yorkshire Film Archive at the University College of Ripon and

York St John. These institutions may also organise conferences and day schools, or support formal learning by designing or contributing to the teaching of university modules.

4.20
The importance of historical perspectives in understanding moving image culture was emphasised in much of the evidence presented to the FEWG and access to the National Film and Television Archive (NFTVA) came high on many wish lists.

> **■ KEEPING HISTORY ALIVE**
>
> "It seems to me that to be cineliterate is important for two reasons. Firstly to be made aware of the power of the filmed image and its dominant role in our lives and secondly that audiences and film-makers should be aware of the development of the medium since its beginnings so that cinema and television can continue to develop. Film-makers and audiences with little awareness of cinema before **Star Wars** cannot but lead us into a dark ages of the filmed image."
>
> FORMER CINEMA MANAGER

We do feel that this aspect of moving image education has been neglected in the past and that in any case more attention to moving image as "heritage" will reassure those who worry that film education only deals with the current and the ephemeral.

4.21

The benefits for moving image education that flow from comprehensive deposits of moving image material in the National Film and Television Archive and in other UK film archives, depend on the assessibility of the deposits to teachers and students. Although agencies such as the BFI, Film Education and other publishers are keen to develop the historical dimensions of film education, and although the BFI's Online project should in the fullness of time provide access to a quantity of archive material at designated venues, there is a central lack of access to material that can be used by researchers and by teachers in their own institutions. In the short and medium term, this has to mean video copies for educational use. Effective ways of clearing copyright on video copies for educational use need to be established in dialogue with the film and television industries. Ways of allowing the marketing of video copies of archive material without making the cost of clearing rights prohibitive also need to be explored, so that film archives throughout the UK are able to make their collections more accessible.

PROPOSAL 9

Educational access to film archive holdings should be improved through central negotiations with rights-holders and an accelerated video publishing programme. (Implementation: BFI Collections and other UK film archives)

Museums

4.22

In recent years museums have positioned themselves as accessible public learning environments to support both formal and informal education. They offer a range of intellectual entry points to support learning at all levels. This can be via constructed educational experiences (including practical activities, drama-based workshops, handling sessions etc.) and/or a range of interpretive methods used to contextualise the exhibits. Museum education can offer a stimulating range of collections-based learning experiences. The use of primary sources (or "real things") is now well-established as good education practice and museums, exhibitions and displays which offer access to moving image-related collections provide unique opportunities for teaching and learning about film.

4.23

Major museums which house film-related collections are the BFI's Museum of the Moving Image in London and the National Museum of Photography, Film and Television in Bradford; other national museums such as the Imperial War Museum, and regional and local museums also hold film material and moving image related collections. The BFI plans to redevelop and extend its Museum but also plans to extend national access to its collections, by developing museum-style education services through touring exhibitions of moving image related collections and complementary education services to a range of regional venues (which might include museums, RFTs, libraries, schools and other exhibition sites), and working in partnership with other bodies. An important element of this initiative needs to be the development of training for teachers and for other providers who recognise the importance of offering learners new and accessible "ways in" to the history of cinema and television.

Land Girls Reunion at a screening of *Land Girls* at Phoenix Arts, December 1998

Press

4.24

A number of submissions to the FEWG expressed concern about film coverage in broadsheet newspapers. We recognise the problems faced by the editors. The rise of multiplex blockbuster cinema and the proliferation of film listings in newspapers have pushed coverage of film towards bite-sized consumer recommendations. Another factor is that broadsheet newspapers are experiencing a shrinking market, in which the high visibility of film plays an important part. However, the FEWG believes that film has the right to be treated with as much respect as any other art form. The importance of full and enlightened media coverage of independent and foreign-language film cannot be over-estimated.

4.25

Nevertheless, the FEWG's review of the market research carried out on behalf of national newspapers and magazines confirmed the significant role of the print media in developing and sustaining informal learning about film. A number of "lifestyle" magazines in particular acknowledged the importance to sales of their emphasis on movie culture. Magazines dedicated to film revealed readerships which were not only very satisfied with the coverage offered in their publications but with the range and quality of film experiences available to them generally. The picture communicated was of a population able to access the kinds of films they wanted to see and to find out the kind of information they required about these films.

4.26

However, this picture needs to be qualified in a number of ways. Firstly, the readership of these film magazines is dominated by those living in London and the South East; secondly, men are in a significant majority; thirdly it is dominated by social classes ABC1; fourthly it is a relatively young readership. To take just one indicative detail (as well as a significant fact for informal learning), well over half of the readers of dedicated film magazines such as *Empire* and *Sight and Sound* have access to and use the Internet. Acknowledging the many and diverse ways in which people learn about film is important – and clearly the print media offer one point of access. However, the *Empire/Sight and Sound* reader profile implies that other groups – women, younger and older people – must be looking elsewhere if they want to learn more about film. Do they look to other kinds of print material or to other media such as television? The kind of research cited in Proposal 18 (see Chapter Two, para 2.39) into the diverse and diffuse ways in which informal learning about film takes place, should take into account the role of print media in constructing as well as reflecting taste, as well as investigating the place print media may have in learning pathways.

■ **MEET THE READERS**

The average *Empire* reader owns 39 videos and may well have a computer at home (49%). 49% go to the cinema at least once a fortnight and of these 65% are more likely to go to a multiplex. Interestingly, 55% have access to the Internet. He (71% male readership) probably thinks that "*Empire* gives me all the information I need about films" (71%) although he might say he "would like to see more old films in *Empire*" (43%).

The average *Sight and Sound* reader is male (76%), aged 40. He may well be an academic (17%); and live in London or the SE (47%). He probably reads *The Guardian* (58%) or perhaps *The Independent* (23%). He might also read *Empire* and *Time Out* (26%); he may watch BBC2 (61%) and probably C4 (76%). He is more likely to go to the cinema fortnightly (64%) than weekly (38%). He probably has access to the Internet (68%). Of those under 25, 65% will look at Internet movie sites, particularly film reviews and production information. US independents are the most popular kind of film to read about, with classic European, contemporary British, classic Hollywood and contemporary European not far behind – all at about a 70% rating.

Information taken from the *Empire* Readership Survey (1998) and a *Sight and Sound* survey undertaken by NSM Research in October 1998.

Internet and Online Services

4.27

What distinguishes the Internet's current contribution to information about film is that, more than any other medium, its use is stimulated by pre-existing tastes: film sites are thus used to reinforce existing interest rather than to initiate new ones. Users tend to seek "added value" and contextual material in the form of information text and images, consumer items (videotapes, books, posters, stills and magazines), and discussion groups. There are literally thousands of film-related web sites, ranging from corporate studio sites, through official and unofficial sites on personalities, titles and genres, to databases, resource indexes and online magazines.

4.28

Net film sites primarily reflect the interests and requirements of the majority film audience demographic, which in turn is close to the net user demographic: 18-30, male; but the enormous number and diversity of sites mean that "film special interest" communities also find their place. Non-commercial sites tend to divide along the lines of fan-based versus academic; many universities, libraries and cultural organisations provide film appreciation material such as summaries, indexes, links and bibliographies, on the Net. Film Education's site (filmeducation.org) offers a range of resources and information for teachers and they are exploring the effectivity of providing additional teaching materials only on the Net.

4.29

Some sites specifically claim to provide informal film education opportunities, such as the "virtual film school" on CinemaU@reel.com. Although the 35 courses advertised there have been "coming soon" for several months at least, there is clearly a potential for such sites to provide an extraordinary level of access to film – if not to the cinema experience – which would override geographical limitations. The educational potential inherent in the Internet and World Wide Web has yet to be realised. The Web offers the possibility of access, from anywhere at any time, to a global "virtual" library of print, sound and moving image material. Challenging problems of technology, intellectual property, training and access will have to be overcome in order to realise this potential. Given that the BFI is the pre-eminent UK source of archive film and television, and printed primary source material for moving image education, it should develop more effective use of the Internet to ensure wider access to its collections and services. The BFI's proposal to make the massive SIFT (Summary of Information on Film and Television) database available to public users via the Internet is a useful step in this direction.

Other services on a redeveloped BFI web site should include:

- enquiries to the information service;
- online access to the NFTVA catalogue;
- online access to the library catalogue;
- membership registration and renewal;
- film and video booking from BFI collections;
- online version of *Films on Offer* (availability data);
- as data capacity improves, on-line downloading of stills and video;
- online booking of seats for the NFT and possibly RFTs.

Film Education's website

8
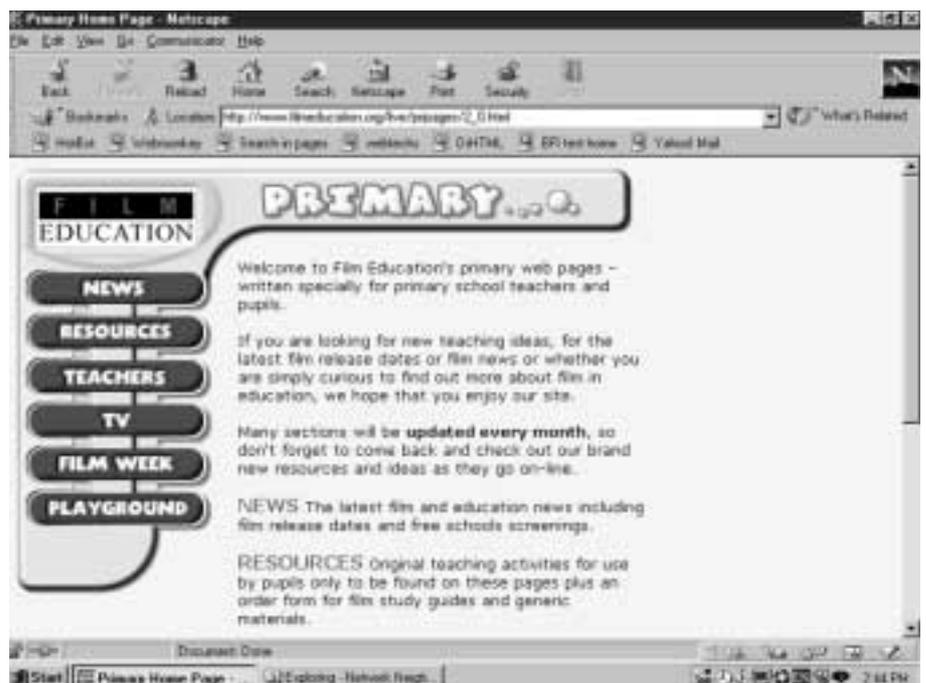
4.30
The BFI Online project aims to improve access to the collections held within the National Film and Television Archive. At present, materials from the collection are accessible only in London, and are, for the most part, subject to a waiting list. The objective is to expand this access to other regional centres, making a range of material available immediately or, in some cases the next day, in digital form through an intranet. The project should eventually involve digitally encoding a selection of 2,700 hours of material to form a core national collection, and providing contextual background through the digitisation of supporting documents, scripts, still photographs and other related materials. The advantage of having a large range of material available at different regional sites is offset by the necessity – insisted upon by rights-holders – of providing it only through an intranet: in other words,

material cannot be downloaded for use elsewhere. This may prove a substantial disadvantage to some educational users, but experiments are under way, at Nottingham Broadway for example, to access the service through video projection and thus use it in a "classroom" situation.

4.31
BFI Online and the associated Imagination Network Universities Project have been developed through 1998 and 1999 and are currently being piloted in five venues across the UK to provide information on user needs in both informal education and in higher education teaching and research. The pilots use both full-length films and television programmes as well as curated extracts and more curriculum focused material. The BFI and its project partners are investigating how best to customise the interface for different audiences.

CLASSROOM RESOURCES

4.32
The FEWG commissioned a report from an educational publishing editor and consultant to review a range of teaching resources for learners between 5 and 18. He found that the uncertain curricular status of moving image education has had two significant effects on publishing in this field. Firstly, many mainstream commercial publishing companies are reluctant to produce resources for film education, given that they only produce materials on which they expect to make a profit. What is produced tends to be for examination courses at GCSE and beyond, which effectively rules out any educational phase below age 14. This leaves much publishing in this field to interest groups and lobbying organisations who do not necessarily have professional publishing expertise. Secondly, as we made clear in Chapter Three, film education resources are addressed to undertrained and unconfident teachers and thus need to teach them directly as well as providing them with materials to teach the students. Thus publishers find themselves addressing two audiences simultaneously, which involves considerable skills of organisation and structure. Given these two factors, then, it is hardly surprising that few materials measure up to the task (see panel).

Babe The Gallant Pig

■ SHORTCOMINGS OF CLASSROOM RESOURCES

The FEWG researcher's remit was to assess 20 resources in detail and a further 20 at a more superficial level; the choice of resources was made between him and the FEWG administrative team but attempted to cover as wide a range as possible. Nearly 50 publishing companies were approached and about 90 resources collected before the selection was made. About 15 of the resources were reviewed by teachers or lecturers as well as by the researcher himself. The resources were assessed in terms of four aspects: their presentation, design, style and language; their accessibility to the intended audience; the clarity of intended learning outcomes, and the range of pedagogies they supported or proposed.

Presentation

The language level, and frequently the conceptual level, of many of the resources was way above that of their target audience. Writers and producers did not seem to be thinking so much of their target audiences as of the concepts they were trying to convey. Film and media studies seem to equate, in design terms, to busy page layouts and an attempt to cram in as much information as possible. High production values are needed: shorter resources with fewer photographs and illustrations would be preferable to longer resources full of imperfectly reproduced images. In multi-component resources, particular care needs to be given to the way in which individual components are meant to relate, how this is conveyed, and how it is all packaged.

Accessibility

Few of the resources provided sufficient guidance for any but the more committed teacher. The most successful tended to be those with more modest aims. The teacher is the crucial factor in the planning of any resource, even when the student is apparently the person being directly addressed. Student-directed materials should be produced with a clear idea of how the text is to be mediated to the student by the teacher – and with the confidence that this will be manageable; teacher-directed materials should show a clean division between teacher and student text and clear instructions to the teacher on how to work with the latter. The best resources are those which do not overestimate the teacher's familiarity with the subject. And, says our researcher, "a little more passion would not go amiss", given that film is something people feel strongly about.

Clarity of Outcomes

A clearly stated focus on one particular area of the curriculum is of more use to teachers than a broad statement of general curriculum relevance. A balance needs to be struck between, one the one hand, supplying enough curricular referencing to enable the teacher to incorporate materials easily into their schemes of work and curricular planning, and on the other hand providing so much that it becomes intrusive. Given an overcrowded curriculum, film education materials have to spell out which learning outcomes they will support and how they will do this.

Range

There are generally more resources that attempt to teach **about** film than **through** film; however, in the sample selected it was those that addressed other topics through film that tended to be more effective, according to the criteria used in this study. There is scope, especially at post-14 and upwards, to publish more materials that use film to teach about other curriculum areas. In order to use the enthusiasm for film that many teachers and pupils share, materials should try to strike a balance between analytical and reflective activities, and more practical tasks.

0

4.33

Four key themes emerged from the research: that there is a dearth of moving image education material below age 14; that in the books for post-14, film is consistently the medium least well handled; that the course book approach, although popular with commercial publishers, is the approach least appropriate for film education; and that insufficient use has been made so far of more interactive resources such as CD-ROM. Despite these observations, this field is clearly one where there is tremendous need for appropriate materials and a tremendous opportunity for publishing organisations to produce resources in a relatively uncrowded field. There is a particular lack of resources dealing with world cinema (eg Chinese, Indian and Latin American).

4.34

There are also particular issues concerning classroom resources for older learners, who may be embarking on an introductory course in film or on a supported self-study course. It is not easy to design film education materials that are adult in tone and choice of examples but simple and accessible in relation to the level of learning progression. This is an issue that needs to be addressed by those, particularly the BFI and Film Education, who are producing resource materials but tend to ignore learners outside the formal sector. There are therefore six principles that educational publishers need to bear in mind when developing resources for any sector of film education:

- to include well-annotated moving image extracts;
- to include advice to teachers about learning outcomes and progression;
- to identify pedagogic strategies;
- to provide interest and challenge appropriate to the level of learning progression;
- to provide material suitable for the target age-group;
- to make appropriate use of genuinely interactive digital technology whenever possible.

Opposite: *Shallow Grave*
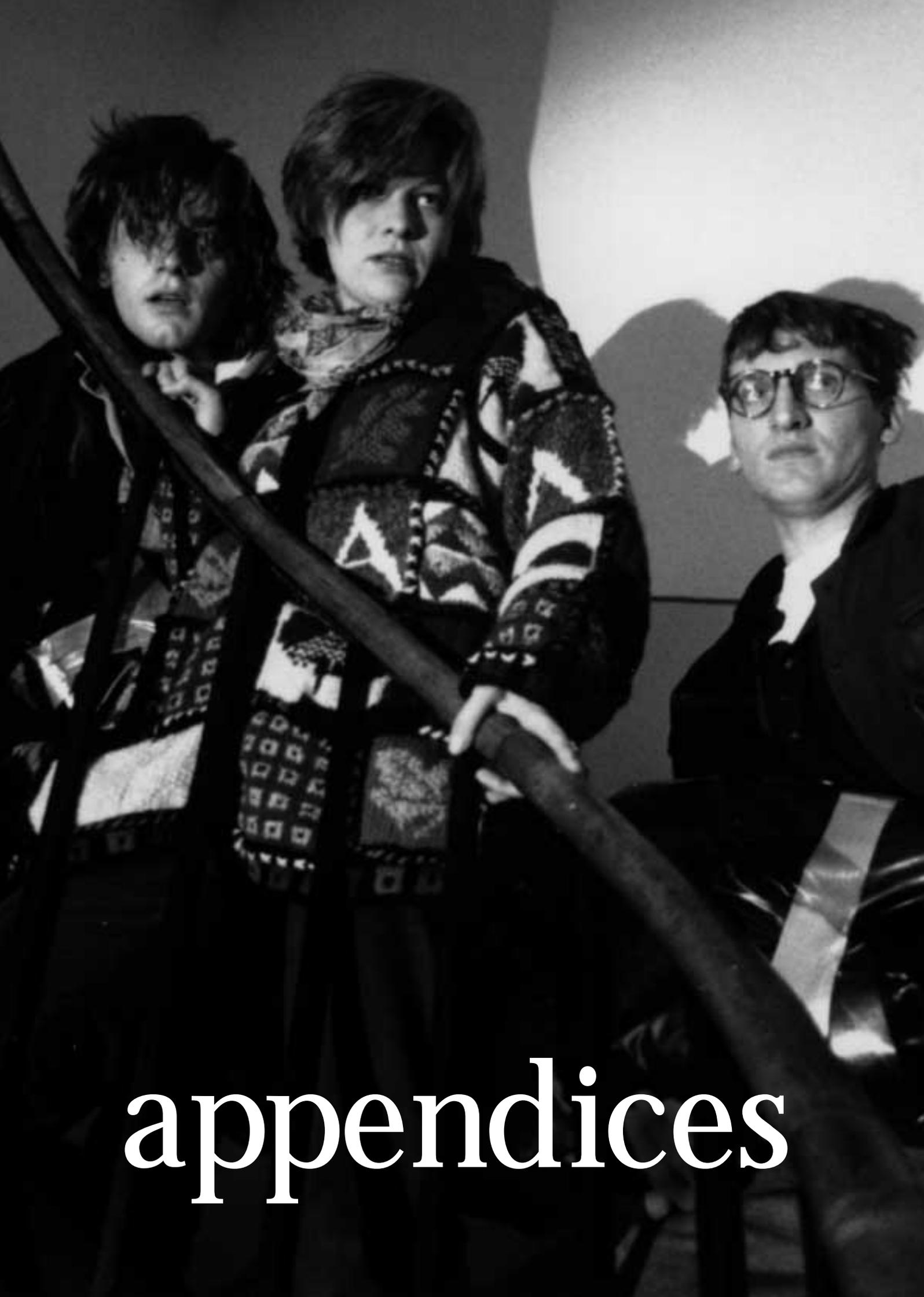
appendices

Appendix One · Members of the FEWG

Alan Howden	Chair, Film Education Working Group; Controller of Programme Acquisition, BBC
Anne Barnes	General Secretary, National Association for the Teaching of English (NATE)
Andrew Bethell	Managing Director, Double Exposure Ltd.
Lavinia Carey	Director General, British Videogram Association
Ian Christie	Professor of Film Studies, University of Kent at Canterbury
Vivienne Clark	Head of Media Studies, Ravens Wood School, Bromley, Kent
Richard Collins	Head of Education, BFI
Carol Craggs	Teacher, Stevenson Junior School, Nottingham
Mary Fowler	School Development Officer, City of Westminster, London
Christopher Gordon	Chief Executive, Regional Arts Board Services Ltd.
Jenny Grahame	Advisory Teacher, English & Media Centre, London
Romaine Hart	Managing Director, Mainline Pictures
Wendy Hewing	A Level Media Studies Teacher, Islington 6th Form Centre, London
Ian Kane	Head of Didsbury School of Education, Manchester Metropolitan University
Paul Moore	Curriculum Development Manager/Media Studies Lecturer, Omagh College of FE, Northern Ireland
Lynda Myles	Pandora Productions (resigned December 1998)
Kate O'Connor	Development Manager, Skillset
Vanessa Paynton	Education Officer, Glasgow Film Theatre
Martin Phillips	English & Media Adviser, Devon
Patrick Phillips	Director of Continuing Education and Professional Development, Long Road 6th Form College, Cambridge/Lecturer in Film Studies, Middlesex University
Philip Schlesinger	Professor of Film & Media Studies, University of Stirling
Roy Stafford	Freelance Film Lecturer and Writer
Siân Teifi	Cultural Development Manager, Sgrîn, Media Agency for Wales
Ian Wall	Director, Film Education
Brian Winston	Head of School of Communication, Design and Media, University of Westminster

Administrative Team

Cary Bazalgette	Secretary, Film Education Working Group, Head of Education Projects, BFI
Jane McCarthy	Head of Museum Education, Museum of the Moving Image
Nicky North	Events and Information Officer, Education Projects, BFI
Jill Poppy	Head of Education, Film Education
Mark Reid	Teacher Training Officer, Education Projects, BFI

Observers

Chris Drury	Curriculum & Assessment Division, Department for Education and Employment
Aidan McDowell	Media Division, Department of Culture, Media and Sport
Alan Sutherland	Media Division, Department of Culture, Media and Sport
Jon Teckman	Deputy Director, BFI
John Woodward	Director, BFI

Appendix Two · Becoming Cineliterate

TOWARDS A MODEL OF LEARNING PROGRESSION

This model attempts to show what might be the outcomes of learning about the moving image media of film, video and television (FVT) through five stages of learning progression. These stages could be mapped on to the stages of mandatory education and specialist courses post-16, but the model is essentially not age-specific: all learners would pass through these stages. Such a model cannot of course cover such a wide range in a simple linear way, and in any case people learn at different rates and come to the subject with a variety of different backgrounds and motivations. It therefore offers a very basic framework to indicate the stages through which such learning might develop.

The model is based on three conceptual approaches to FVT: **Film Language**, which focuses on the way moving image texts are internally *constructed*; **Producers and Audiences**, which deals with the ways in which FVT texts *circulate*; and **Messages and Values**, which is concerned with the *interpretations* of the world offered by FVT texts. The model is divided into two broad sections at each level: **Experiences and Activities**, which provides a very basic indication of the range of inputs learners would need; and **Outcomes**, which describes what learners should be able to do by the end of the stage, and is itself divided into two parts: **Knowledge and Understanding**, and **Skills**. At each stage a list of **Key Words** is provided, which should help to "calibrate" the areas and types of knowledge that each stage would involve. The model does not, however, show course content: it is not a syllabus. A rationale for the three approaches is provided on p. 79.

It is assumed that the experiences, activities and skills introduced at each stage will continue in later stages, and that the outcomes will be cumulative: for example, learners in Stage 5 will still be analysing video sequences using the VCR pause button, like learners in Stage 1. They will also be using the same Key Words, along with others they have learned later. What will change over time is learners' capacity to inter-relate the three different conceptual areas and to use them with increasing confidence and independence of thought to explore an increasingly wide range of FVT "texts". Learners will also gain increasing fluency and control in production skills and will be able to relate their production activities to their analytical work.

4

BECOMING CINELITERATE · STAGE 1

EXPERIENCES AND ACTIVITIES

- see a wide range of film, video and television (FVT) from different world cultures including different styles of animation, live action drama, adventure, musical, abstract, factual, documentary; short films and features; historical and contemporary, home videos
- access moving images in different ways, eg cinema, video, television, video games, CD-ROM
- talk about out-of-school FVT viewing, responses and preferences
- talk about content and structure of short video sequences while teacher uses pause button to encourage and enable close observation of compostion and framing
- use VCR, camcorder, and ICT software for sequencing and making animations

OUTCOMES · Learners should be able to:

Film Language
- identify and talk about structuring features such as music, changes in location, interior/exterior settings, actors and presenters
- use Key Words to refer to elements of film language when describing events in a story
- use Key Words in talking about character types, as well as referring to clues such as dress, casting, performance, etc.

Producers and Audiences
- use credits, video covers and posters to identify titles and actors' names, likely audience category, and theme or genre
- identify broad categories of intended audience, eg "this is for little children", and give reasons
- identify common features between FVT, book and game versions of generic texts, eg myth, fairy tale, space adventure, etc.

Messages and Values
- identify and talk about different levels of "realism", eg naturalistic drama vs cartoon animation
- use Key Words to refer to elements of film language when explaining personal responses and preferences
- identify devices such as flashback, dream sequences, exaggeration – discuss why they are needed and how they are conveyed

In addition, they should be able to:

- use VCR to find and repeat short sequences of FVT to support analysis and discussion
- work co-operatively with others to discuss or make moving image sequences
- use ICT software to sequence still or moving images to tell story or convey information
- transfer a narrative sequence from one medium to another, eg poem to film/photo story; film sequences to written text or cartoon strip
- add music or commentary to a moving image sequence

■ KEY WORDS

shot	zoom	pan	special effects	videotape	camcorder
cut	close-up	track	cinema	programme	
fade	mid-shot	focus	film	animation	
mix	long-shot	soundtrack	television	video-recorder	

BECOMING CINELITERATE · STAGE 2

EXPERIENCES AND ACTIVITIES

- see a wide range of FVT including more narratively complex stories, more from pre-1950 and silent periods, films from different cultures including subtitled films, and non-narrative and experimental films
- watch and discuss sequences that build impressions or emotional effects, eg montage
- see different versions of the same story or event
- watch/listen and discuss the use of music, voices, sound effects and silence in short sequences
- watch and discuss how continuities and discontinuities in space and time are conveyed in FVT (eg in chase sequences)
- watch and discuss sequences in which characters are presented non-verbally (eg through camera position, lighting, costume, music, etc.)

OUTCOMES · Learners should be able to:

Film Language
- describe how sound contributes to the overall meaning of a moving image sequence, using Key Words where appropriate
- use Key Words to explain how a FVT sequence is constructed

Producers and Audiences
- use Key Words to distinguish between different moving image delivery systems
- identify and distinguish some production roles, using Key Words
- suggest reasons why different people may have different responses to the same FVT text
- explain why some FVT may cost a lot of money to make

Messages and Values
- use Key Words to identify ways in which FVT can show things that have not "really" happened, eg violence, magic
- explore reasons for and against censorship, age classification and the broadcasting "watershed"

In addition, they should be able to:

- read subtitles
- plan and shoot short sequences on video using more than one point of view, eg a person entering a room; one person meeting another; a chase
- create animated sequences on film, video or ICT or in an optical toy such as a zoetrope

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■ KEY WORDS

angle	sound effects	composer	release	short	recorded	"watershed"
frame	projector	director	exhibitor	documentary	censorship	star
sequence	scriptwriter	broadcast	trailer	live action	classification	satellite
dialogue	script	channel	feature	live	budget	cable

6

BECOMING CINELITERATE · STAGE 3

EXPERIENCES AND ACTIVITIES

- see a wide range of FVT including examples of different national cinemas of different historical periods, examples of major directors and significant "movements"
- watch and discuss sequences which have ambiguous elements or do not have a clear narrative resolution
- through analysis and practical activity, explore ways in which small editorial changes can effect meaning (eg slight change of timing of a cut)
- look at and discuss publicity material for films and have opportunities to make posters, press packs, trailers, etc.
- use interviews and questionnaires to find out about audiences choices and preferences

OUTCOMES · Learners should be able to:

Film Language
- use Key Words to identify and discuss differences between FVT genres
- explain how meaning is created through editing of image and sound
- explain some of the ways in which film styles have changed over time

Producers and Audiences
- identify and distinguish between a wider range of production roles
- explain basic differences between processes of pre-production, production, post-production and exhibition
- use Key Words to explain some of the ways FVT are marketed and promoted to audiences
- identify and discuss factors that may contribute to success of a FVT text, eg star, genre, theme

Messages and Values
- use Key Words to explain how social groups, events and ideas are represented in FVT
- explain and justify aesthetic judgements and personal responses
- argue for alternative ways of representing a group, event or idea

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In addition, they should be able to:

- use ICT to draft, create and manipulate moving image and sound sequences
- use online and print resources to access information about films
- use credits, packaging and publicity material to identify key information about a film's production

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■ KEY WORDS

editor	target market	scheduling	authentic	non-narrative
cinematographer	profit	narrowcast	propaganda	abstract
distributor	ratings	genre	representation	stereotype
production	box-office	realism	unrealistic	marketing
company	copyright	realistic	non-realistic	promotion

BECOMING CINELITERATE · STAGE 4

EXPERIENCES AND ACTIVITIES

- see a range of FVT that both consolidates and extends existing viewing experience in terms of genre, directors, national cinemas, mainstream and non-mainstream, historical periods
- find out more about different modes of FVT production, eg industrial/mainstream vs low-budget independent
- have opportunities to relate FVT knowledge to other cultural fields, eg literature, history, fine art, music etc.
- investigate a topic, using FVT text, online and print sources

OUTCOMES · Learners should be able to:

Film Language
- identify and describe some major FVT styles and narrative forms, using Key Words
- explain how elements of FVT styles may relate to technologies, eg portable cameras, editing software

Producers and Audiences
- identify and discuss some of the factors in the production process that may effect the final shape and meaning of a FVT text
- describe some of the risks and costs involved in FVT production, distribution and exhibition
- explain some of the possibilities and limitations of audience research

Messages and Values
- use Key Words to discuss and evaluate FVT texts with strong social or ideological messages

In addition, they should be able to:

- use ICT to redraft and manipulate moving image and sound sequences in response to audience comment
- use FVT knowledge to evaluate information on FVT from online and print-sources
- use stills and clips in live or recorded presentations of critical arguments or investigations

■ KEY WORDS

deep focus	art cinema	dominant	surrealist	theme	digital
montage	Hollywood	independent	expressionist	style	non-linear
hand-held camera	ideology	low budget	cinéma vérité	16mm	analogue
auteur	mainstream	avant-garde	mise-en-scène	35mm	

BECOMING CINELITERATE · STAGE 5

EXPERIENCES AND ACTIVITIES

- use ICT to explore expressive/communicative potential of specific FVT styles
- consolidate viewing experience and background knowledge of two or three aspects of FVT, eg a genre, a director's work, or a movement, a national cinema, a technological innovation
- read and discuss some critical approaches to FVT, eg auteur, genre, realism, audience effects, representation, etc.
- undertake independent research, using FVT texts, online and print sources, and live interviews where appropriate

OUTCOMES · Learners should be able to:

Film Language
- explain how FVT styles and narrative forms can relate to authors, production context, social and cultural context
- use film language to construct moving image narratives
- identify and describe the contributions of different skills in a FVT text

Producers and Audiences
- describe and explain how authors, genres and stars are meaning-bearing systems and how they can be used to market FVT
- identify and describe some of the ways in which FVT institutions relate to social, cultural and political contexts
- describe the economic organisation of FVT institutions and the relationship between producers, distributors, exhibitors and audiences

Messages and Values
- use Key Words to discuss and evaluate ideological messages in mainstream FVT texts
- describe and account for different levels of realism in FVT texts
- explain relationships between aesthetic style and social/political meaning

In addition, they should be able to:

- assemble research findings into clear argument or exposition
- create moving image texts for specific audiences and purposes in specific styles and genres
- develop independent judgements about the value and relevance of critical theories

■ KEY WORDS

| theory | culture | intertextuality | diegesis |
| critical | hegemony | aesthetic | institution |

■ FURTHER LEARNING

In specialist higher and continuing education, learners will develop increased ability to research independently, to synthesise ideas and information across a range of areas and to speculate and argue on the basis of such syntheses, to develop their understanding of FVT study as a discipline and to write, speak and make FVT within the disciplinary paradigm.

RATIONALE

Film Language

Each medium has its own system of conveying meaning, although schools have concentrated mainly on the medium of print. But over the last 100 years, the moving image medium of film has developed a particularly powerful language, which is now also used by television, video and computer software. The ways in which images are framed, sequenced, paced and combined with sounds – music and sound effects as well as words – have become a highly significant component of the information, stories and ideas we encounter every day. Everyone should have the chance to learn about how the moving image media create meaning. It is a basic skill of cineliteracy to be able to refer to devices such as framing, camera angle or editing easily and meaningfully in discussion and in critical writing. People of any age learn this most easily when they have opportunities to make and manipulate these devices in their own creative work.

Producers and Audiences

Now that there are so many different sources of communication it is an increasingly important element of basic citizenship for people to be able to identify where messages are coming from and what motivates them. It is not enough simply to be able to interpret or create films. The moving image media are huge industries and films are commodities, bought and sold by competing multinational companies. Audiences are targeted and courted in many different ways, although their real interests and responses can be very hard to identify. Everyone should be able to make informed choices about their consumption of moving image media, learning how to identify their sources and the interests they serve. By recognising that they themselves are members of audiences and larger social groups, learners can think about how their own interests relate to the ways they are defined by others. They should experience the excitement and power of producing their own moving image texts and these should be seen and discussed by real audiences.

Messages and Values

Film and television can affect our emotions and our ideas. There are many theories about the effects of the moving image and opinion is fundamentally divided as to the real extent of its power to affect behaviour. However, we all know that we can be moved, entranced, angered, delighted or bored by film and it is important to explore these responses and be able to justify them. Particular films or types of film may have ongoing effects on our ideas, values and beliefs: we need to consider whether this is the case, how it happens and whether it matters. It is also important to think about how we might assess film's potential effects – whether these are aesthetic, moral, political or economic – on other individuals and groups. Everyone should be able to explore the relative realism of different films and have learned to distinguish between literal meanings and underlying themes. Learners should have the chance both to see and to create moving image texts in a variety of modes from documentary and dramatic realism to fantasy and non-narrative forms.

Appendix Three · Key Skills for Initial Teacher Training

1. One 90-minute session plus reading on film language
Objective: to enable student teachers to demonstrate some of the ways in which meaning is presented by moving image texts, and to consider how presentation contributes to impact and persuasion.

Beginning teachers should be introduced to a range of practical strategies for reading and analysing any moving image text. Short extracts (ie 30 seconds to 2 minutes) should be analysed closely, frame by frame, employing a range of practical and analytic activities using a VCR, which include:

■ using freeze-frame and slow-motion to identify formal components of sequence (number of shots, transitions, camera position and movement, lighting, sound);
■ identifying generic characteristics;
■ viewing images without sound; playing soundtrack without images;
■ providing alternative soundtrack;
■ predicting elements of formal composition and narrative;
■ translating a moving image text into print.

The emphasis in this session should be on ways of listening to, drawing on and drawing out students' existing expertise rather than teacher-led expertise from the front of the class.

2. One two-hour session plus reading on media ownership
Objective: to enable student teachers to teach about the institutions that produce moving image texts and learn how to help pupils evaluate the messages and values communicated by moving image media.

Beginning teachers should undertake three linked exercises:

a) analysis of title and credit sequences of any moving image text – in order to elicit the functions of these sequences, the information they can yield, the nature of different production roles, what to look for in terms of ownership and production context;
b) interrogation of publicity material relating to any moving image text – such as *Radio Times* billings, reviews or previews, press packs, film posters, PR materials – in order to identify content, in terms of data provided, context, function and viewpoint, intended audience, ideological and moral messages and implicit or explicit values;
c) taster of simple simulation activity – in which students devise and present a treatment or "pitch" for a moving image product, eg film adaptation of novel or play, children's programme, science or history documentary, etc.

3. One 90-minute session, plus reading on audience research
Objective: to teach student teachers how to help pupils consider the ways in which audiences choose and respond to moving image texts.

Beginning teachers should prepare for the session by making a week's film, television and video "viewing diary". In the session they should undertake two exercises:

a) share and discuss viewing choices, preferences and responses, and consider ways of eliciting these in a class of pupils, eg focus group discussions, surveys, interviews;
b) make a cross-media comparison of the treatment of similar material for different audiences, eg short extracts on a single theme from different media; a key moment from a literary text in a range of adaptations; a topical issue in a range of forms.

Appendix Four · Protocol: "Reproduction of moving image material in educational resources"

The parties to this Protocol wish to facilitate the supply of moving image educational materials to schools and other educational establishments by establishing agreed criteria for "educational usage" which if complied with will enable the use of copyright material in educational resources without the necessity of rights-owners' consents or the payment of any fees to rights owners.

This Protocol is binding only upon the signatories hereto and affects only copyright works the rights of which are vested in the parties to the Protocol and educational materials produced by the parties.

This Protocol is in addition to and not in substitution for any permitted uses of copyright works as provided by the Copyright Designs and Patents Act.

To qualify as a legitimate educational usage under this Protocol, the reproduction of extracts from moving image products such as films, videos and television programmes ["Works"] in publications for educational purposes ["Resources"] must conform to the following criteria:

1. No one extract will comprise more than ten minutes of original screen time. A Resource may use more than one extract provided that total usage in any one Resource does not comprise more than 10% of original screen time of any one Work. A Resource may use extracts from several Works. Extracts from non-broadcast or unreleased material such as uncut rushes may be used subject to the specific agreement of the producers.

2. The purpose of the Resource is to enhance learners' knowledge and understanding of the Work or other works, and/or their general critical skills, through one or more of the following aims:

■ to explore the presentational devices (ie the"language") used in the Work or other works to convey meaning;
■ to place the Work or other works in a historical, generic and/or national context;
■ to understand the Work or other works in its industrial, commercial or political context;
■ to compare the Work with others of similar type or content;
■ to investigate the appeal of the Work or other works to audiences;
■ to encourage learners to appreciate the Work or other works more fully and to want to see the complete Work and others of its type.

3. The Resource must require engagement with the Work by learners: in other words it will encourage and enable classroom activities such as those in which learners will undertake one or more of the following types of task:

■ close textual analysis in writing or discussion;
■ comparison between two or more Works;
■ provision of their own written or spoken analytical commentary;
■ experimental alteration of the extract to explore aspects of meaning.

4. Learners may reproduce parts of the Work in their own essays as still images with written material or as moving images in digital essays provided that these are for use only within the educational establishment or for purposes of assessment by teachers.

5. The Resource must contain a substantial amount of information for teachers and students which makes clear:

■ the intended learning outcomes of the Resource;
■ the relationship of the Resource to its educational context, eg curricular requirements;

- the names of the principal "authors" of the Work (producer, director, etc.) as credited in the Work, and copyright owners if known;
- where and how the full Work can be accessed.

6. The Resource will be packaged and marketed in such a way as to make clear its educational purpose and it will be promoted only to users in educational institutions such as schools, colleges, universities and establishments for continuing and informal education such as film societies and arts venues.

Provided these criteria are met, publishers may reproduce extracts without payment to rights-holders and producers of Works will facilitate access to original source material.

Appendix Five · Evidence Submitted

Julie Ackroyd	BBC
David Adams	Head of English, Archbishop Ilsley RC School, Birmingham
Paul Alexander	Retired Teacher, Somerset
Martin Amstell	Principal, The London International Film School
Katherine Anderson	Film Manager, The Dukes Film Theatre, Lancaster
John Anslow	Physics Teacher, Queen Elizabeth's Grammar School, Blackburn
Richard Armstrong	Freelance Film Tutor, WEA, Cambridge Arts Cinema
Lincoln Ascott	Lighting Cameraman
Frank Ash	Head of English
Llyn Aubrey	Infundibular, Plymouth
Vicki Ball	Manager, Vocational Assessment, OCR, Coventry
Ann Barefoot	Animator, London
Martin Barker	Reader in Media Studies, University of Sussex
Tom Barrance	Media Education Wales
Patrick Beckwith	Teacher, Birmingham
Bruce Bennett	Lecturer, Film & Television Studies, Bolton Institute of H.E.
Robert Beveridge	Napier University, Edinburgh
Elizabeth Bird	Department of Drama, University of Bristol
Neil Blain	Senior Lecturer, Language & Media, Glasgow Caledonian University
Raymond Boyle	Acting Head of Department, Film & Media Studies, University of Stirling
Gill Branston	Lecturer, Film & Television Studies, University College, Cardiff
Jeremy Brettingham	Freelance Editor, Norfolk
Kevin Brownlow	Photoplay Productions, London
Dave Brunskill	Animha Productions, Middlesbrough
Nancy Cattell	Head of Media/Communications, Canon Slade CE School, Bolton
Frank Challenger	Chief Executive, Light House, Wolverhampton
Vivienne Clark	Head of Media Studies, Ravens Wood School for Boys, Kent
John Clarke	Producer, Director, Writer
Paul Coates	Reader in Film Studies, University of Aberdeen
Iris Cohen	Enthusiastic Film-goer
Margaret Cook	General Secretary, United Kingdom Reading Association, Merseyside
Sean Cubitt	Screen Studies, Liverpool John Moores University
Steve Dales	Secretary, The Association of Northern Animators, Co. Durham
Lauri Davies	Primary Teacher, Newport
Barry Day	Head of English, Newman School, Carlisle
Geoff Dean	General Adviser for English, Cambridgeshire County Council
Sylvia Dennerstein	Member of the Film Artistes' Association
Claire Dewey	English Teacher, Sandown High School, Isle of Wight
Clare Ditchburn	Costume Designer/Researcher, Southampton
Andrew Dixon	Chief Executive, Northern Arts
Mike Dodds	Executive Producer/Director/Media Lecturer
Scott Donaldson	Scottish Screen, Glasgow
David Drysdale	Drysdale Media 4, Glasgow
Michael Dudock de Wit	Freelance Animator, London

Andy Egan	Research Officer, BECTU
Geraint Ellis	Lecturer, Communications & Media, University of Wales, Bangor
Treva Etienne	Film-maker/Actor, Liverpool Moat House
Denise Evans	Broadcasting Officer, RNIB
Joan Fisher	Headteacher, King Edward VI Camp Hill School, Birmingham
Sharon Fowler	Head of Library & Information Service, Ravensbourne College of Design and Communication
Andy Freedman	Head of Media, Cirencester College
Paul Gallagher	Director, EUROSCRIPT, London
Charles Garrad	Former Lecturer, Film Studies
Michel Gemmell	Director, Film & Video, Reading
Tony Grant	Vice Chairman, The Guild of Television Cameramen
Jan Gray	Film-goer, Somerset
John Gray	Lecturer, F.E. College
Kay Green	Secretary, Haverfordwest Film Society, Pembrokeshire
Mindy Grewar	Arts Development Officer, Aberdeenshire Council, Stonehaven
Edward Griffiths	Saint Boniface Productions, Kent
Peter H. Griffiths	Chairman, Letchworth Film Society
Nick Hale	Lighting Cameraman/Photographer, London
Peter Hames	(Formerly) Subject Leader in Film & Media Studies, Staffordshire University
Joan Hamilton	Team Leader – Communication & Media, Fife College
Alan Harding	Head of School of Media & Visual Arts, Farnborough College of Technology
Jocelyn Hay	Chairman, Voice of the Listener & Viewer
Stan Hayward	Animator
Wendy Helsby	Lecuer, Media/Film Studies, Queen Mary's College, Basingstoke
Gill Henderson	Chief Executive, London Film & Video Development Agency
Robert Henderson	Linlithgow Film Society
Miss Hind	Headteacher, Ysgol Gynradd, Aberaeron
Andrew Hirschhorn	Teacher, Media Studies, John Smeaton Community High School, Leeds
John Hodgson	Course Leader, Media & Literature, University of the West of England
John Hopper	Lecturer, Media Studies, Stanmore College, Middlesex
Ben Hughes	First Assistant Director/ Producer
P. Hughes	Head of English
Martin Hunt	Lecturer, Media Studies, Stanmore College, Middlesex
Michele l'Anson	Secretary, The Ritz, Thirsk
Dina Iordanova	Lecturer, Media Studies, University of Leicester
Nick James	Editor, *Sight and Sound*, BFI
R. James	Head of English, Elizabeth College, Guernsey
David Johnson	Booking Officer, Lyme Regis Film Society
Tony Johnson	Assistant Head of 6th Form, Beckfoot Grammar School, West Yorkshire
Evelyn Johnston	Education & Media Officer, The Highland Council, Inverness
Judith Jones	Lecturer, Media Studies, Liverpool John Moores University
Peter R. Jones	Film & Television Producer and Trainer
Keith Kennedy	Retired Film Teacher, Lewes
Christine Kincart	Film-goer, Liverpool
Mike Kirkup	Education Development Officer, Tyneside Cinema, Newcastle-upon-Tyne
Nick Lacey	Head of Media Studies, Benton Park School, Leeds
Andy Lancaster	Lecturer in Media, Truro College
Hilary Lapedis	Lecturer, Media Studies, Stanmore College, Middlesex
David Lawson	Education Officer, The Guild of Television Cameramen
Sue Lewis	Director of Studies, Film & Media Studies, Bexhill College, East Sussex

Roy Lockett	Deputy General Secretary, BECTU
Cailean MacKirdy	no information provided
Cara MacMahon	Senior Consultant, The Arts Business Ltd., London
Janey Mauchline	Education Adviser, South Lanarkshire Council
Andrew McCarthy	Director, Film and Television, London
Gael McIndoe	Manager Screen Education, Cinemedia, Melbourne, Australia
Alex Meillier	Assistant to the Director, New York Film Academy, USA
Georges Meisner	Former Film Lecturer, London
Emma Metcalf	Lecturer, Media, Gorseinon Tertiary College, Swansea
Eric Mival	Freelance Writer and Director, Lincs.
Alex Moore	Postgraduate Secondary Programme, Goldsmiths' University, London
Malcolm Moore	Chief Executive, The Directors' Guild of Great Britain
Chrissie Morris	Lecturer, Film Studies, University of Exeter
Chris Mottershead	Freelance Lecturer/Teacher, Media Studies, London
Dave Moutrey	Director, Cornerhouse, Manchester
Sarah Mumford	Head of Education, National Museum of Photography, Film & Television, Bradford
Michael Open	Queen's Film Theatre, Belfast
Matthew Parrott	Course Leader for Media Studies, New College, Shropshire
Becky Parry	Education Manager, Showroom Cinema, Sheffield
Laurie Peake	Visual Arts & Media Officer, North West Arts Board, Manchester
Ron Peck	Director, Team Pictures, London
Julian Petley	Lecturer, Media & Communications, Brunel University
Mandy Powell	Convener, Association for Media Education in Scotland (AMES)
Les Reid	Ballyclare High School, Co. Antrim, Northern Ireland
Ron Reynolds	Secretary, Film & Tape Editing Branch, BECTU
Trevor Rhodes	Film-goer, Merseyside
Anne Rigg	Education Officer, Midlothian Council
Kenneth Rowles	Chief Executive, Thanet Movie Centre, Kent
Jeremy Salisbury	Video Operator, London
Julian Sefton-Green	Media Education Development Officer, Weekend Arts College, London
Bob Sewell	Lecturer, Film & Television Studies, Keele University
Justin Smith	Teacher, Sandown High School, Isle of Wight
Steven Smith	Film-goer, Birmingham
Oliver Stapleton	Cinematographer, Devon
John Steers	General Secretary, National Society for Education in Art & Design
Angharad Thomas	Vaynor & Penderyn High School, Methyr Tydfil, Wales
Janet Thumim	Senior Lecturer in Continuing Education, Dept of Drama, Theatre, Film & Television, University of Bristol
Peter Tomlinson	Member of the Voice of the Listener and Viewer
Emma Turnbull	Media Studies Department, Hummersknott Comprehensive, Co. Durham
Scott Ward	Film Lighting Cameraman, Edinburgh
Julian Watson	Education and Outreach Officer, Media Arts, Swindon
Andrew Webber	Head of Media, Chatham Grammar School for Girls
Jean Welsh	Head of Media Studies, Hills Road 6th Form College, Cambridge
Leonard White	Producer & Director, Sussex
Michael White	Director of Education & Recreation, Aberdeenshire Council
Eve Wignall	Television and Film Makeup/Hair Designer, London
Debbie Wilcox	Head of Drama & Media Studies, Hawthorn High School, Pontypridd
Annette Williams	Lecturer, Media & Film Studies, Burnley College
Alex Wood	Teacher, Northampton

Appendix Six · Organisations represented at the Invitation Seminars

ABC Cinema, Beckenham, Kent	Mark Wilkins
ABC Cinema, Norwich	Kevin Lawer
Aberdeenshire Council	Robin Palmer
Aberdeenshire Council	Barbara MacLeod
Aberdeenshire Council	Michael White
Accrington and Rossendale College	Karen Matula
Anglia Polytechnic University, Cambridge	Sarah Jones
Anglia Television Ltd., Norwich	Graham Creelman
Arts Business Ltd., London	Cara MacMahon
Arts Council of England, London	Viv Reiss
Arts Council of England, London	Pauline Tambling
Arts Development in East Cambridge	Steve Adamson
Barbican Cinema, London	Robert Ryder
BECTU, London	Roy Lockett
Benton Park School, Leeds	Nick Lacey
BFI	Richard Collins
Birmingham Film & Television Festival	Barbara Chapman
Birmingham University	Janet Campbell
Birmingham University	Deborah Parsons
Birmingham University	Stuart Hanson
Blyth Ridley High School, Newcastle-upon-Tyne	Ruth Moore
Bolton Institute of Higher Education	Bruce Bennett
Bradford & Ilkley Community College	Will Godfrey
Bridgwater College, Somerset	Steve Bennison
Broadcasting Standards Commission, London	Stephen Whittle
Broadway Media Centre	Larraine Porter
Broadway Media Centre	Martin Halliwell
Broadway Media Centre	Trish Shiel
Broadway Media Centre	Michael Hoare
Brunel University, Middlesex	Julian Petley
Celtic Film & Television Association, Glasgow	Frances Hendron
Chapter, Cardiff	David Prothero
Chapter, Cardiff	Tony Whitehead
Chicago Children's Film Festival	Rebecca Cowing
Children's Film & Television Foundation Ltd., Hertfordshire	Anna Home
Cinema City, Norwich	Anna Dawson
Cinema Exhibitors' Association, London	John Wilkinson
Cinemagic Film Festival, Belfast	Shona McCarthy
Cirencester College, Gloucestershire	Andy Freedman
City and Guilds/*In the Picture*	Roy Stafford
City College, Norwich	Roger Whittaker
City Screen Ltd., London	Emily Richardson
Coleg Glan Hafren, Cardiff	Barbara Connell
Coleg Glan Hafren, Cardiff	Cath Davies
Cornerhouse, Manchester	Dave Moutrey
Cornerhouse, Manchester	Lorraine Rolston

Cumbria College of Art & Design, Carlisle	Paul McNab
Curriculum & Assessment Authority for Wales	Roger Palmer
De Montfort University, Leicester	Alan Burton
Department for Culture, Media and Sport	Aidan McDowell
Department of Education & Culture, Gwynedd Council	Ann Rowena-Jones
Department of Education for Northern Ireland	Faustina Graham
Dereham Sixth Form College, Norfolk	Fergus Crow
Doncaster College	Liz Bowen
Drysdale Media 4, Argyll	David Drysdale
Ealing Inspectorate & Advisory Service	Caroline Wiggins
Eastern Arts Board, Cambridge	Martin Ayres
Edinburgh College of Art	David Cairns
Edinburgh Film Workshop Trust	David Halliday
Epping Forest College, Essex	Maureen O'Brien
Euroscript, London	Paul Gallagher
Farnborough College of Technology, Hampshire	Anna Seif
Farnborough College of Technology, Hampshire	Alan Harding
Film Theatre, Stoke-on-Trent	Peter Hames
Further Education Funding Council	Fred Brown
Gillam Cinema Development & Film Marketing	David Gillam
Glasgow Caledonian University	Neil Blain
Glasgow Caledonian University	David Hutchison
Glasgow Film & Video Workshop	Lucinda Broadbent
Glasgow Film Theatre	Ken Ingles
Glasgow University	John Caughie
Goldsmiths' College, University of London	Christine Geraghty
Harbour Lights, Southampton	Jo Wilcock
Haringey Council, London	Vivien Hanney
Hopwood Hall College, Manchester	Helen Gettings
Imperial War Museum, London	Brad King
Independent Television Commission, Belfast	Denis Wolinski
Institute of Education, University of London	Phillip Drummond
International Film Festival of Wales, Cardiff	Grant Vidgen
International Film School, Wales	Clive Myer
John Leggott Sixth Form College, Scunthorpe	Gary Ingledew
King's Lynn Arts Centre, Norfolk	Paul Allen
Lasswade High School, Edinburgh	Rick Instrell
Leicester Central Lending Library	Richard Barlow
Leicester University	Dina Iordanova
Light House, Wolverhampton	Frank Challenger
Lincolnshire Cinema Exhibitors' Consortium	Sue Featherstone
Linlithgow Academy, West Lothian	Alastair Allison
Linlithgow Film Society, West Lothian	Bob Henderson
Liverpool John Moores University	Judith Jones
London College of Printing	Jackie Pavelenko
London College of Printing	Michael Chanan
London College of Printing	Phil Parker
London Film & Video Development Agency	Gill Henderson
London Guildhall University	Yossi Bal
London International Film School	Martin Amstell
Luton University	Pat Brereton
Manchester Metropolitan University	Ian Kane
Manchester Metropolitan University	Anna Powell

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Manchester Metropolitan University
MCPS, London
Media Education Wales
Media Education Wales
Mintai, Cardiff
Monmouthshire County Council
National Association of Careers and Guidance Teachers, Usk
National Film & Television School, London
National Museum of Photography, Film & Television, Bradford
National Society for Education in Art & Design, Wiltshire
Nerve Centre, Derry
Nerve Centre, Derry
Newcastle University
NIACE, Leicester
North Kensington Video Drama Project, London
North West Arts Board, Manchester
Northern Arts Board, Newcastle-upon-Tyne
Northern Arts Board, Newcastle-upon-Tyne
Northern Ireland Film Commission, Belfast
Northern Ireland Film Commission, Belfast
Northern Ireland Media Education Association, Belfast
Northern Ireland Media Education Association, Belfast
Norwich City College
Omagh College of Further Education
On Screen Productions Ltd., Cardiff
Paisley University
Palmer's College, Essex
Picture This Independent Film & Video
PriceWaterhouseCoopers, Belfast
Project Ability, Glasgow
Queen Margaret College, Edinburgh
Queen Mary's College, Basingstoke
Queen's Film Theatre, Belfast
Rotherham College
Royal Holloway College, University of London
S4C
Scottish Screen, Glasgow
Scottish Screen, Glasgow
Sgrîn – Media Agency for Wales
Sgrîn – Media Agency for Wales
Sheffield College
Sheffield College
Sheffield International Documentary Festival
Sheffield Primary Media Education Group
Sheffield Showroom
Short Film Bureau, Brighton
South East Arts Board, Kent
South East Essex College
South East Essex College
South Eastern Education and Library Board, Northern Ireland
South Thames College
South West Development Agency, Bristol
Southern Examining Group, Guildford

Lisa Ridehalgh
Neil Jones
Tom Barrance
Mike Edwards
Gillian Griffiths
Jenny Williams
Janice Cook
Dick Ross
Sarah Mumford
John Steers
Jennifer Gormley
Shaunar Kelpie
Phil Powrie
Louise McGill
Sarah Martin
Laurie Peake
Shirley Campbell
Andrew Dixon
Shân McAnena
Richard Taylor
Dave McCartney
Gerry Connor
George Norton
Paul Moore
Richard Cobourne
Alex Gilkison
Michelle Mason
Josephine Lanyon
Clarke Fyfe
Elizabeth Gibson
Richard Butt
Roy Ashbury
Michael Open
Margaret Sketchley
Susanna Capon
David Meredith
Alison Maxwell
Scott Donaldson
Dafydd Elis-Thomas
Siân Teifi
John Roe
Shelina Mawani-Markin
Kathy Loizou
Huw Thomas
Becky Parry
David Bowley
Margaret O'Brien
Kate Thorne
Amanda Sheehan
Mary Connolly
Tricia Jenkins
Judith Higginbottom
Pete Wall

Staffordshire University	Christine Gledhill
Stirling University	Gillian Doyle
Stoke Film Theatre, Stoke-on-Trent	John Jordan
The Lux Centre, London	Sue Klauber
Ty Ffilm, Cardiff	Caroline Stone
Tyne Tees Television, Newcastle-upon-Tyne	Annie Wood
Tyneside Cinema, Newcastle-upon-Tyne	Mike Kirkup
University College Warrington	Jill Ebrey
University College Warrington	John Mundy
University of Bath	Wendy Everett
University of Exeter	Susan Hayward
University of Brighton	Thalia Tabary-Peterssen
University of Cambridge Local Examinations Syndicate	Richard Harvey
University of Central Lancashire	Inga Burrows
University of East Anglia	Justine Ashby
University of East Anglia	Andrew Higson
University of East Anglia	Patrick Russell
University of Exeter	Lee Grieveson
University of Exeter	Chrissie Morris
University of Glamorgan, Pontypridd	Andy Cole
University of Glamorgan, Pontypridd	Ieuan Morris
University of Leeds, Trinity & All Saints	Alan Foale
University of Leicester	Nicholas Cull
University of Leicester	Elaine Harris
University of Luton	Luke Hockley
University of North London	Crispin Partridge
University of Nottingham	Colin Stanley
University of Ripon & York St John	Glyn Davis
University of Salford	Lloyd Peters
University of Southampton	David Dunn
University of Stirling	John Izod
University of Sussex	Nicholas Tredell
University of Ulster, Coleraine	John Hill
University of Wales, Cardiff	Alan Evans
University of Wales, Newport	Andrea Williams
University of Warwick	Jo Trowsdale
University of Westminster	Brian Winston
University of Wolverhampton	Teresa Dawson
Upper Bann Institute of Further & Higher Education	Chris McFerran
Wakefield College	Paul Wheatcroft
Warwick Arts Centre	John Gore
Warwick Arts Centre	Brian Bishop
Watershed Media Centre, Bristol	Cathy Poole
West Country TV Ltd., Plymouth, Devon	Rachel Trethewey
West Hertfordshire College, Watford, Hertfordshire	Tom Nicholls
Wirral Metropolitan College, Merseyside	Carol Taylor
Woolwich College, London	Chris Mottershead

Invitation Seminars were held in Belfast, Cardiff, Norwich, Exeter, London (2), Newcastle, Manchester and Glasgow (2). Additional seminars were organised in Tunbridge Wells by the South East Arts Board and at the Warwick Arts Centre by West Midlands Arts.

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Appendix Seven · Research Reports

Appendix Eight · Films and Print Publications Referred to in the Report

TITLE/DIRECTOR	COUNTRY	YEAR	VIDEO DISTRIBUTOR
Adventures of Robin Hood, The Michael Curtiz, William Keighley	USA	1938	Warner Home Video
Anastasia Don Bluth, Gary Goldman	USA	1997	20th Century Fox
Antz Eric Darnell/Tim Johnson	USA	1998	CIC Video
Asterix Conquers America Gerhard Hahn	Germany	1994	20th Century Fox
Babe Chris Noonan	Australia	1995	CIC
Babe Pig in the City George Miller	USA/Australia	1998	n/a
Barney's Great Adventure Steve Gomer	USA	1998	Polygram
Batman and Robin Spencer Gordon Bennett and Joel Schumacher	USA USA	1949 1997	WHV
Beyond Silence Caroline Link	Germany	1996	n/a
Bicycle Thieves/Ladri di biciclette Vittorio De Sica	Italy	1948	Art House Productions
Blues Brothers 2000 John Landis	USA	1998	CIC
Boot, Das/The Boat Wolfgang Petersen	Germany	1981	Columbia Tri-Star
Borrowers, The Peter Hewitt	UK	1997	Polygram
Bossu, Le/On Guard! Philippe de Broca	France/Italy/Germany	1997	n/a
Boy Who Stopped Talking, The Ben Sombogaart	Netherlands	1996	BFI Video
Bug's Life, A John Lasseter	USA	1998	n/a
Cinema Paradiso Giuseppe Tornatore	Italy	1988	Tartan Video
Class Trip/La Classe de neige Claude Miller	France	1998	n/a
Count Me Out Ari R. Kristinsson	Iceland	1998	n/a
Crimson Pirate, The Robert Siodmak	UK	1952	n/a
Cross My Heart/La Fracture du myocarde Jacques Fansten	France	1990	n/a
Digby The Biggest Dog in the World Joe McGrath	UK	1973	n/a
Dil Se .. /From the Heart Mani Ratnam	India	1998	Eros International Ltd
Edward Scissorhands Tim Burton	USA	1990	20th Century Fox
Ever After Andy Tennant	USA	1998	20th Century Fox
Fairytale: A True Story Charles Sturridge	USA	1997	Warner
Flubber Les Mayfield	USA	1994	Buena Vista
Girl with Brains in Her Feet, The Roberto Bangura	UK	1997	n/a

TITLE/DIRECTOR	COUNTRY	YEAR	VIDEO DISTRIBUTOR
Glassblower's Children Anders Grönroos	Sweden	1998	n/a
Godzilla Roland Emmerich	USA	1998	Columbia Tri-Star
GoldenEye Martin Campbell	UK/USA	1995	n/a
Gulliver's Travels (TV series) Charles Sturridge	UK/USA	1996	Arrow Film
Haine, La Mathieu Kassovitz	France	1995	Tartan
Hedd Wyn/The Armageddon Poet Paul Turner	GBW	1992	S4C
Hercules John Musker/Ron Clements	USA	1997	Buena Vista
Héros très discret, Un/A Self-Made Hero Jacques Audiard	France	1995	Artificial Eye
Hilary and Jackie Anand Tucker	UK	1998	n/a
Hour of the Furnaces/La hora de los hornos Fernando Solanas	Argentina	1968	n/a
Ice Storm, The Ang Lee	USA	1997	Buena Vista
In a Lonely Place Nicholas Ray	USA	1950	Columbia Tri-Star
It's a Wonderful Life Frank Capra	USA	1946	Polygram
James and the Giant Peach Henry Selick	USA	1996	Pathe Distribution Ltd.
Kuch Kuch Hota Hai/Something Happened in My Heart Karan Johar	India	1998	Sony Music
Land and Freedom Ken Loach	UK/Spain	1995	Artificial Eye
Land Girls, The David Leland	UK/France	1997	Artificial Eye
Leopard, The/Il gattopardo Luchino Visconti	Italy	1963	n/a
Life Is Beautiful/La vita è bella Roberto Benigni	Italy	1997	n/a
Life Is Sweet Mike Leigh	UK	1990	n/a
Little Voice Mark Herman	UK/USA	1998	n/a
Lucie Aubrac Claude Berri	France	1997	Pathe Distribution Ltd.
Ma Vie en Rose Alain Berliner	France/Belgium/ UK/Switzerland	1997	Bluelight
Madeline Daisy von Scherler Mayer	USA/Denmark	1998	n/a
Magic Sword Quest for Camelot, The Frederik Du Chan	USA	1998	n/a
Marius et Jeannette Robert Guédiguian	France	1997	n/a
Matilda Danny De Vito	USA	1996	Columbia Tri-star
Men in Black Barry Sonnenfeld	USA	1997	Culumbia Tri-Star
Mother India/Bharat Mata Mehboob Khan	India	1957	Eros International Ltd.
Mulan Barry Cook, Tony Bancroft	USA	1998	IMC Video
NeverEnding Story, The Wolfgang Petersen	Germany	1984	Warner Home Video
Night of the Hunter, The Charles Laughton	USA	1955	Warner Home Video

TITLE/DIRECTOR	COUNTRY	YEAR	VIDEO DISTRIBUTOR
Nosferatu F.W. Murnau	Germany	1921	Eurek Video
One Foot in the Grave (TV series) BBC	UK	txd 1990-97	BBC
Parent Trap, The Nancy Meyers	USA	1998	Buena Vista
Paws Karl Zwicky	Australia/UK	1997	Polygram
postino, Il/The Postman Michael Radford	Italy/France	1994	n/a
Prince of Egypt Brenda Chapman et al.	USA	1998	n/a
Prince Valiant/Prinz Eisenherz Anthony Hickox	Germany/UK/ Ireland/USA	1997	Entertainment in Video
Princess Bride, The Rob Reiner	USA	1987	n/a
Rome, Open City/Roma città aperta Roberto Rossellini	Italy	1945	Connoisseur Video
Rugrats Movie, The Norton Virgien	USA	1998	CIC Video
Saturday Night and Sunday Morning Karel Reisz	UK	1960	n/a
Saving Private Ryan Steven Spielberg	USA	1998	n/a
Searchers, The John Ford	USA	1956	Warner Home Video
Shallow Grave Danny Boyle	UK	1994	Polygram
Singin' in the Rain Gene Kelly/Stanley Donen	USA	1952	MGM Home Entertainment
Singing Ringing Tree, The/ Das Singende Ringende Baumchen Francesco Stefani	GDR	1957	n/a
Small Soldiers Joe Dante	USA	1998	CIC Video
Star Kid Manny Coto	USA	1998	Entertainement in Video
Star Wars George Lucas	USA	1977	20th Century Fox
Sunset Boulevard Billy Wilder	USA	1950	CIC
Swallows and Amazons Claude Whatham	UK	1974	Warner Home Video
Tim Burton's Nightmare Before Christmas Henry Selick	USA	1993	Touchstone
Tintin and the Lake of Sharks/Tintin et le Lac aux Requins Raymond le Blanc	Belgium	1972	n/a
Titanic James Cameron	USA	1997	C20th Fox
Truman Show, The Peter Weir	USA	1998	CIC Video
TwentyFourSeven Shane Meadows	UK	1997	Pathe Distribution Ltd.
William Shakespeare's Romeo + Juliet Baz Luhrmann	USA	1996	n/a
Wizard of Oz, The Victor Fleming	USA	1939	MGM
Woman in the Window, The Fritz Lang	USA	1944	MGM

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Contact Information

Many video labels with contact information are to be found in the **BFI Film and Television Handbook** (edited by Eddie Dyja, BFI 1999)

The following are not included in its selective list:

BLUELIGHT	EROS INTERNATIONAL LTD.	PATHE DISTRIBUTION LTD.	WARNER HOME VIDEO
231 Portobello Ltd.	Unit No. 26	c/o 20th Century Fox	135 Wardour Street
London W11 1LT	Park Royal	Home Entertainment	London W1V 4AP
Tel. 0171-792 9791	Metro Centre	Twentieth Century House	Tel. 0171-494 3441
	Britannia Way	31-32 Soho Square	
	Coronation Road	London W1V 6AP	
	London NW10 7PR	Tel. 0171-314 7070	
	Tel. 0181-963 0249		

Publications

TITLE	AUTHOR	PUBLISHER	DATE
Audit of Media in English	A.J.B. Barratt	London, BFI	1998
Bigger Picture, A	Film Policy Review Group	London, Department for Culture, Media and Sport	1998
Cinema Book, The	Pam Cook	London, BFI	1985
European Cinema Yearbook		Milan, MEDIA Salles	1998
Film Art	David Bordwell and Kristin Thompson	Reading, Mass., Addison-Wesley	1979
Learning Divide: A Study of Participation in Adult Learning in the UK, The	Naomi Sargeant	Leicester, NIACE	1997
Media Education in Wales	Tom Barrance, Mike Edwards and Cathy Grove	Cardiff, Media Education Wales	1997
Now Showing	Terry Staples	London, BFI	1999
Review of Good Practice in Media Education, A	James Learmonth and Mollie Sayer	London, BFI	1996
Structure and Balance of the Curriculum 5-14, The		Edinburgh, Scottish Office Education Department	1993
>Video WATCH: Report on Phase One	A.J.B. Barratt	London, BFI/Middlesex University	1996