

FILM EDUCATION WORKING GROUP

Investigation into 'informal' opportunities available to young people in practical film and video production:

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1. Aims and Objectives:

To identify the range of opportunities in moving image production that currently exist, outside of the formal education/training sector, for young people throughout the United Kingdom.

To identify some tensions and issues in this field which deserve further attention.

To make recommendations for ways in which this important area of engaging young people in cultural activity could be further developed and better supported in future.

2. Terms of Reference:

A survey of this type potentially encompasses a vast field of activity which, due to the vagaries of funding sources, can be transient in nature and provided by a range of 'educators', from individuals to large co-operatives. This report is concerned with those production opportunities which exist outside of the formal education and training institutions.

The general research questions pursued in this report are:

- 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?

Definitions:

'Non-curricular' is defined as activities which do not lead to an externally recognised qualification, accreditation or part of a formal curriculum. 'Young People' was primarily restricted to the under 18's and '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. While this involves a range of activity including, for example, storyboarding, camera-work, sound recording, and editing, it does not include activities such as the unedited recording of a school play or family holidays using a camcorder. 'Opportunities' are more problematic to define as this sector includes many examples of 'one off' projects. Emphasis is therefore placed on those providing moving-image experiences to young people with a commitment or intention to repeat

them.

3. Methodology:

In designing the research approach, a number of important factors had to be taken into account:

- the need to collect data from individuals and practitioners operating in a variety of contexts nationally;
- the need to understand the range of complex relations and tensions which might inform or determine these contexts;
- the difficulty of identifying or locating production opportunities which might exist outside of formal arts, educational and training structures;
- the limited timescale (and budget) for the project.

Two approaches were therefore adopted. Firstly a circular calling for information was sent out nationally to try and reach as wide a range of constituencies as possible and, secondly, personal contact was made to persons already known to be working in this sector, necessarily in London and the South East, to conduct in-depth interviews.

i) Circular:

1,000 circulars were sent out nationally calling for information, names and details of people, organisations or groups involved in providing moving image production opportunities to young people. These circulars were sent via existing arts structures and using the mailing lists provided by key youth and media agencies:

- Regional Arts Boards
- National Youth Agency (England) mailing lists
- Council for Voluntary Youth Services list
- Young People s Organisations list
- Principal Youth Officer s list
- Practice database list (video/photography)
- Community Media Association membership list
- Film and video workshops
- Film and television production companies.

ii) Depth-interviews:

Semi-structured telephone interviews were conducted with twelve contrasting types of moving image production units that were identified either as prominent organisations in this field or on the basis of their submission of quality material to the annual Co-Op film festival. The

interviews were loosely based on the following questions, some of which developed as a result of talking to people in the field:

- what type of courses or programmes do these projects run?
- what are the social and cultural priorities of these projects?
- what sort of young people are taking up these opportunities?
- how many children/young people do they reach?
- what is the ratio of adult supervision and tuition to the young people involved?
- what is the type and amount of equipment available?
- what is the level of creative input demanded from the children?
- what professional backgrounds do the 'educators' have?
- how are these projects currently funded?
- what opportunities are there for follow-up, continued support or recursive opportunities?
- what value is placed on providing a 'real' audience (i.e. beyond the production group itself) for young peoples' products?

4. Findings:

Both the circular and the direct contact methods produced a wealth of complementary information. While the circular provided an indication of the breadth and diversity of activities across the country and allowed the researchers to identify types of activity, the direct contact approach provided more detailed and insightful data about aims, outcomes, practices, organisation and funding.

The circulars attracted a large response, by telephone, letter and e-mail, identifying almost 190 individuals, groups and projects involved in such activities. While the volume of replies was high, however, the information provided was often incomplete or sketchy with sometimes just a name and telephone number or e-mail address provided. As a result, further research needs to be undertaken to fully explore the nature of the activities identified.

From this large and and divergent range of responses, it is clear that a wide variety of moving image production opportunities do exist around the country, albeit in different guises and contexts. What has not been analysed here, is how these provisions vary around the country and under what circumstances and structures and this, too, will require further research.

While some respondents nationally did provide more detailed information, most of the findings recorded here are drawn from the in-depth interviews.

i) Charting the Territory:

What has emerged from interviews is a sense of a large and growing sector of engagement with young people in this cultural activity.

What is common to this sector is that young people are engaged on the basis of pleasure/leisure rather than an explicitly educational agenda. For young people, film and television consumption is a leisure activity and, evidenced by the popularity of film and television stars, for example, there is a sense that making film or television programmes is a 'sexy' or 'trendy' activity. For groups considered marginal or socially excluded, this can have potentially important implications.

Given the sector's complexity of provision, (in funding, resources, aims, objectives and outcomes), it is not possible to offer a unified definitive account. Nonetheless, it is possible to identify four models of provision. There will inevitably be overlap and slippage between these models, but they provide a useful way of apprehending the subject area and make it possible to make broad conclusions and recommendations.

These four models will be complemented by case studies which appear at the end.

Model One - Youth 'Training':

Throughout the 1990's there has been a growth in organisations specifically offering training and career development in film and television skills which claim to be targeted at unqualified, disaffected, unemployed and disadvantaged young people. Taking place after school/work hours and at weekends, 'training' provides work experience and links with industry, but does not lead to formal qualifications. Typical features of this form of provision are:

- Organisations (usually registered as charities or non-profit organisations) operating from permanent locations established to provide on-going 'training' opportunities in moving-image production (primarily video/television);
- Key roles in the organisation involve ex/current TV/film workers;
- Ex-industry specification equipment;
- Professionals as volunteers/visiting tutors or speakers;
- Young people individually attend the organisation, often under a 'club membership' scheme;
- Importance placed on 'vocationally' relevant training;
- Clear divisions of 'training' based on industry structures and divisions of labour. Typically there may be specific 'programmes' for each of the separate components of film-making from which young people can select their own areas of interest (e.g. scriptwriting, lighting, sound, animation, editing etc.);
- Although content is nominally determined by young people, funding for this sector favours higher numbers of participants,

leaving less room for 'individual voice' and creativity;

- Recursive opportunities for developing skills;
- Funding primarily through benefactors, commissions, lottery capital, donations, corporate sponsorship of salaries;

While these organisations may have specific criteria, catchment areas and prioritised access, it has been found that they are also often attended by 'young, bright hopefuls' wanting to supplement formal education with practical experience - especially amongst Media Studies students disappointed with the lack of practical training on 'A' Level and degree courses.

Given the high degree of sophistication of these operations and the close links with the industry, it is possible that the activities may currently be specific to metropolitan centres. The advent of digital technologies, however, has made broadcast quality productions achievable at a much lower level of expenditure than possible before and it is possible, with the growth of multi-channel television, that this sector will continue to grow.

Model Two - Community Arts Centres

This sector is likely to expand massively under recent funding initiatives from Europe and the development of the cultural industries task force. Many centres have attracted funding by NVQ provision, and this may make available resources for a wider range of non-accredited moving image production opportunities.

However, the different historical roots of these organisations and their links in many cases to other forms of youth provision produces some differences in the value placed on providing production opportunities from those outlined in the youth training model.

- as with model one, individual young people attend a video group at a fixed site/established institution;
- groups of young people tend to be smaller (less than 10 young people);
- '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 repeat production experiences;
- European funding creates emphasis on 'outreach' work to involve young people who are not involved/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

Community Arts organisations are potentially well placed for the development of moving-image opportunities in relation to the growth in after-school clubs under the New Opportunities fund. They have the necessary infrastructure and are geographically situated within the community, often with already developed provision for disabled access.

In being located within the community, they are also well placed to serve a wider range of community interests. As a result, film and video resources and training can be made available to facilitate a diverse range of community projects involving young people. These include documentary activities ranging from expedition films to local history projects, or a range of promotional activities, from club recruitment to local government lobbying and social/environmental campaigning.

However, even the limited scope of this study suggests that strong local links are not automatic and disadvantaged sections of the community may not be aware of how to access these resources.

Model Three - Youth service/Local Authority Provision

As the recent report into the provision of youth music projects, 'Mapping Hidden Talents' revealed, the youth sector remains an important source of recreational provision for young people, including the provision of moving-image opportunities. Historically, and of social importance, this sector has played a key role in the provision of environments which youth find accessible.

Reductions in public sector funding over recent years and the non-statutory nature of this service have caused a decline in youth clubs and services in many areas of the country but there remain a layer of committed individuals who continue to provide these opportunities within youth groups. Capital expenditure on moving-image equipment remains low as does opportunities for technical training of staff.

Typically, as in Case Study 2, the opportunity to be involved in a film production has been used with excellent results as a tool to motivate otherwise disaffected youth. Loosely structured, with an ethos of 'social cohesion', these projects encourage a range of young people, including truants, the unemployed, offenders, to become engaged in the local community and culture, and provide means of expression otherwise denied to them. With, often, a high adult: young person ratio, these projects engender valuable life and social skills, communication, teamwork, commitment, trust, respect for others and a sense of self worth and value.

These projects, too, have also been used as an opportunity for children and young people to present their views to policy makers about their local environment. There are also some inspiring examples of using moving-image productions within holiday playscheme activities.

There is also evidence of some one-off projects being provided within the educational support services to prevent young people's exclusion from school. Case Study 4 is an example of this and it also highlights the powerful and complementary combination with drama, as a means to explore social issues with young people. Such an approach places a high

value on content and process and not just the technical quality of the product.

Model Four - Individual (enthusiasts) Educators

This sector of activity is arguably the hardest to identify and map, but this does not undermine its importance. Piece-meal work is funded by local authorities and importance is placed in process as much as product. It is typically unaccredited and without reference to production models within industry. Often individuals operate voluntarily, unfunded and in a 'good-will' capacity.

Operating on a free-lance basis, these individuals are also sometimes involved with other film and video activities as outlined in models one, two and three.

Typical features of this area of activity include:

- The opportunities are often provided in relationship to local government services and with local authority support in terms of advice and training (not usually salaries);
- 'Educators' travel to locations where groups already meet. (i.e. The 'service' or opportunity is taken to an existing group.);
- High value placed on using moving-image production for its social skills benefits - as a tool for effective group work;
- Emphasis on personal and social development of participants;
- Expertise developed in relation to providing opportunities specifically for special groups (e.g. special needs, intergenerational, out of school, 'at risk');
- Can involve comparatively low levels of equipment (animation features prominently in this group) ;
- funding applied project by project therefore often 'one-off' opportunities ;
- continual funding difficulties in relation to salaries.

ii) Funding:

There are different types and levels of funding depending on the aims, objectives and outcomes of the various activities. These differences probably reflect the different historical origins of the different sources of provision.

However, whatever the source of funding, everyone contacted raised funding as an issue that is constantly present in on-going provision of opportunities. A common concern raised during telephone interviews has been the lack of longer term incomes, resulting in what some referred to as '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 funding appears to have provided possibilities for a number of one-off film production groups.

Although there appears to be some growth in salary 'sponsorship' by the corporate sector, securing funding for 'salaries' continues to be a difficult area. This shortage of funding sources for current expenditure limits the amount of preparation and follow up work that can take place, either before or after the life of the production group itself.

iii) Audience:

There are limited exhibition opportunities for young people's moving image projects.

Research suggests 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. Many of those interviewed emphasised the importance of young people experiencing audience reaction and affirmation of their products.

Where close links exist with broadcasters, local/cable television provides a valuable outlet for highly professional products (see Case Study 7). The growth in multi-channel provision and the need for larger quantities of cheap programming suggests that this will offer more outlets for programmes produced by some groups in the future.

In the case of content based moving image projects, they 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.

However, many in the field also commented on the sense of isolation that they currently experience, and this might be mitigated if there was a regular and established audience for their work. Apart from specific short film festivals, such as the Co-Op Film Festival, there are very few opportunities for exhibiting film and video products.

5. Conclusions:

i) The diverse range of moving image production opportunities aimed at young people all have important social and cultural value.

ii) These opportunities can be broken down into four models of provision:

 Youth 'Training'

 Community Arts Centres

 Youth Service/Local Authority Provision

 Individual Educators

iii) Provision of these opportunities is not necessarily uniform or consistent;

- iv) There is some growth in youth training and community art centre activities due to the expansion of multi-channel television and funding for formal courses.
- v) Youth Service provision and individual activities remain constantly under threat.
- vi) Inconsistent funding for all models of activity inhibit longer-term, strategic development.
- vii) Limited opportunities for exhibition potentially inhibit outcomes and recognition.
- viii) Inconsistencies in funding, infrastructures, communication and exhibition mean that many practitioners feel that their work is isolated, marginalised, undervalued and unrecognised.

6. Recommendations:

i) Research:

Conduct a fully comprehensive quantitative and qualitative research exercise nationally to understand how provision varies around the country, taking into account a range of factors including regional socio-economic differences and urban/rural divisions.

This research, as well as informing debate and the implementation of recommendations here, could be compiled in a directory to be made available publicly for use by practitioners and young people.

ii) Networks:

Establish networks for practitioners to exchange information, resources and opportunities, facilitate 'models' for good practice, and develop frameworks for exhibition.

To provide interchange between the different spheres and models, while at the same time promoting and supporting the heterogeneous range of activities.

The first step is to organise a conference for different practitioners and constituencies to network, discuss and explore avenues for development and support of these diverse moving image opportunities. Outcomes of this might include:

- the establishment of a centrally organised committee/working group which would help devise policy and offer advice to the range of practitioners, and who could publish:
- a newsletter/website to exchange/disseminate information and provide a forum for debate;
- 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.

iii) New Opportunities Fund:

Increase the provision of moving image production opportunities for young people by establishing a programme under the New Opportunities Fund.

The shape and practice of such a programme would be dependent on further research and the mobilisation of practitioners to identify needs and structures.

CASE STUDIES:

Case Study 1 (YCTV) is a good example of this model of production. Established in an area of London by high profile media personalities it offers the glamour of making your own television programme. The project describes itself as a youth training centre in film and television production and this is reflected in the teaching emphasis on the acquisition of technical skills and language. The technical facilities available are of industry standard and funding is in part through the commissioning and selling of commercial programmes. (For example, interviews with media personalities which are then sold to television channels; the production of in-flight programmes for a leading airline). Salaries are sponsored by corporate companies and expertise is 'donated' through industry professionals voluntary contributions of their time. Such voluntary contributions enhance the professional standard of the tuition available but due to its limited and inconsistent nature, the core service could not be sustained by volunteers alone.

The project offers minimal cost club membership with priority access for local youth and it currently has in excess of 260 young people registered as members. Facilities are advertised through 'outreach' work (schools, youth clubs) and local listings guides (e.g. Time Out) However, interviews with staff revealed that young people travel from considerable distances and many are from economically-rich families. Many members are students from F.E. & H.E. media courses which have far poorer technical facilities than those available here and they therefore attend this centre to complement their education elsewhere. The tuition - available at evenings and week-ends - is structured into progressive levels which are based on television industry notions of demarcation. There is an 'induction' level which all members must complete and which involves approximately 18 hours of 'hands on' tuition using pre-planned exercises and projects to illustrate different areas of film production. Importance is placed on the teaching of film language and theoretical concepts such as genre. This pedagogical approach reflects the curricular concerns of 'A' level media education syllabi as this organisation also offers its services, to local schools, for the completion of the practical production elements in these courses. Having completed their induction, members can then go on to select areas of interest to them from a range of specialised, evening workshops (e.g. scriptwriting, lighting, sound, animation, editing etc.) The next level offers the opportunity for them to make their own production which can be screened through an established link with a local cable channel. The organisation retains the copyright for the young people's ideas and

productions. For young people who complete all the training levels there are some opportunities for work experience placements within the television industry although these have not yet been very extensively developed.

The organisation as a whole does not emphasise the value of 'real' audience opportunities for these productions although individual staff continue to try and find ways of ensuring that this happens. There are broadcast links with some local cable channels for the productions made at level 3.

In interview it was suggested that regional film officers could act as distribution agents between these type of community production units and distributors.

Within this organisation there is less recognition of the value in cultivating this experience as a social activity for young people. The service is provided within a discourse of youth training and not youth work. This is reflected in the fact that there is not currently any space within the building that is allocated for social or recreational use (e.g. a cafe or 'rest' room). Young people are drawn from a very wide geographical area and from across the socio-economic spectrum in addition to a wide age range, some ethnic diversity and a gender mix. There is no particular attention paid to facilitating group cohesion or consciously intervening to counteract the social inequalities represented here. A high value is placed on the numbers of young people who take up this training and on the technical quality of the products which are developed and produced within a very short time period. Their strength lies in the opportunities they provide for 'hands-on' experience of a technical nature. It could however be argued that digital technology makes it much easier and quicker to acquire an adequate level of technical skills than has been possible in the past.

Although staff expressed the intention that, in terms of content, they work with issues of importance to the young people (except at the commissioning level which is bound by the usual commercial constraints) there does not appear to be the time, space or expertise to develop these ideas to any level of complexity. There was a view expressed that young people can 'say' whatever they want to, without censorship, even if that results in there being less interest in anyone else viewing the product. There is a danger that the 'youth voice' produced in these circumstances is merely a replication of the dominant stereotypes about youth concerns and issues. In contrast, organisations which have placed a high value on the process of developing this 'youth voice' tend to spend a large amount of time in pre-production focusing on research of the issues involved and group discussion of the salient features and intentions of the film-makers.

An excellent example of such an approach is 'The Global Action Project' in New York. In America, youth film production and local community television are more developed than in Britain and this 'case study' illustrates how this sector could grow and develop with the proliferation of digital T.V. channels over the next few years. The 'Global Action Project' is 'a drop-out prevention program that sponsors peer leadership development workshops in educational organisations and schools.' What distinguishes this organisation from some others who offer youth access to film making equipment, is their emphasis on

the development of critical content as summed up by their motto - 'intelligent television by and for kids.' Within America there is a documentary tradition of using video and film as a means of intervening in public debates which at G.A.P. is combined with the promotion of peer education 'guided by the belief that young people can be positive agents of change in their communities when they engage in meaningful activities.' G.A.P. trains youth to research, write and produce videos on social issues that concern them. The videos are aired monthly on local television (and have been accredited as one of the leading youth series on public access television) and are also used as peer education teaching tools in workshops and screening discussions. The organisation also has an International programme in which youth in other countries are enabled to make and exchange (award winning) documentaries on issues such as human rights, violence prevention, substance abuse and civic participation.

Case Study 2 (Hoxton Hall) This community arts organisation has been established for over a decade but is not oriented to provide training and does not therefore receive any funding from New Deal, NVQs or BTEC training sources. Their institutional commitment is to the provision of community arts opportunities to local residents. Recently they have provided a video production course to young people with a history of disaffection from formal education where the aim was to utilise young people's interest in films as a way to engage them in a drama based group activity. They aim to engage young people on the basis of their interest in making their own 'film' and specific educational outcomes were not emphasised. Organisations such as these which young people do not associate with the compulsory education system but with voluntary, recreational activities can often engage young people where schools have failed. This centres experience of using drama as a means of working with a group of young people with a range of social and educational difficulties, causes them to place a high value on the development of content in terms of 'expression' and 'creativity' both prior to and throughout the production process. The film that this group produced was very well received at the Co-Op film festival but funding difficulties have prevented them from being able to offer any repeat opportunities to date. The organisation does not have the capital funds to invest in (expensive) cameras (which were hired) or in editing equipment, so this aspect of the process took place at off-site, specialised premises. Unfortunately, this limited the possibilities of involving the young film makers in this part of the process.

Case Study 3 (WAC) This community arts organisation has also been established since the early 80's but has not traditionally been in a position to offer opportunities in moving-image production due to the high level of capital investment that this requires. Recent decisions to develop the institution as a training centre (New Deal, NVQs, ESF programmes) has provided access to new funding sources which have enabled the development of new courses in digital media production including video production. Groups are small (typically 5-8 young people) and can therefore offer a high ratio of adult supervision, tuition and equipment. As with case study 1, young people attend from right across London and only become a 'group' through their attendance on the course. The young people typically attend other, mainly performing arts subjects at the centre and these other interests in drama, dance and singing are often incorporated into the video productions. The centre as a whole promotes an atmosphere of social

community with its cafe providing a focal point for this. Currently, the opportunities for providing an 'audience' for the moving-image productions have been of two types: screenings within the centre to other uses, family and friends; and an exchange programme of films with youth groups in other European countries.

Case Study 4: The film 'Getting out' was produced in a school in Barnsley and received high acclaim at last years Co-Op Film festival. The group co-ordinator, Dave Bates, was interviewed by telephone about the process of its production.

Dave is employed by the education authority to support young people with emotional/behavioural difficulties in mainstream school. The film developed from some existing group work with 15 young people targeted as 'at risk' of exclusion when in year 7. For the first 1-2 years the group met once a week within the school timetable and explored personal issues through drama, role play etc. (Both staff members have drama backgrounds) From improvising a drama about the risks faced by young people by drugs and alcohol, one of the young people proposed they make a film about how difficult it can be to know how to stay out of trouble.

With the full support of the Head of Year who had initially requested the group work intervention with this group, A4E funding to produce a film was successfully applied for. The grant was for £4500 with an expectation of 10% matched funding which was provided by the local Health Prevention unit, on the basis that the film addressed issues of young people's well-being and health. The grant was sufficient to cover replacement costs for the Head of Years teaching duties which Dave felt had greatly contributed towards the overall success of the project as this provided important continuity and support for the young people. A professional writer provided advice over 6-8 sessions for the development of a script with a sub-group of 2-3 of the young people. The content was developed through improvisation and drama techniques, with the script writer offering advice on structure and scene writing. 13 of the 15 young people performed in the film with the other 2 being involved on the camera and sound. (The teacher performed a parent role.) With another sub-group of 3 young people, an experienced film-maker helped to set up the shots for the film. These three young people went on to be involved at the edit stage. The editing was done at a hired studio with full technical support.

Dave highlighted the fact the 'message' of the film was 'harm minimisation' as the young people presented a view which acknowledged the attractions or 'pleasure' associated with controlled drinking. He thought that the time which the group had had to develop their ideas through research, writing workshops and drama sessions, and their relationships with the visiting artists/professionals was directly related to the degree to which the content had succeeded in presenting the young people's point of view.

Dave also commented that several in the group were nearly illiterate and very uncomfortable with the written word. Although they had developed the piece through participating in the improvised drama they found the introduction of the script difficult. However their desire to stay involved in the production of the film had motivated them to accept support with their reading skills. Dave felt that there might be a role for such projects in the motivation of students needing remedial

teaching as in his experience this age group is often very defensive about their lack of literacy skills with well-developed strategies for disguising their needs. Of the 15 young people involved in the project, 3 have since been excluded from school. The others are now in year 10 and it is expected that they will all complete school. Based on his experience Dave felt that this was a high retention rate given the levels of behavioural, educational and social difficulties experienced within this group.

Dave thought that the Co-Op festival had provided an important 'audience' and social opportunity for the group. They had visited London together for the screening and had reportedly enjoyed the experience. Equally as important the staff had organised a local screening. Dave used to teach one of the cast from the 'Full Monty' in a youth drama group and was therefore able to arrange for him to preside over the screening event at which each group member was presented with a copy of their film. The press were present and it provided a focus for local interest. The film is currently touring schools, youth clubs and detached projects. There are plans for it to be used locally as training material for teachers and youth workers in alcohol prevention/education.

In response to a question asking for any suggestions he might have to support such work he mentioned two things: firstly that there had been 3 or 4 young people who he would have liked to encourage to continue with film training but he was not aware of any local opportunities for them to be able to do so; secondly he was interested in any possibilities of networking with others who might be working in a similar way with young people.

Case Study 5: (Film and Video Workshop, London.)
Interviewed: Simon Oatley

This organisation aims to offer 'primarily access to the moving image to allow the young people (ages 7-18 yrs) to use it as a tool for expression.' They place high value on the creative and artistic process involved in producing an animation film.

The organisation consists of 2 people and is animation based. This activity takes place in schools and colleges but not as part of any formal courses although the production is often linked to the curriculum. They 'mailshoot' whole boroughs and the LEA helps them to select which schools to work with from the responses they receive. Their selection criteria aim to identify those teachers who have thought about what the Film and Video Workshop has to offer and how that could be incorporated into supporting their general teaching programme. There is currently a 2 year waiting list. They would typically work for a full day with a whole class group (25-30 children) plus teacher and then revisit 3 weeks later to review how the class has developed their ideas. Material is prepared with the Film and Video Workshop offering consultation and guidance but not being present actually during the development process. The Film and Video Workshop then return to spend 4-5 days filming the animation. They have gradually built up their equipment resources from a range of different sources. A recent lottery grant has allowed them to purchase computer editing technology and they now list the following technical assets: 8 super 8 cameras, 2 Hi8 video cameras and a digital video camera, various tripods and lights plus 2

computer editing suites (using premier & speedraiser software) with broadcast quality outputs.

Simon discussed how funding interacts with the development of this service. The Film and Video Workshop originated from the individual enthusiasm and commitment of Simon and his colleague Fiona Young both of whom had teaching backgrounds. In order to be eligible to apply for lottery funding they have formed themselves into a company limited by guarantee (a non-profit organisation) as the first step to becoming a registered charity. Although this means that time and money now needs to be spent on bureaucratic structures and procedures (accounts, insurance, terms of reference etc.) Simon felt that this had contributed positively to a clarification of their organisation and aims. Previously, they received support from the commercial sector with Cable London being a long term supporter and funder. This funding source places a particular importance on the numbers of children receiving these animation opportunities, hence the way in which Simon and Fiona have structured their involvement in school groups as described above. They currently offer this service to between 500-900 children/year (=20-30 projects) across the capital. Simon reports that they have found core funding and salaries to be much harder to raise than capital funds, which has limited the possibilities of developing longer-term projects. Another interesting point he raised was the restricted categories within which funders operate. They are specifically funded (by the lottery) to produce animation even though The Film and Video Workshop sees their service more loosely as 'moving image' and would like to incorporate pop/music videos and CD-ROM technologies into their productions.

Case Study 6: Another organisation established initially through the time, energy and expertise of a committed individual (Lizzie Sykes) is Vivid Animations in Bournemouth. I interviewed Lizzie Sykes who has an arts background and who describes her primary aim being 'to provide an adventure in film making. To be creative, educational and fun.' She works in close collaboration with the local authority and will tend to be invited to work with groups that are already established in relation to other shared needs. (E.g. special needs groups.) Vivid Animations places particular importance on the personal and social development aspects of a group production with emphasis on the value of teamwork, communication and development of confidence among participants. To achieve these aims, group sizes need to be kept smaller than the 'whole class' activities offered by organisations such as The Film and Video workshop. Vivid Animation has recently been involved in some exciting community based productions including producing autobiographical videos with young adults to aid their return to education; an intergenerational (participants' ages range from 5-79 years) local history piece which aims to reinforce a sense of place and to contribute to integrating different sections of the community; a project with boys excluded from school; and a project with a group of children with special needs. Importance is also placed on sharing the finished projects within the local community (screenings) and on submitting them to festivals for circulation among a wider audience. Participants always receive a VHS copy of their productions.

Although established as a non-profit organisation with support in terms of advice and training from the local authority, Lizzie reports that she finds fund-raising to be a time-consuming, unreliable and distracting necessity. Lizzie pointed out that out-of-school productions offered

at minimal cost to participants are expensive as groups need to be kept small. Vivid Animation is not a registered charity and is therefore excluded from applying to some funding sources. Like others she reported that there were particular difficulties associated with trying to find revenue for any form of on-going development or recursive opportunities. She does not receive a salary and funds herself through other free-lance work. Funding tends to be attracted on a project by project basis although she has experienced difficulties with 'moving image' not being a category that is currently identified clearly by funding agencies. Each project tends to have to raise funds from at least 4 separate bodies which can take up to 9 months to arrange before a project can begin. The above case studies illustrate how the provision of moving-image production opportunities for children and young people in a range of different settings has benefits beyond the more narrow concerns of technical skills acquisition and training. The strong association between film/moving-image and pleasure makes it a very attractive and motivating medium for engaging young people. It provides unique opportunities for also engaging youth in constructive social activities which can simultaneously build confidence, social awareness, communication and co-operation skills and offer a means by which young people can effectively present their own perspectives of their social world. The assessment of a successful outcome for such a production is necessarily different for different contexts and aims. Addressing the agenda of developing creativity or counteracting social exclusion requires value being placed on the social process of production and not just the technical quality of the film produced. This may require smaller numbers of young people within each group and a longer time being allowed for discussion and the development of content.

Case Study 7:

Case Study: Thames Valley Television

This is a community cable channel which is broadcast from Reading 24 hours a day, 7 days a week to homes in the Thames Valley area. With approximately 42,000 households connected to cable, the channel has an estimated audience reach of 140,000 people.

It has a wide range of programming which includes, news and current affairs, local business, local politics, sport, music and a variety of other programmes relating to life-style and leisure.

Although transmitted from a small studio in the Reading College of Art and Design, this is a commercial company with a full-time staff of twelve which runs on a mixture of goodwill, sponsorship and advertising. The College allows the station the use of its premises for free, and in return college students are allowed valuable work experience in a wide range of television and radio broadcasting skills. The involvement of students, both from the Reading College of Art and Design and other schools and colleges around the region, is only a part of the station's philosophy of programming For the people by the people .

Members of the local community are actively encouraged to come and make programmes of local interest. This includes the widest possible range of ages and, depending on level of interest, community members can make programmes with the assistance of the station's qualified and experienced staff, or the staff can train them in any or all aspects of

broadcasting so that they can borrow the equipment to make programmes themselves.

As a result, many young people, not just students, come to the station to become active in community broadcasting and learn a wide range of skills. These include journalistic skills, presenting, fundraising, production accounting, camera and sound work (both studio and outside broadcast) and post-production (the station has both a linear and non-linear editing suite).

The youngest participant has been a nine year old girl who hosted her own radio programme, and at Christmas (1998) channel 'idents' were produced in a local primary school. Other programmes include a music show designed and produced by a group of 18-25 year olds interested in local bands and the clubbing scene. Although their primary interest was in music, they learned the widest range of production skills necessary to put together a series for broadcast.

Another programme involving young people, which was being recorded on the evening that the British Film Institute researcher visited the station (3.2.99), is called Sanctity of Asia . This is a studio based discussion show where a group of young Asians (in their late teens early twenties) discuss a range of topics of local concern. Researched and chaired by recent graduate in journalism from University College Cardiff, the programme has covered a range of issues including careers, identity, marriage and racism. While the participants were young people interested in local and cultural issues who were pleased to be able to have an insight into the workings of local television, the journalism graduate is using her voluntary experience on the station to gain a wide range of skills to take her into a full-time career in the television industry. All the participants that the researcher spoke to were very grateful for the valuable experience which the channel offered them.

24 February 1999