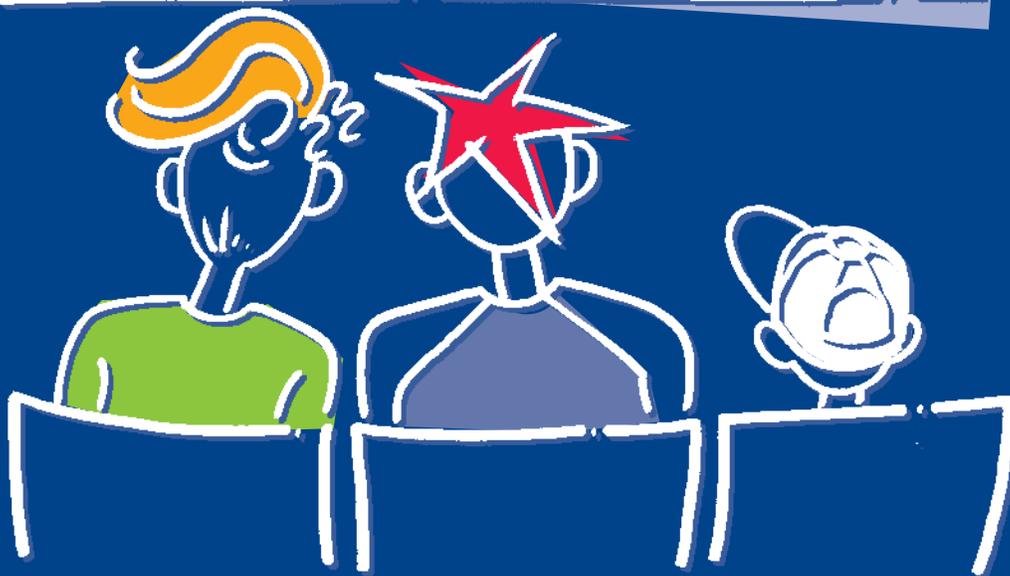


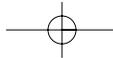
A WIDER LITERACY

The Case for Moving Image Media Education
in Northern Ireland



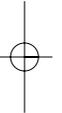
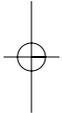
NIFTC/BFI Education Policy Working Group
2004



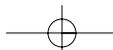


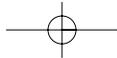
A Wider Literacy

The Case for Moving Image Education in Northern Ireland

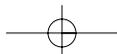
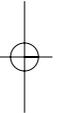
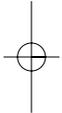


NIFTC/BFI Education Policy Working Group
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Summary

Rationale

To be 'literate' in the 21st century will mean having a wider range of critical and creative competences than has been adequate in the past. It will have to include knowledge and understanding of media other than print. The moving image media are a crucial dimension of this wider literacy. Everyone in Northern Ireland should have opportunities to learn about these media, starting in primary school and continuing through lifelong learning. These points are argued more fully in Chapter One (pp 09-14) and their curricular implications are laid out in Chapter Two (pp 15-20).

The Working Group

The Northern Ireland Film and Television Commission and the British Film Institute convened an Education Policy Working Group to produce this advocacy document. The Group members represent key agencies and sectors in education in Northern Ireland (for list of members see Appendix 2, p 48). The central focus of this document is on formal education in the schools sector, but has implications for non-formal and continuing provision.

Implementation

Two essential elements are involved in the realization of any new initiative in education: training and infrastructure. CCEA have identified 'media awareness' as a key element in the curriculum for developing young people as contributors to society: this will in itself generate demand for training, although developments in ICT are already stimulating demand for new skills and knowledge in the area of media. Chapter Three (pp 21-24) explains how this demand can be met. The Education and Library Boards, the Education and

Training Inspectorate, and training providers in both the formal and non-formal sectors will all have a role to play in the development of infrastructure: Chapter Four sets this out in more detail (pp 25-32).

Initial Development

CCEA was represented on the Working Group from the beginning, and the Education and Training Inspectorate (ETI) was closely involved in an observational role throughout. Members of the Group have contributed to the development of media elements in the revised primary and post-primary curriculum, and to the development of a Moving Image Arts specification at AS Level. Under the aegis of the Working Group, training courses were set up through the Regional Training Unit's Summer School in August 2002. From this, and other initiatives, four groups of committed teachers have been identified:

- 45 teachers from both primary and post-primary schools attending summer schools on moving image media in summer 2002
- Teachers involved in a pilot initiative run by Classroom 2000 (C2k) which is introducing digital video production technology into ten primary and post-primary schools
- Teachers from the 6 schools committed to offering the CCEA Moving Image Arts AS Level specification as a pilot from autumn 2003
- Teachers from 10 schools involved in the NIFTC/Nerve Centre pilot, *Creative Learning in the Digital Age* (NESTA/DCAL funded)

Planning is also under way for the establishment of regional creative learning centres to support practical training and production work by young people (Studio ON, jointly managed by SEELB and the Nerve Centre will operate from spring 2004). Further details on these initial developments can be found in Chapter Three.

Stakeholders

As part of the initial development, the NIFTC has created the new post of Head of Education from October 2003. The post holder is responsible for ensuring the coordination of initiatives relating to moving image education from a number of different agencies:

- Schools, colleges and the youth service
- Education and Library Boards
- CCEA
- Department of Education
- Department of Culture, Arts and Leisure
- Department of Employment and Training
- Education and Training Inspectorate
- BBC
- Ulster TV
- Channel Four
- Independent providers e.g. Nerve Centre, Cinemagic
- Cinema Exhibitors
- British Film Institute
- Regional Training Unit
- Universities

The related roles of these stakeholders are described in Chapter Four. The Head of Education will also be responsible for securing partners and funding for other initiatives, with the overall aim of developing infrastructure and sustainability. The NIFTC is also ensuring the production of moving image resources for learning drawn from the archives and from current productions in Northern Ireland and distributed online through a NESTA/DCAL-funded initiative already under way with the NIFTC's Digital Film Archive.

Objectives

The Working Group has identified 7 broad objectives, which are described in further detail in Chapter Five, and which could be the central focus of responses to this document:

1. From Foundation level (age 3 - 4), and throughout Key Stage 1 (KS1, age 4- 8), all teachers should have the competence and confidence to encourage pupils to talk about their television, video and film viewing experiences and to reflect upon their preferences, interpretations and responses.
2. Schools and cultural organizations should collaborate to ensure that all young people have regular opportunities to see a wider range of moving image media, including media made in Northern Ireland, film and television from the past, and examples of world cinema.
3. From Key Stage 2 (KS2, age 8 - 11) onwards, every child should have regular access to moving image software in the classroom, and at least one experience of practical video production during every school year.
4. Schools in the post-primary phase should recognize moving image education as a key element (media awareness), applicable in all subjects; responsibility for whole school planning and development should be lodged with a specific department or coordinator in each school.
5. All institutions in the formal and non-formal education sectors should recognize the value of, and offer opportunities for, practical work and screenings to achieve social inclusion, understanding between culturally diverse communities, and remotivation of disaffected young people.
6. Specialist courses such as Media Studies, Film Studies (currently available in 19% of NI schools and colleges) and Moving Image Arts (currently being piloted) will be available to all young people who want them.
7. For those young people who wish to move on into careers in the moving image media industries, appropriate and up to date study and careers advice should be available, as well as a full range of appropriate and high quality training.

Introduction

As citizens both of Northern Ireland and of the wider world in an era of accelerating technological growth, we receive our ideas, stories, information and entertainment not only from books and newspapers but also from television, films, radio and the internet. The digital forms of these media are beginning to democratise many forms of audio and visual communication: each of us now has unprecedented potential for accessing ideas and information and for sharing them with others.

Although print literacy is immensely important, it is no longer enough to ensure our full participation in the culture, social life and politics of the 21st century. As citizens both of Northern Ireland and of the wider world in an era of accelerating technological growth, we receive our ideas, stories, information and entertainment not only from books and newspapers but also from television, films, radio and the Internet. The digital forms of these media are beginning to democratise many forms of audio and visual communication: each of us now has unprecedented potential for accessing ideas and information and for sharing them with others.

This paper focuses on one aspect of this wider literacy, but one that is both hugely important and widely misunderstood. In the 21st century the moving image media such as film, television and video are arguably the predominant sources of information for many people and an increasingly important sector of the modern economy. Children in school ought to be given the opportunity to develop their understanding of how these media work, extend their knowledge of their moving image heritage, and acquire the skills necessary for digital creativity with moving images in a variety of media including Internet and multimedia.

Digital learning is opening up exciting new possibilities for learners of all ages in all kinds of settings. The UK's Curriculum Online is a fast developing reality.

In Northern Ireland C2k has commissioned a significant range of infrastructural services and multi-media resources. Hence, connectivity in Northern Ireland schools is assured. At the heart of this evolving 'digital literacy' is an unprecedented opportunity to release the creative energies and critical talents of our young people in unique and powerful ways. The Department of Culture, Arts and Leisure placed creativity at the centre of teaching and learning when it argued in the consultation document, *Unlocking Creativity: A Strategy for Development* (November 2000) that:

"Creativity relates to the capacity of all people to combine skills, knowledge and resources to solve problems, in new ways, in any context, and within any group." (Page 15)



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A substantial body of moving image projects and resources exploring aspects of identity (political, social, cultural and religious) in Northern Ireland has been developed by local film companies, broadcasters and a number of resource providers. These resources have been used in Northern Ireland learning environments for some time. Much of this work is motivated by the belief that moving image education has a unique contribution to make in Northern Ireland. The ability to make sense of conflicting images and representations is a critical survival skill that moving image education can provide.

“Issues of creativity and of cultural development concern the whole of education, including the shape of the curriculum, methods of teaching, ethos, and the relationships between teachers and learners.” (Page 16)

As the first step on the pathway to lifelong learning, children and young people growing up in this environment need to acquire a wider range of skills, knowledge and critical understanding if they are to use all these media effectively and fully. In other words, ‘literacy’ needs to be understood as a wider portfolio of competences, not just the ability to understand and use written language. These competences need to be consciously acquired and valued from an early age, and developed throughout life. The demand for a new, expanded literacy has been recognised by educationalists in a number of countries as is evidenced by the debates relating to media literacy in countries such as Canada, South Africa, Australia and New Zealand (see <http://interact.uoregon.edu/MediaLit/mlr/home/index.html>) and by the establishment of a European Online Observatory for Media Education (see www.media-educ.org). In relation to Northern Ireland it is noteworthy that many of these initiatives see media literacy as a means for developing understanding in environments where there has been cultural and identity conflict.

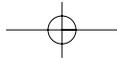
The proposals for the Northern Ireland revised curriculum offer a promising start to the development of a wider literacy in schools and further education. This document explains the way that moving image media can take a prominent place in this literacy.

A working group including teachers, advisers and ETI observers, convened by the Northern Ireland Film and Television Commission and the British Film Institute, has worked for two years to produce this advocacy document, which builds on many existing experiences and skills. At the same time the proposals in this document are driven by a vision of a more inclusive and dynamic culture in which diverse abilities are welcomed and enabled to reach their full potential.

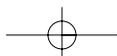
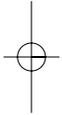
We invite you to share this vision.

January 2004

The proposals for the Northern Ireland revised curriculum offer a promising start to the development of a wider literacy in schools and further education. This document explains the way that moving image media can take a prominent place in this literacy.



08/09



Chapter 1

What Moving Image Education Can Look Like



What Moving Image Education Can Look Like

1.1 By the time they are of school age, children may have acquired some experience of books and of reading, but they will almost certainly have experiences of viewing television and video, possibly including home video of family celebrations or holidays. The moving image is a normal mode of communication for young children today. Through it they have heard stories, seen different places and people, and learned to 'read' the codes and conventions through which moving image media communicate with their audiences. A minimum starting-point for moving image education which all carers and early years teachers can easily and readily undertake – and of course may already do – is to encourage children to talk about their viewing experiences, and to share their opinions and feelings about what they have seen.

1.2 Taking this further can include asking children to bring their favourite tapes into school and watching them together as a whole class. It is valuable to watch short extracts at a time and to encourage discussion about what has been seen.

Questions like:

- How could you tell he was the 'baddie'?
- What was the music like just then?
- Did it help you know that something scary was going to happen?
- What do you think is going to happen next?
- What can you see now?
- Can you see the woodcutter peeping through the window?

are all ways of encouraging critical thinking and close observation. It is important to value

Key Stage 1 – 2, County Fermanagh Primary School.

8 – 10 year olds talking about films and television:

I think TV is interesting when we are watching science and history. But then the war [Iraqi war 2003] came and it made me so sorry for the people who have died in it.

I think watching a film at the cinema is better because the screen is bigger and no one can change the channel.

In the cinema the screen is bigger and the sound is louder and it has special effects.

At the cinema the graphics seem to be better.

I think parents and teachers believe that the soaps and dramas are filling our minds with rubbish and that they are based on fights.

Photographs are important because they are a way of remembering the past and they can be used as art.

The cinema is better because you can see it better and can get popcorn there. And we all go together so it is special.

The cinema is better because your dad can't come in and switch it off!

My teacher thinks TV is alright and so do my parents so it must be OK.

Films are important because you can learn about filming.

Watching a film at home has ads but in the cinema it doesn't.

I think films are wicked and interesting.

Films are cool - as cool as could be.

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Who am I? Moving Image and Biography at Key Stage 1

Much of the work undertaken by children at Key Stage 1 is creative, designed to advance both thinking and dexterity. Given that the use of moving image technology is intrinsically creative it can become a vital component in the construction of a creative learning environment.

The work outlined in this section was carried out by a teacher who has had no formal training in the use of digital technology but who was engaged in research for an MA and decided to use this opportunity to introduce aspects of moving image work into the classroom. The work was carried out with a class of 24 pupils working in groups of 6.

This was a bigger problem for me than for the children. They did not know this was new technology -

for them it was just another way to do something in the classroom. – NI Teacher

The work was focused on the concept of visual biography. In the first instance the children talked about themselves, about how they thought they looked and what characteristics made them special. They then had to paint a picture of themselves using the colours and detail they thought represented them best.

Each child then had to take digital photographs of her/himself and select one that represented them best. Other members of the group then selected the photograph they felt gave the best representation and if they were different this offered scope for discussion.

For the first time I really felt that digital technology, even the computers, were an integral part of

my classroom practice and not just a marginal resource used on 'special' occasions. - NI Teacher

Finally, the children were given a DV-CAM (Digital Video Camera) and after instruction allowed to record short interviews with each other. The final outcome was a range of representations (painting, still image, moving image) that could be compared with a view to letting the children understand how images can sometimes distort as well as explain.

It was telling that all the children used the accepted news conventions for the interviews even down to giving their names at the end of the interview as though they were reporting on location. – NI Teacher

children's knowledge and ensure that they realise their own skills as 'readers' of 'texts'. Research shows that this contributes to children's development as readers of print. Discussion at this level is well within teachers' competence and many already encourage lively discussion of this kind and recognise its value. Through the training initiatives we describe in Chapter Three, we would expect teachers to be able to introduce a basic vocabulary for talking about moving images – terms like 'close-up', 'frame' etc. – into this kind of discussion.

- 1.3 A further stage still, which will be facilitated by the availability of appropriate resources, is to provide opportunities for children to see and discuss a wider range of film and video than they are likely to encounter at home. Short films (less than 15 minutes long) are particularly suitable for viewing in class, and there is a wide range of material – both animated and live action – made in Northern Ireland, including Irish language films, which is being made available to schools. The CineMagic and Foyle Film Festivals, QFT, as well as Film Education's National Film Schools

Week provide opportunities for children to see an even wider range of world cinema including feature films, on the big screen in cinemas. Schools should be encouraged to see it as part of their cultural learning activities to ensure that, from an early age, all children have the chance to broaden their viewing experience and realise the expressive potential of moving image media.

- 1.4 It is possible for Key Stage 1 pupils to undertake creative work with moving images, but it requires a great deal of good management and classroom support, so may be more likely to occur as a special project, perhaps with visiting film-makers or a film-maker in residence, or as an out-of-school-hours activity. But those schools who have attempted this insist upon its value, not only as a way of motivating children and building their self-confidence as communicators, but also as a way of opening up their imagination and their readiness to engage with unusual or more challenging films or archive material.

1.5 At Key Stage 2, pupils can undertake more creative activity with moving image media on a regular basis. This does not have to mean 'film-making'. Using computer programs like Complete Animator and iMovie to manipulate short sequences downloaded from the Internet or provided as a resource can be just as creative in the opportunities it provides pupils to explore different ways of making meanings. Children should have frequent opportunities for this kind of work as a dimension of their ICT skills. At the same time, it will enhance their ability to plan their own creative activity and to appreciate an increasingly wider range of film and video from their own and other cultures.

1.6 It should eventually be an established entitlement for every Key Stage 2 child to have at least one experience of practical video

production during each school year, together with regular access to moving image software. Schools should also include 'wider viewing' opportunities within their annual plans, and take advantage of the proposed links with local and regional exhibitors and production workshops to enhance their moving image work.



Soundscapes in Rural Fermanagh, Key Stage 2

Teacher from St. Mary's, Tempo: *I wouldn't have believed that children who had no background in sound work could have produced such professional material in such a short period of time.*

Sound is the medium which is often forgotten in the desire of teachers to find ways to engage children constructively with aspects of media literacy. Yet the work of organisations such as the World Forum for Acoustic Ecology (<http://interact.uoregon.edu/MediaLit/WFAEHomePage>) and sound educators such as Greg Wagstaff through his project in the Scottish islands, illustrates the key role sound can play in developing core skills across the curriculum.

Three primary schools in County Fermanagh had the opportunity to test the role that sound can play in learning through the Arts Council Artist in residence scheme which saw a sound artist and a writer being allocated to each school.

The sound artist had the responsibility for introducing the children to the study of sound, for developing listening skills and for introducing the children to sound recording and editing. The writer then used this sound work to develop writing skills helping the children to produce poetry and prose related to the sound recording projects.

Teacher from Stragawna Primary School: *What made this learning experience different was that we were all learning together. There were times when the children obviously knew more than me and took great pride in explaining to me what was going on.*

The steps in the sound project were carefully managed. Initial listening exercises (using material from the Sonic Arts Network) were followed with sound walks around the local areas where the children noted sounds they were hearing on mock (cardboard) CDs. These sound logs were then transferred onto large-scale sound maps which were displayed prominently and

added to as the children heard and identified new sounds. Finally the children were given minidisc recorders and microphones and after an initial (short) training session sent off to record the sounds. The recorded sounds were transferred, by the children, to computers and edited using Cool Edit software. (As an offshoot of the project the children also went to a local secondary school to gain access to a computer suite where Powerpoint presentations were designed to complement the soundscapes. These presentations combined visual and written material.)

By the end of the project sound-related study had been grounded in the curriculum allowing children to advance their understanding of literacy, geography, history, technology, science, ecology and the new digital environment. As one teacher commented: *A huge return for a limited financial outlay – which should keep my principal happy!*

Time to Listen, Key Stage 3

A small group of Year 10 pupils from Killicomaine Junior High, Portadown, took part in a video production project with the Nerve Centre. The group presented a challenge as they were underachieving, due to their own disaffection with education. The subject chosen for the video was also a formidable challenge as the boys decided to explore the negative publicity surrounding the ongoing Drumcree situation and its effects on perceptions of Portadown. The Nerve Centre provided a one day training workshop on video skills and the pupils then spent two days filming

in the Portadown area. Among those interviewed by them was the Rector of Drumcree church. Over the weeks that followed, it was noticeable that the boys' behaviour changed. Parents also reported that the boys had been talking about their video project enthusiastically at home; in fact, they wondered what was going on to have school talked about so readily, in such a positive way. The second day's filming saw the boys display great confidence operating cameras and sound equipment.

"We set up on the main street in Portadown. By now the boys looked like professionals", a report from the three teachers involved in

the project stated. "This has proved to be a rewarding experience for both the boys and ourselves. It would be truthful to say that communications skills were improved, and, in many instances since, have been put to good use. Participation in this project has greatly enhanced their position in the school and raised their self-esteem. Other staff have found that they have become more pleasant, confident individuals and have shown a greater degree of interest in some areas of the curriculum. Participation in this project has enhanced the boys perception of themselves, their school and their own community."

1.7 In the post-primary phase, moving image education can be seen as:

- A competence applying to all areas across the curriculum, and clearly relates also to Learning for Life and Work;
- A critical approach relevant to all subjects, that should be taught within the 'traditional' curriculum;
- A highly effective way of using ICT skills creatively.

It should *not* be seen as:

- Subject specific;
- Only a specialist option;
- Relevant only to English or art and design;
- An extra subject to be taught separately;
- A theory-based body of knowledge for critical purposes only.

1.8 By saying that moving image education develops a core competence for all areas of the curriculum, we are stressing that all subject learning is enhanced when students have the critical skills to interrogate and analyse moving image media, wider viewing experience that has opened up the possibilities of these media to them, and the creative skills to make their own meanings in moving images. A more detailed account of how moving image education can be integrated with the whole curriculum can be

found in *Moving Images in the Classroom: A Secondary Teachers' Guide to Using Film and Television*, bfi 2000 (available as a downloadable file at <http://www.bfi.org.uk/education/resources/teaching/secondary/>)

1.9 This obviously presents a management issue for schools, who may adopt different options for the continued development of moving image education through Key Stages 3 and 4. Some schools may wish to establish moving image education as a cross-curricular requirement; others may lodge it within a particular department such as English, Art and Design, etc. Where schools wish to move towards a broader faculty-based management of the curriculum, moving image education could be based within the Modern Languages area or within the Arts Area. We believe that so long as schools recognise the objectives outlined previously, the departmental base and whole-school management issues should be a matter of local choice.

1.10 There is a further, fundamental principle here. "CCEA believes that, at the core of the changes that will be emerging [there] will be a seismic shift in the balance between 'knowing' and 'doing' in the curriculum." (CCEA 2001:5) Moving image education is a key exemplar in this shift, since it is grounded in the production/critique balance. Production can include moving image capture and editing, still image capture and

manipulation, web-site construction or sound design and production. Critique can range from whole-class discussion of a moving image text, to individual 'deconstruction' of, say, a news item to reveal its tactical omissions and hence bias, employing ICT to communicate the student's learning in the form of a multimedia presentation. But the important point here is that neither production nor critique can exist by themselves: they illuminate each other in a dynamic learning process. Good teachers have always striven for a balance between 'knowing' and 'doing': in the past this was difficult to achieve with moving image media, but digital technology now makes this possible.

- 1.11 It is anticipated that through the development of personalised electronic portfolios, a component of Learning NI there will be opportunities for young people to showcase their moving image

productions as evidence for assessment purposes. For example the production of an advertisement highlighting the dangers of speeding might be used to show their understanding of Rights and Responsibilities and would be a demonstration of their skills.

- 1.12 Pupils opting for specialist Media Studies or other moving image-related courses at Key Stage 4 may in some cases be embarking on a trajectory that leads them into vocational training for the media industries. However, this minority, although important, should not distract us from recognising the wider value of specialised moving image study at this level, which will be similar to other arts and humanities courses in providing a valuable breadth of experience and a grounding for a range of possible options later on.

Moving Image Arts at AS Level

A teacher from Belfast comments on Moving Image Literacy in a class undertaking the new CCEA Moving Image Arts AS Level pilot:

The course involves a mix of theory and practical work, where students engage in viewing and analysis of a variety of moving image material and respond through practical digital filmmaking. A unique feature of the MIA AS level is an online examination where candidates view film clips and submit their answers to set questions online. An A2 level in MIA will be available from September 2005.

Students recognise that they are engaging with a new set of skills for deconstruction and while they tend to focus on narrative this is due to schooling in written responses that places so much emphasis on the 'story'. They often resist the use and application of the tools/skills provided during class, fearing that they will get in the way of enjoyment or make it a

chore in some way. Success comes with the realization that, far from detracting from pleasures of the text, they enhance the experience with different and unusual insights that come from in-depth engagement. This engagement means a more active approach where style, form and intent are examined at a deeper level. Students like the idea of film as something 'serious' and not just a pastime. They recognise the impact of a visual culture which is an important part of their own lives and having to deal with aspects of this as part of the curriculum gives it a new kind of currency.

The combination of theoretical and practical elements in the MIA course works at two levels. Firstly, film language can hardly be taught properly without a great deal of film viewing, even if this is largely through extracts. Therefore, practical deconstruction involves watching and analysing film which can often be the type of film that students would not usually select themselves. Foreign film and experimental film can therefore be

included more easily and clearly the 'classic' films meet much less resistance when they form a natural part of the film canon that allows students to grasp the interrelationships between different film styles and periods of development. Secondly the application of elements of film language can be applied to the students' own productions, even when this has obvious limitations.

There are major lessons to be taken from such a course that includes film language and practical outcomes. These include the need to allow time and space for coming to terms with a demanding area of literacy. Students usually arrive with knowledge of film but little by way of analytical skills and seriously limited subject specific vocabulary. It takes something in the region of six months before they start to take personal ownership of these areas and the time beyond that is when meaningful application of the skills and language can be best demonstrated.

Chapter 2

Moving Image Literacy in the Curriculum



Moving Image Literacy in the Curriculum

- 2.1 The Northern Ireland Programmes of Study 1989-2003 provided opportunities for moving image work. However, teachers have tended not to place much emphasis upon this, and there is a general lack of confidence, and thus of experience, in teaching this aspect of the curriculum.
- 2.2 The revised curriculum in Northern Ireland includes as an objective the development of young people as contributors to society. One of the elements underpinning this objective is 'media awareness'. Teachers in primary schools are expected to help children to "be aware of, and use, information available to us through all sorts of media" and to "become aware of the potential impact of media in influencing our personal views, choices and decisions" (Revised Primary Curriculum, April 2002, p79).
- 2.3 In the same document this element features particularly in the Language and Literacy area. Literacy should, it states, develop children's ability to understand and use language as an integral part of learning; and "to express themselves creatively and to communicate confidently, using the *four modes* of language (reading, writing, talking and listening)... and a variety of skills and media" (p99) (our emphasis). In English/Irish (and other languages where taught), language and literacy are to be developed "by talking and listening, reading and writing about poetry, stories, books, drama, film, radio and television..." (p99). This is exemplified in the detailed accounts of development in each of the four language modes. For example at Key Stage 1, children should have the chance to video their drama activities, express their thoughts, feelings and opinions in response to media, and to engage with a range of texts including audio-visual materials (pp 106-107). At Key Stage 2, they should be able to give oral presentations using audio or visual media and begin to be aware of how different media present information, ideas and events in different ways.
- 2.4 These new requirements provide an opportunity for ensuring that teachers are enabled to think afresh about how they can develop their competence in this area and evolve integrated approaches. Viewed as add-ons to the curriculum, these requirements could be seen as a daunting expansion of the primary teacher's responsibility into new areas of experience, which must somehow be tackled on top of everything else. But if, as we have argued in Chapter One, knowledge, understanding and skills relating to the moving image media are seen as an integral part of literacy, then a great deal more of the curriculum can be delivered within work on these media, addressing these new requirements along the way.

By recognising the skills children have acquired in story comprehension during their pre-school years through television and video, we can seize a huge opportunity for the development of many more skilled and confident readers.

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Creative Learning in the Digital Age

Creative Learning in the Digital Age is an education pilot aimed at exploring the use of moving images in the classroom, specifically at Key Stage 3 History looking at World War One and Union to Partition from 1910-1923. The pilot involves ten post-primary schools and is running from September 2003 – June 2004.

A web site with archive newsreel footage, assignments, notes and contextual material such as newspaper articles and postcards has been provided to the teachers along with a Canon digital video camera and an e-mac to allow students to create their own films incorporating archive footage.

The web site also has a browse and search facility for independent study.

Use of the material and equipment has not been prescribed. The assignments are available to be used and modified as required. The archive footage can be projected and discussed as part of whole class teaching and in this way can be fitted into everyday teaching using the viewing of the images to enhance descriptions of events by teachers and textbooks.

QuickTime Pro has also been provided by Apple to allow basic editing of the archive footage which could be used in powerpoint presentations. More advanced editing will take place with i-movie on the e-mac and it is hoped that a short documentary film will be created by the students by the end of the pilot.

History teachers have always used documentary videos in the

classroom but the provision of a web site with streaming and downloadable video allows the process to be more interactive, as well as watching and discussing images, they can be edited and manipulated to help learn about representation and the media, it also allows teachers to discuss how moving images and propaganda have always gone hand in hand. All the moving images are specific to Ireland and Northern Ireland from 1910 – 1923 and so provides a local interest to the curriculum. The newsreels allow pupils to explore what the news was like before the advent of television.

2.5 Research at the University of Minnesota's Center for the Improvement of Early Reading Achievement has shown that children's reading comprehension at age 8 can be better predicted by looking at 6-year-olds' understanding of stories in non-print media than by looking at 6-year-olds' basic skills like word recognition and vocabulary (see Kremer et al.¹). In other words, reading comprehension shares many cognitive processes with comprehension of other kinds of media. Understanding how stories work – how characters and settings are established, how narratives are structured – is to a large extent a generic skill rather than a media-specific one. By recognising the skills children have acquired in story comprehension during their pre-school years through television and video, we can seize a huge opportunity for the development of many more skilled and confident readers.

¹ 'Role of Early Narrative Understanding in Predicting Future Reading Comprehension' by Kathleen E. Kremer, Julia S. Lynch, Panayiota Kendeou, Jason Butler and Paul van den Broek, University of Minnesota, and Elizabeth Puzles Lorch, University of Kentucky, paper presented at AERA Conference 2002, and available at <http://www.ciera.org>

2.6 The Revised Primary Curriculum lays considerable stress on the use of 'electronic communication' and Information and Communication Technologies (ICT). We anticipate that as teachers' confidence in using digital technologies increases, they will recognise that ICT can also handle moving image media and therefore that the distinctions made in this curriculum between film, television and video are becoming increasingly irrelevant, particularly where creative activity is concerned.



Example Tasks Using Moving Image Sources for GCSE English

Assignment 1 - Comparison of Scenes in Two Productions

The murder of Duncan is one of the turning points in *Macbeth*. Compare how the scenes before, during and after the murder are shown in the Polanski version and in the BBC version of the play. Which version of the original written text do you think makes the greater dramatic impact? Explain why.

You should consider:

- the original script;
- the narrative of the events;

- the representation of characters and themes;
- the various techniques used by the director.

Assignment 2 - Comparison of the interpretation of a character by two actors

Students could explore:

- how characters and characterisation are represented and developed;
- who gives the more convincing performance in a particular scene or scenes and why;
- how faithful the interpretation of the role is to the original text.

In the scenes just before and after the murder of Duncan which Lady

Macbeth - Jane Lapotaire or Francesca Annis - is the more convincing?

You might want to think about:

- what it is that makes each performance convincing;
- your own view of the character of Lady Macbeth from reading the play;
- the way each actor has used voice, facial expression gesture and movement to portray and develop the character.

2.7 Proposals for the revised curriculum demonstrate how skills such as Critical and Creative Thinking Skills and the use of ICT will underpin the learning. It is extremely encouraging that it is proposed to assess ICT skills within this wider context. Recent research (for example the *bfi's* evaluation of the BECTA DV pilot in England, Wales and Scotland) shows that creative work with ICT cannot be facilitated merely by the provision of software, however ingenious. It must be fostered together with an understanding of the codes and conventions of the media being used. Access to pen and paper doesn't teach you how to create readable messages, and access to digital editing packages doesn't teach you how to compose understandable moving images! (Reid et al, 2002, www.bfi.org.uk/education/research).

2.8 At the time of writing this document, the consultation phase for the post-primary curriculum proposals has been completed. But it is obvious that whatever form the curriculum takes it will seek to build upon children's achievements in their primary schooling, thus taking forward their critical and creative thinking skills, their personal and interpersonal skills, use of ICT across the

curriculum, and their development of media awareness, particularly through language and literacy.

2.9 Some students in the post-primary phase will already aspire to find employment in the creative industries and will seek opportunities to develop their skills and imagination through moving image production work in, say, animation, sound design, editing, graphics and special effects. But all students will need to develop and broaden their viewing experiences, to include film and television from the past, from other countries and cultures, and from a wider range of genres. They will need to enhance their skills in interpreting and evaluating the messages they receive through moving image media.

2.10 Most students will increasingly want to take advantage of digital video (DV) and animation software to record and reflect upon their learning and to present for assessment aspects of their subjects for which moving image media are either an improvement on traditional evidence of learning outcomes or even an essential new dimension. For example, as part of the Creative Learning in the Digital Age pilot a

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history 'essay' for KS3 coursework might be presented for assessment on CD ROM or DVD in hypertext format, and include annotated moving image 'quotations' selected and edited from the CLDA web site.

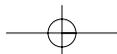
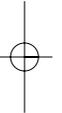
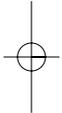
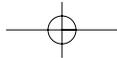
A piece of science coursework could consist of a web page with animated inserts about how osmosis takes place through membranes, showing this more effectively than would a written account with diagrams. CCEA are investigating new forms of assessment other than essay and exam based methods. For example, as part of the Moving Image Arts pilot students will have to produce moving image course work and the exam will be delivered online.

- 2.11 For those students who wish to specialise in moving image study or wider media studies in the 14-19 phase, optional courses will obviously still be available. Prior to GCSE, the study of moving image will form part of 'media awareness', a key element in all subjects. The new Moving Image Arts specification will be available for first teaching at A2 level from

September 2005. Other specialisms in media studies and film studies are offered by a number of examining boards.

But this is only part of the picture. The post-primary consultation makes it clear that there are many options to be explored throughout the post-primary phases, which could allow for short-term 'tasters' in particular specialisms, cross-disciplinary experiments, and collaborative projects that will open up a wide range of new opportunities for learning. Given the investments in hardware, software and training envisaged in C2k, work with moving image media will inevitably become an increasingly popular option in this kind of context. This is not only because of obvious student interest, but because increasing numbers of teachers will discover how effectively moving image work motivates students, fosters concentration and perseverance, and builds self-esteem.

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Chapter 3

Developing Expertise



Developing Expertise

- 3.1 If the development of moving image education is to be consistent across the school population in Northern Ireland, a sustained training programme would have to be initiated. This programme would need to be available to aspiring teachers through initial teacher training courses, to staff in schools through in-service training, to youth workers and to interested parties such as advisers and the Education and Training Inspectorate. This development should not, however, consist simply of imparting established knowledge and skills, on the model of most conventional training. It must also involve teachers and other stakeholders working in partnership to evolve new content and pedagogy and to build up evidence of good practice.
- 3.2 This professional development should not be seen as an additional or specialist option for which separate finance would need to be found, and should not be confined to 'one-off' events that always happen outside the school environment. Because it must address issues of basic entitlement – i.e. what can realistically be offered to all pupils – it should be integrated into the funding and planning of general staff training programmes. Where more specialist training is required – for example to serve the potential development of some older pupils towards vocational courses leading to employment in the media industries – it may need to be funded from other sources. As with other curriculum initiatives, the ideal model entails both external and internal programmes, with identified staff acting as cascading agents within their own schools and perhaps in school consortia. A draft framework for continuing professional development in media teaching, developed by the *bfi* in consultation with teachers, advisers and training providers, is provided as Appendix 1.
- 3.3 The proposals described in this chapter would link to other teacher training initiatives already under way. They will for example line up with CCEA's proposals whereby the revised curriculum for KS3 will be piloted in schools from 2003 to 2004 with a possible phased implementation from September 2005. The full implementation will, as CCEA points out, "take place over a period of years aligned to resources, training and support" (CCEA 2001 p. 17). It is proposed that information and communication technology (ICT) will be measured and reported on in both primary and post-primary schools on an annual basis on the assumption that they will enhance creativity and hence ultimately impact on the economy.
- 3.4 In addition "CCEA intend, in collaboration with teachers and other education partners, to develop a range of support materials and lesson plans to assist teachers in translating the proposals into practice. This material will be piloted with groups of schools before being published on the CCEA website where teachers will be able to access and customise it for their own use."
- 3.5 The mere introduction of hardware and software cannot trigger this creativity, however. It is generally assumed that visual communication is 'obvious' and does not require any critical skills to analyse it. This is not the case. Although both children and adults are familiar with visual imagery they generally lack the critical tools and vocabulary to discuss these media confidently and therefore to recognise what kinds of ICT skills are really needed. The *bfi*'s evaluation of the BECTA DV pilot project in 50 UK mainland schools has amply demonstrated that moving image creativity with ICT needs a critical and

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'wider viewing' dimension if the ICT software is to be used effectively (see www.bfi.org.uk/education/research)

3.6 A range of educational projects, one-off workshops and ongoing training programmes in moving image education have already been introduced and developed in Northern Ireland by a small number of independent organisations: for example, the Nerve Centre in Derry, Queens Film Theatre, Northern Visions in Belfast, and CineMagic in several parts of Northern Ireland. Such models could be supported and built on through a programme of collaborative development with the Education and Library Boards, the Inspectorate and participating teacher cohorts.

3.7 Four key initiatives with relevance to moving image education are already under way: 2002/03 has been a pilot year in which leading schools, teachers and providers have started to work together more coherently, with the EPWG acting as a catalyst and information exchange. These initiatives could form the starting-point for a programme of professional development, in which other stakeholders such as the Education and Library Boards and Higher Education Institutes, as well as independent providers, could participate:

- The RTU (Regional Training Unit) supported entry-level summer school training for 45 primary and post-primary teachers for the first time in August 2002 at Stranmillis College, with additional subsidy from the British Film Institute, the Nerve Centre, Apple and Adobe. Many of these teachers have maintained communication by e-mail network, and have been encouraged to develop and share practice and resources during the academic year 2002/03.

- CCEA is piloting a new AS Level specification for Moving Image Arts from 2003, developed by the *bfi* and Film Education. The 6 schools and colleges who will participate in this pilot are committed to a programme of developmental work through 2002/03 which is, amongst other things, building the necessary cross-disciplinary bridges between Media Studies and Art and Design departments. Some attended the RTU post-primary summer school in August 2002.
- The *Pupil Creativity With Digital Video* pilot was set up by C2k in partnership with Apple and Canon, through which ten primary and post-primary schools have received digital cameras and computers with iMovie software and developed classroom practice with this technology during the year. Some of the participating schools in this initiative are also involved in the Moving Image Arts pilot, the CLDA pilot and/or participated in the summer schools. From these four initiatives, there is thus already a core of highly committed teachers who are keen to develop moving image education both within their own schools and in partnership with others.
- A part time co-ordinator based at the Nerve Centre in Derry is ensuring that the vision for moving image education outlined in this document is maintained and developed across these initiatives. The post holder will continue to work in collaboration with the NIFTC's Head of Education, C2k, the Education and Library Boards, the Inspectorate, CCEA and the Regional Training Unit and workshop delivery organisations such as the QFT and the Nerve Centre to establish the basis for further development in subsequent years.



A workable annual target could be that at least one member of staff from 5% of Northern Ireland schools each year, could access moving image education professional development. This would involve training approximately 75 staff annually.

3.8 A workable annual target could be that at least one member of staff from 5% of Northern Ireland schools each year, could access moving image education professional development. This would involve training approximately 75 staff annually. The addition of advisory staff and other interested parties would bring this figure to 100. The training offered should be such that teachers would feel confident that they possessed the basic competence necessary to teach the kinds of moving image education discussed in Chapter Two.

3.9 In the longer term the acquisition of basic moving image education skills would need to be included in initial teacher training. While elements of this already exist in some teacher training courses, the explicit reference to aspects of moving image education in the revised curricula will impact upon initial training in all subject areas.

Chapter 4

Stakeholders



Stakeholders

- 4.1 This chapter identifies the key players and drivers in the area of moving image education. The last three years have seen the evolution of a number of crucial partnerships, for example between the NIFTC, the *bfi* and CCEA and between informal moving image educators such as the Nerve Centre and Queen's Film Theatre and formal educational bodies such as the Department of Education and Education and Library Boards. There is no doubt that the progress made in moving image education recently would not have been possible without the continual interaction of these types of organisation. It is imperative, therefore, that these partnerships continue and that any plan for future development not only acknowledges this progress, but actively attempts to build on it.
- 4.2 As the lead body for the development of moving image culture in Northern Ireland, the NIFTC has agreed to fund, for a three-year period, the appointment of a Head of Education for Moving Image Education in Northern Ireland. This is a senior position and the appointee is expected to undertake a key strategic role in the implementation of the proposals in this document, and to advance and manage other educational and cultural elements of the work of the NIFTC. In the context of moving image education this work will entail liaising with other key players, overseeing the delivery of various aspects of teacher training and staff development and acting as the central point of contact for the various groups and institutions involved. It will also be the responsibility of the appointee to report to an Advisory Group, including as members a number of the NIFTC/*bfi* Education Policy Working Group.
- 4.3 The Head of Education, in consultation with the Advisory Group, will also be involved in identifying appropriate additional sources of funding to advance the agreed education and culture strategies. Possibilities for further strategic interventions (which should be match funded wherever possible) would include:
- residentials for staff in 'lead' schools and consortia to share and reflect upon practice
 - online guidance material and resources for schools, commissioned from experienced teachers, advisers and providers
 - exemplar initiatives in selected schools, with independent evaluation, to explore new content and pedagogy, such as working with moving image media in science or geography
 - showcase events to share and discuss achievements in schools
 - fostering closer relationships between schools and industry professionals
 - marketing and promotion of moving image-related educational services from independent agencies
 - seminars and conferences to provide opportunities for networking, debate and sharing of good practice.
- 4.4 However, the experience of other countries that have attempted to introduce strategies for moving image education has shown that while individuals and institutions may have discretely identified roles, it is essential that each element understands, informs and supports the activities

The *British Pathé Film Archive* offers important primary sources of evidence that are influential examples of 20th-century cinematography and historiography. Schools will enjoy secure access to 12 million high-resolution image stills and some 8,500 movie files (3,500 hours) in the *Pathé Archive*, freely downloadable for educational use.

of others. There will need to be continual synergy between the activities undertaken by the NIFTC Head of Education, and those of other key agencies and stakeholders.

Department of Culture Arts and Leisure

4.5 DCAL currently provides core funding to the NIFTC and funding for the Commission's cultural and educational work. DCAL funding is £562k in 2003/04 and rises to £662k in 2004/05. DCAL, with other Departments engaged in *Unlocking Creativity*, DE and DEL, will meet NIFTC on a regular basis to take forward a range of actions including the implementation of this plan. More generally, these Departments will continue to develop and deliver the *Unlocking Creativity* strategy, and will continue to foster and support collaborations and synergies which can promote creativity in formal and informal education.

Schools

4.6 It is of course schools that will make the most substantial investment in the development of moving image education through the commitment and dedication of staff and resources. There will clearly be 'lead' schools and school consortia that will make an early commitment to develop moving image education. Development models may differ according to the expertise of staff involved and the configuration of responsibilities and departments. Where schools are part of post-primary curriculum pilots in 2003/04, this may open up more radical possibilities for experiment.

C2k

4.7 C2k's provision and ongoing development of both local and wide area networks for primary and secondary education offers exciting means

to support and transform learning and teaching in Northern Ireland. The service is committed to providing an engaging and compelling media rich learning environment to meet the rising expectations of learners. Integral to this provision is high-quality interactive digital video, animation, video streaming and video conferencing facilities, all with rich implications for fostering creative expression and enhancing a pedagogically sound understanding of moving image literacy.

4.8 C2k views technological provision as enabling and motivating learners to explore new ways of reading, constructing and communicating texts, enhancing collaborative learning and pupil communication skills, together with other key transferable skills, competences and attitudes that underpin the whole curriculum.

4.9 To facilitate development of pupils' critical understanding of moving image texts, C2k will be providing ready access to a unique history of the moving image's achievements. The *British Pathé Film Archive* offers important primary sources of evidence that are influential examples of 20th-century cinematography and historiography. Schools will enjoy secure access to 12 million high-resolution image stills and some 8,500 movie files (3,500 hours) in the *Pathé Archive*, freely downloadable for educational use.

4.10 During 2003, C2k piloted the exciting *Pupil Creativity With Digital Video* project, supported through an online virtual learning environment, providing the project schools with DV advice, tutorials, related links, online conferencing and email communication. Members of CASS (Curriculum Advisory Support Service), CCEA, NIFTC and other educational bodies participated in the project evaluation.

4.11 C2k is also in the process of considering recommendations from the education community

Pupil Creativity With Digital Video

From September 2002 until May 2003 ten primary and post-primary schools across Northern Ireland took part in a digital video pilot entitled *Pupil Creativity With Digital Video*. The initiative was coordinated and managed by C2k and supported by Apple computers and Canon cameras. The aim of the pilot was to gather evidence of the impact of digital video technology on learning. It also examined potential models of effective practice in creative work with DV.

The evidence gathered during the pilot clearly shows that the use of digital video has the potential to enhance teaching and learning across many aspects of the curriculum. It also has the capacity to motivate and extend learners outside their traditional ways of working, and that digital video can:

- cement pupil contact with a delivered curriculum
- develop a wide range of 'soft skills' important in working in groups
- motivate pupils who would not normally engage with a traditionally offered curriculum

- make use of and allow for the development of a range of learning styles
- develop a vocabulary consistent with working with technology at this level
- make a significant educational, social and cultural impact on individuals at their level
- develop the capacity of pupils to become individual learners
- offer the chance for pupils to enter dialogues with each other and with their teachers

(*Pupil Creativity With Digital Video: Evaluation Report*, D. Dickinson, 2003)

One Co. Tyrone Primary School that took part in the pilot produced a ten-minute animated short film entitled *Earl Saves The World*, which tells the story of an Antarctic scientist who saves the planet by using an inventive way to patch up a hole in the ozone layer (http://www.cps.cookstown.ni.sch.uk/My_Homepage_Files/Page3.html). The children involved were inspired following a visit to an Aardman Animation's Wallace and Gromit Exhibition at W5, and created their own three-

dimensional plasticine characters for their stop-frame animation. One child commented on how she researched the penguin characters she was making for their film:

I made some of the penguins. I searched for penguins on the internet using 'Google Images' to see what they look like. Some encyclopaedias helped us to know what their feet and colours looked like. These pictures were good for helping you with colours but not for the animation. They would have to look funnier than realistic penguins because everything else was 'cartoony' and so they wouldn't fit in with the other characters. I found good penguins on 'Google Wallace and Gromit Images'.

Their teacher has demonstrated how the project helped in the development of language, literacy and numeracy skills and acted as a successful agent in integrating areas right across the curriculum (http://www.cps.cookstown.ni.sch.uk/My_Homepage_Files/Page4.html).

concerning provision of interactive software both for performance analysis and to develop practical and creative appreciation of moving image education.

here covers both media awareness and practical activities in moving image production, animation, new media and broadcasting. The NIFTC will provide continued support for these initiatives and will encourage the development of a coordinated programme of professional development for youth workers and trainers in moving image education.

Youth Services

- 4.12 Provision of training and support services for moving image and media education in the youth sector is being provided by a number of independent providers including the Nerve Centre, Northern Visions, Wheelworks and Children's Express. The work being undertaken

Broadcasters

- 4.13 Since the mid-1960s the UK broadcasters (BBC and ITV) have been required by law to provide a dedicated curriculum-focussed (5-16 years) television service for schools. Hundreds of hours of programmes and accompanying support materials are provided annually to resource whole curricula in Northern Ireland, England, Wales and Scotland. Amongst these, discrete media education strands have emerged alongside output designed to resource the English studies curriculum (5-16).
- 4.14 Educational programme makers traditionally design their programmes with clear roles and space for teacher mediation. Programme producers also work on the assumption that significant numbers of teachers (primary and post-primary, across the full spread of subjects) frequently adopt elements of media studies methodology when using broadcast programmes/videos to resource their teaching. This is most noticeable in History teaching (Modern World Studies) where film often serves as a source of primary evidence.
- 4.15 In recent years Channel 4 (schools service provider since 1993) through 4Learning (www.channel4.co.uk/learning/) has offered a range of dedicated discrete media studies programmes. All of these have had accompanying hard copy or online teacher/student support materials.
- 4.16 In addition to these resources, broadcasters' education officer teams regularly contribute to ITT (Initial Teacher Training) and INSET (In-Service Training) sessions across the country throughout the academic year. They have also assisted the development work of the NIFTC, CineMagic, the Nerve Centre and others.
- 4.17 Since the mid-90s the advent of digital technology, the rapid expansion of the World Wide Web, disk and DVD culture have provided broadcasters with rich opportunities (yet to be fully exploited) to enhance and enrich moving image education.
- 4.18 BBC CD-Roms such as *A State Apart* and sites such as BBC NI Learning (www.bbc.co.uk/northernireland/learning/), BBC NI Schools (www.bbc.co.uk/northernireland/schools/index.shtml) and the BBC NI Blast initiative, which encourages and supports young people in NI in becoming actively involved in creativity, have all contributed moving image resources for learning. Additional teaching and learning resources can be found at the following locations:
- <http://www.bbc.co.uk/education/lzone/movie/index.htm>
- <http://www.bbc.co.uk/northernireland/learning/history/stateapart/index.shtml>
- <http://www.bbc.co.uk/northernireland/learning/history/stateapart/cdrom/>
- <http://www.bbc.co.uk/videonation/filmingkills/>
- <http://www.bbc.co.uk/wales/capturewales/>
- http://www.bbc.co.uk/northernireland/schools/11_16/blastni/
- 4.19 www.channel4.com/ideasfactory is a major 4Learning initiative to help 14 - 34 year-olds get in to and get on in the creative industries. It offers an invaluable resource for careers, creativity and business in TV, film, new media, music, art, design and beyond. Channel 4 is already working with the Nerve Centre and other multimedia organisations in the development of the IDEASFACTORY NI hub.

IDEASFACTORY is a major 4Learning initiative to help 14-34 year-olds get in to and get on in the creative industries. It offers an invaluable resource for careers, creativity and business in TV, film, new media, music, art, design and beyond.

- 4.20 Learning is also working closely with C2k, CCEA, the ELB CASS teams and NIFTC to identify current and anticipated resource needs for moving image education resources and training, possibly for distribution through Learning NI, C2k's managed learning environment for NI schools.
- 4.21 As with most agencies, budgets in the broadcast organisations are subject to limitations. The new NI revised curriculum will be implemented over a period of three to five years beginning in September 2005. Resource providers will come under increasing pressure to produce materials (video, CD, DVD, online, print) which reflect the new curriculum emphasis on a range of important skills and capabilities, including critical and creative thinking skills, learning for life and work, communication and ICT.
- 4.22 Broadcasters will respond to a vocal and articulate lobby from teachers on the ground for the provision of moving image education resources which meet the skills acquisition requirements identified above.

Queen's Film Theatre

- 4.23 Queen's Film Theatre, Belfast (<http://www.qftbelfast.info/home.html>) is a full time cultural cinema and screens quality world cinema, often unavailable anywhere else in the country. It has a developing education programme and organises formal film events for schools, which support courses of study on the national curriculum, in consultation with Education and Library Board advisors. The education events include talks on basic film language. QFT also organises moving image media teacher training sessions, and is the venue that screens student work.

Broadcasters will respond to a vocal and articulate lobby from teachers on the ground for the provision of moving image education resources.



- 4.24 QFT is currently fundraising for an education outreach officer post and for after-school film clubs. It works co-operatively with other projects involving creative learning for young people.
- 4.25 The organization's cultural cinema programme is a valuable resource for people of all ages and nurtures cine-literacy by providing the opportunity of viewing quality, world cinema including film classics and seasons of new work.

Department of Education and the Education and Training Inspectorate

- 4.26 The Education and Training Inspectorate will identify good practice in the formal and non-formal sectors and provide advice to DCAL, DEL and DE on standards and the future development of media education. The curricular requirement for 'media awareness' will generate new approaches within the formal sector, which will need to be supported and evaluated. There will be a continuing need for debate between stakeholders about standards and learning progression, and for additional training for inspectors.

CCEA

- 4.27 CCEA has, over the last two years, undertaken a comprehensive reworking of both the primary and post-primary curricula. This process has involved large numbers of teachers, educators and wider stakeholders and consultation has just been completed. CCEA will ensure that following this period of consultation there will be appropriate guidance in the form of detailed case studies and innovative exemplar material. This will illustrate how moving image education can be delivered across the curriculum and used to nurture the communication skills of all young people.

‘Media awareness’ will be a key element providing explicit opportunities for young people to demonstrate their skills, knowledge and understanding about and through the media, becoming more discerning consumers and creators.

Representatives from CCEA have been central to the discussions leading to the development of this plan and, conversely, they have had the opportunity to use the collective knowledge of the NIFTC/*bfi* Education Policy Working Group to find the most effective way to include aspects of media literacy and moving image education in the revised curricula. The result is that ‘media awareness’ will be a key element providing explicit opportunities for young people to demonstrate their skills, knowledge and understanding about and through the media, becoming more discerning consumers and creators.

- 4.28 The introduction of these new curricular guidelines will necessitate the development of sustained programmes of in-service and initial teacher training programmes.

Education and Library Boards

- 4.29 The Education and Library Boards will need to ensure that responsibility for the development of moving image education is allocated to one or more advisory staff. The Inter-Board panels, particularly those dealing with Literacy and with Creativity, will be important fora for sharing and monitoring developments in the schools.



Regional Training Units

- 4.30 Following the Regional Training Unit support for entry-level media teaching summer schools in 2002, it is anticipated that the Moving Image in the Classroom Summer Schools for primary and post-primary will become a regular annual fixture of the RTU summer schools. With the establishment of the new Creative Learning Centres, there will also be the option of locating future RTU summer schools on-site at these centres, greatly enhancing the technical scope and flexibility of the programmes offered.

Independent Providers

- 4.31 The Nerve Centre is currently working with partners towards the development of dedicated creative learning centres in Belfast and Derry. The Belfast-based Centre, StudioON, located at the site of the former O’Neill Primary School, will be established in partnership with the SEELB. A Derry-based Centre will also be established through the acquisition and refurbishment of a building currently adjacent to the Nerve Centre. The aim of these centres will be to deliver a diverse range of educational workshop and training programmes for schools, providing both teachers and pupils with access to the use of moving image media technologies and their potential creative application in the classroom and beyond. The centres intend to provide a stimulating environment for experimentation and fusion of different moving image art forms, developing the potential for collaborative, cross-curricular synergies and generating new pedagogical approaches to hands-on learning. They will also function as a central resource and support base, working in collaboration with like-minded educational organisations and providers in the field.

The *bfi* also offers an online archive resource, *screenonline*, which ranges from 1895 to the present day, featuring unique content from the *bfi* archive, including thousands of stills and hundreds of hours of moving image material, accompanied by specially written analysis by expert writers. It provides a growing number of online education guides to key areas of British film and television history, alongside numerous complete films and television programmes.

Higher Education Institutes

4.32 The higher education providers in Northern Ireland will also have a role to play in accrediting, and perhaps also providing, continuing professional development in teaching about moving image media. Media Studies, Media Arts and Film Studies programmes are already offered in the University of Ulster and Queen's University, and the University of Ulster is liaising with the *bfi* to tailor their accredited distance learning teacher-training courses for the Northern Ireland context. A crucial element of this entire initiative will be evaluation and it is HEI Education Departments who are best placed to undertake independent qualitative studies of teaching and learning, which should be able to attract research funding from the usual sources. It would be important to involve classroom teachers in action research as part of these studies.

4.33 The British Film Institute's UK-wide remit ensures that its services are available in Northern Ireland to support moving image education. These include:

- online guidance and research reports of effective teaching and learning
- published resources available by mail order
- accredited distance-learning teacher training
- direct provision of events
- UK-wide database of Associate Tutors
- pre-formatted event 'packages' built around resources, available for hosting by local providers.

Further information and resources are available from *bfi* Education at : www.bfi.org.uk/education



4.34 The *bfi* also offers an online archive resource, *screenonline*, which ranges from 1895 to the present day, featuring unique content from the *bfi* archive, including thousands of stills and hundreds of hours of moving image material, accompanied by specially written analysis by expert writers. It provides a growing number of online education guides to key areas of British film and television history, alongside numerous complete films and television programmes. Access is free to all UK schools, colleges and libraries via www.screenonline.org.uk/register

Chapter 5

Objectives



Objectives

5.1 The seven objectives described below are offered as specific and potentially achievable goals, given a commitment from the policy-makers and key agencies.

5.2 Moving image education needs to start in the earliest years of schooling, given that young children are coming into school with experience of these media that can form an important basis for the development of their wider communicative skills. This experience, and their expertise in understanding these media, should be recognized and valued by schools, not pushed aside. Such recognition can simply be verbal encouragement, but many teachers fear that it may not be thought appropriate to initiate or encourage children's talk about media. They may also be uncertain about the kinds of questions that can help children think more deeply about their media experiences. There are therefore both training and policy issues involved in the realization of this objective:

Objective 1: From Foundation level (age 3 - 4) and throughout Key Stage 1, all teachers should have the competence and confidence to encourage pupils to talk about their television, video and film viewing experiences and to reflect upon their preferences, interpretations and responses.

5.3 Most of the stories and information available through film, television, video and other moving image media are provided by mainstream cultural industries, supported by massive marketing and promotion. But most people's consumption of these media is from a relatively narrow range of sources. A majority of young people in Northern Ireland may never have seen a British film, let alone one made in Northern

Ireland. It is even less likely that they will have seen foreign-language films or television. Their access to historical moving image material is likely to be equally limited. This lack can be addressed in many ways: through video, CD and DVD; through the exhibition of a wider range of media in cinemas and other venues, and through broadband services. It has to be recognized as a legitimate cultural need, requiring cooperation between different agencies. Therefore:

Objective 2: Schools and cultural organizations should collaborate to ensure that all young people have regular opportunities to see a wider range of moving image media, including media made in Northern Ireland, film and television from the past, and examples of world cinema.

5.4 Northern Ireland's plans for the development of ICT in schools and the establishment of broadband networks are providing all schools with the capacity for creative work with moving images. This does not have to mean filmmaking: it can include the manipulation and repurposing of existing moving image material. Nor does it have to mean large-scale projects that can only happen once or twice in a child's school career. It is increasingly possible for children to have frequent and relatively informal access to moving image software and to build up both their creative skills and their critical understanding of these media. The training described in Chapter Four would build towards ensuring this kind of access as an entitlement.

Objective 3: From Key Stage 2 (age 8 - 11) onwards, every child should have regular access to moving image software in the classroom, and at least one experience of practical video production during every school year.

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- 5.5 Realisation of these first three objectives will mean that pupils will start arriving in post-primary schools with skills and expectations in relation to moving image media, which must continue to develop. This involves two changes for post-primary schools: an acceptance by all staff of the value and relevance of moving image media in relation to their own subjects; and an acceptance by senior management in schools that they will need to lodge responsibility for this area with a specific part of the school structure, because if it is left to drift as a vague requirement, it is likely to be ignored by all but the enthusiasts.

Objective 4: Schools in the post-primary phase should recognize moving image education as a key element ('media awareness'), applicable in all subjects; responsibility for whole school planning and development should be lodged with a specific department or faculty in each school.

- 5.6 The power of moving image media to motivate learning and to enable access for learners who have failed to acquire "traditional" skills and understanding, has often been noted. Although it would be a mistake to marginalize moving image education as only suitable for the less able and socially excluded, it must be recognized that it has often succeeded where other approaches have failed, in drawing young people back into learning and into constructive dialogue with others. Much of the non-formal sector is already alert to this possibility, but there is room for greater coordination and sharing of good practice.

Objective 5: All institutions in the formal and non-formal education sectors should recognize the value of, and offer opportunities for, practical work and screenings to achieve social inclusion, understanding between culturally diverse communities, and motivation of disaffected young people.

- 5.7 As young people reach the stage of opting for their own choice of courses, some will be interested in finding opportunities to study the media in more detail. They may want to undertake this as academic and critical study; they may want to develop their practical and creative skills; or they may want to do both. Courses meeting these options are already

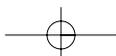
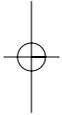
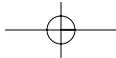


available; it is likely that a wider range will develop, given the increasing diversity of media forms and content. Although Northern Ireland is currently just ahead of England and Wales in its percentage of schools offering such courses, availability ought to be widened.

Objective 6: Specialist courses such as Media Studies, Film Studies (currently available in 19% of NI schools and colleges) and Moving Image Arts (currently being piloted) will be available to all young people who want them.

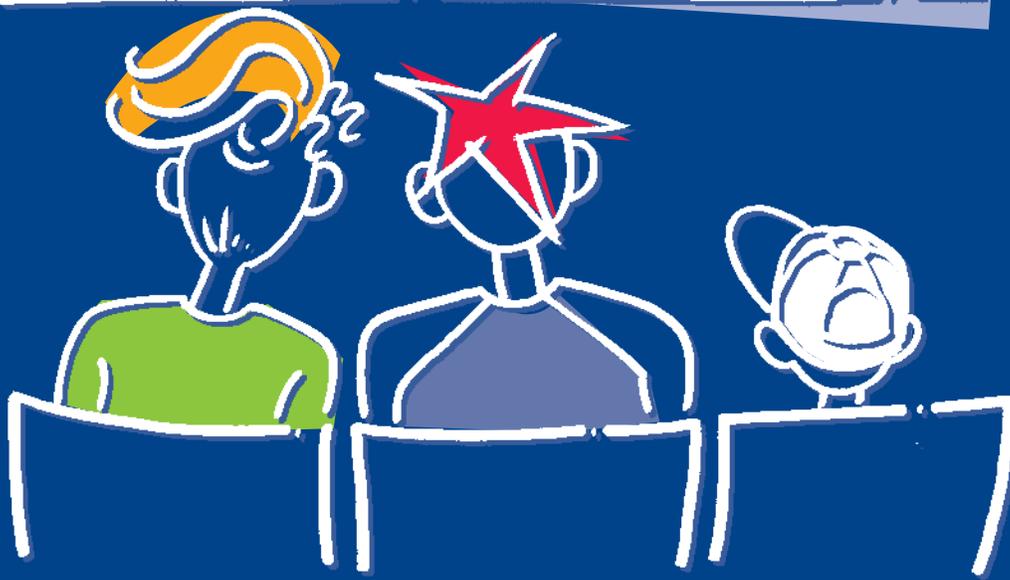
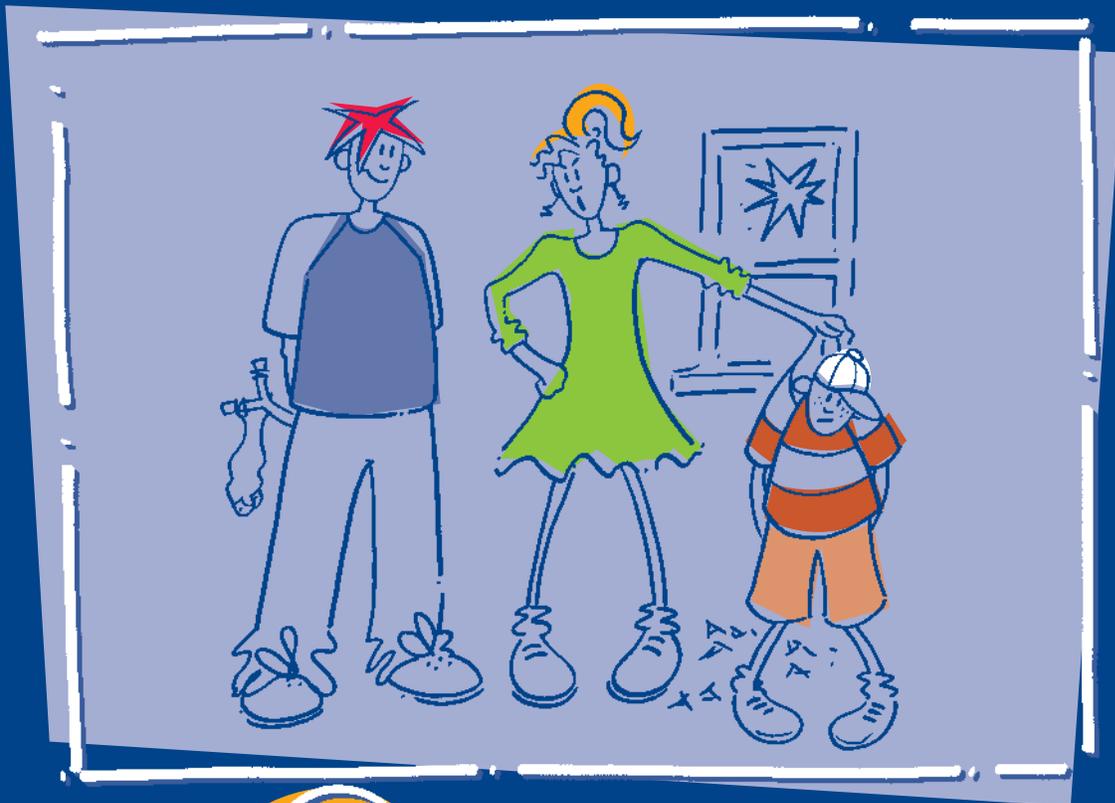
- 5.8 Most young people will not enter careers in the moving image media, but some will. Many may aspire to do so, and the danger here is that they may harbour unrealistic expectations about the career possibilities, despite the fact that this is a growing sector of the economy in Northern Ireland, as it is in Europe generally. They may also lack information about the full range of media careers, spanning as they do the administrative sectors such as production management, finance and law as well as diverse opportunities in the technical and creative sectors. There are issues here to be addressed not only by the education and careers services, but also by the industries themselves.

Objective 7: For those young people who wish to move on into careers in the moving image media industries, appropriate and up to date study and careers advice should be available, as well as a full range of appropriate and high quality training.



Chapter 6

Conclusions



Conclusions

The Creative Arts contribute to the experience of life in parity with science and philosophy. The arts have the capacity to persuade, subvert, celebrate and confront; to challenge the status quo; to act as powerful cultural agents; to establish an individual's aspirations; to help people learn to appreciate differences and to construct value systems.

6.1 In 1988 Benedict Anderson proposed that one of the ways in which we negotiate our place in the world is through the concept of 'imagined communities'. As Anderson pointed out in relation to newspapers, the media plays a central role in framing and constructing these imagined communities.

6.2 The members of the NIFTC Education Policy Working Group believe that the arguments and initiatives examined in this document offer an opportunity to use the everyday lived experience of young people as the pathway to the creation of new representations and understandings relevant to 21st century life in Northern Ireland.

6.3 The range of educational and cultural bodies involved in the drawing up of the document underlines the importance of media literacy as a key element in a young person's development. To ignore the opportunities the teaching of moving image education and media literacy provide would, to paraphrase Anderson, be unimaginable in an environment where the moving image and its related technologies have become an integral part of contemporary life.

6.4 It is through moving image education that many young people will find one way to express what they imagine their community to be. As the General Assembly of the European League of Institutes of Art points out, this alone should give the creative arts, of which moving image is a key element, a central role in our education system.

The Creative Arts contribute to the experience of life in parity with science and philosophy. The arts have the capacity to persuade, subvert, celebrate and confront; to challenge the status quo; to act as powerful cultural agents; to establish an individual's aspirations; to help people learn to appreciate differences and to construct value systems.

(European League of Institutes of Art, General Assembly, October 2002)

Appendices



Framework for Professional Development

Media Education Continuing Professional Development Framework

This is a draft document, still incomplete, that has been produced by a *bfi* working group after consultation with a wide range of agencies across the UK who provide continuing professional development in the field of media education. The working group includes independent and HE training providers and is led by the *bfi* Teacher Development Officer, Mark Reid. Consultation on the value and usability of such a framework is taking place through 2003 and it is hoped to release the completed Framework in 2004. The Framework is aspirational: that is, it outlines the kinds of entitlement that ought to be available for teachers of media (whether within specialist courses or within other curriculum areas), with the aim of enabling teachers to consult and invoke this Framework in their personal and Departmental professional development planning.

Rubric

The Common Core of entitlement is divided into three sections: *generic definitions of Continuing Professional Development (CPD) support; knowledge and understanding of media education; and access to training, information, resources, and experiences*. These are broad descriptors of the kinds of subject knowledge, skills, experience that should underpin media education practice.

The actual Framework is sketched out below the Common Core. It is envisaged as a grid or matrix, with the progressive levels of teacher's expertise and experience across the top (beginning teacher; confident classroom practitioner; subject leader/ mentor/ trainer), and the different curricular manifestations of media education down the side (Media in English; Specialist media courses – vocational courses, A/S and A level,

GCSE, Film Studies; media education across the curriculum; and media at primary level. For each of these combinations, the headings in the common core are elaborated and specified.

The Framework is envisaged as a hypertext document, with buttons in each of the boxes below taking users to a page describing the specific knowledge, understanding, and access related to their area and subject specialism – and eventually to training opportunities, accreditation, networks and information sources.

Common Core

Generic definitions of CPD support

The General Teaching Council for England, in its Professional Development Framework, identifies a range of ways in which teachers might develop their professional practice. For the purposes of this document, these are called 'generic characteristics of CPD support', and are extracted below:

Teachers (especially new entrants to the profession) can expect to learn from and with colleagues in a number of ways, which might include:

- Working within a learning or study team
- Team teaching and planning
- Being mentored
- Observing demonstration lessons and 'masterclasses'
- Planning and assessing with others
- Developing resources and ideas with colleagues
- Reading educational, academic, and professional journals and texts
- Using the internet and engaging in discussion online

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- Participating in courses, e-learning and distance learning opportunities and undertaking further formal study.
- Taking part in teacher exchanges
- Sharing practice in a cluster/ consortium/ partnership/ network
- The role and implications of research into children, young people and media in relation to media education
- The role and potential of practical and production work, especially as enabled by digital technologies

For more experienced teachers, the emphasis is on finding opportunities to develop their roles as mentors, experts, subject advocates, in the following ways:

- Give demonstration lessons
- Team teach in own and other school
- Organize in-service training sessions or days for the team or the school
- Monitor standards of teaching and learning
- Support colleagues via classroom observation, supported self-evaluation, in identifying professional development needs

And outside the school:

- Present at or organize conferences, seminars, group discussions, workshops
- Design and run courses at cross-school/ LEA/ HEI level
- Develop, test, and publish materials and resources, and write for journals and other publications
- Develop/ moderate exams/ tests with boards
- Pilot projects with national agencies, and develop, introduce, manage and evaluate projects and initiatives
- Be supported in each of these endeavours, and those in the section above, as part of their own professional development

Knowledge and understanding in media education

The core understandings related to media education should cover the following:

- The importance of the key concepts
- That popular cultural forms and practices are the focus of study
- The emphasis on particular working and learning styles, e.g. group or collaborative work, or of the role of practical approaches to learning
- The different contexts for media education, both within and outside formal schooling – e.g. the media literacy debate, ‘protectionist’ positions, the vocational perspective

In addition, teachers should understand something of the relationship of media education to other subjects as appropriate:

- As growing out of, but remaining related to, English
- Its potential role in other subjects – in historical study, in geography, in understanding and communicating scientific ideas, as an art form in its own right, but also its role in shaping other art forms (music, dance, drama, for example)
- As a cross curricular or civic entitlement, e.g. in citizenship
- As a vocational area that forms part of the cultural industries sector

Access to training, resources, information and experiences

- Being able to connect with media organizations and practitioners, e.g. cinemas, video artists, news agencies, advertising and PR companies, on a local, regional and national basis
- Having access to networks of other teachers of the subject at national, regional, and local levels
- Having access to training providers and flexible accreditation routes; to resources and resource providers; to sources of information about the subject and subject content; to research about, and new practice in, teaching and learning; to exam boards and exam specifications
- Having access to training appropriate to their level of experience, expertise, and need, and to accredited courses (either locally, or nationally via distance learning) if desired
- Having access to equipment necessary to support students in the chosen curriculum
- Having access to learning resources - on the web/ online; CD-ROM; video - appropriate to their chosen curriculum

The Framework

In its completed form the Framework will be offered as a hypertext document. Users will be able to click on the relevant button in the grid below.

	Beginning Teacher ²	Confident Practitioner	Subject Leader/Mentor/Trainer
Media in English	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Specialist subjects	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Media education	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Primary	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

² This term is meant to cover both new entrants to the profession, i.e. NQTs, as well as more experienced teachers who are simply new to teaching media.

Media in English

Beginning teacher

Generic modes of CPD support

- Access to Media in English subject mentor – if not in their own school, then locally or virtually (a role for *bfi* Associate Tutors? Or Advanced Skills Teachers?)
- Access to opportunities for lessons to be observed by an experienced media in English teacher, who can offer feedback, coaching, and suggest areas for professional development
- Access to opportunities to team teach aspects of the Media in English curriculum
- Opportunities to assess work, plan lessons and work schemes, and develop resources, either with colleagues in school, or in a local cluster or consortium, or failing that, in an online community
- Opportunities to watch lessons by more experienced/ other Media in English teachers
- Opportunities to benchmark their skills against national standards (e.g. this one? Or OFSTED guidance on media education?)
- Opportunity to work in a team of fellow teachers – again, in school, locally, regionally, or virtually - investigating aspects of teaching and learning in Media in English

Knowledge and understanding of the subject (In relation to one medium)

- Understanding of the importance of the key media concepts most closely linked with

English at KS3 and 4: forms and conventions, basic models of audience, representations (i.e. beyond stereotyping). Also, access to simple presentations of key media institutions (in chart form?) and media histories (timelines of milestones in developments in radio, TV, film, new media?)

- Understanding of ways of working with media texts as part of the NLS Framework at KS3 (i.e. beyond just the dedicated reference to moving image media texts)
- Knowledge of where opportunities are for simple practical activities which would support specific learning objectives in relation to the key concepts (i.e. not just storyboarding as busy work)
- Knowing how to mobilize students' cultural pleasures, but in pursuit of new learning
- Being confident in making summative assessment judgments about student work, particularly practical work, as well as about evaluating students' media learning in progress

Access... to training, information, resources, and experiences...

- to local media organizations, e.g. cinema for screenings of English related material
- to networks of Media in English teachers through local, regional, and national professional bodies, e.g. NATE
- to introductory level media education courses, via distance learning if no local provision available, and accredited if desired
- to INSET primers: 3 days across a year to introduce GCSE Media Studies, or one day,

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focusing on one medium, introducing media languages, audience, and representations, to support Media in English at KS3 and 4, and with supporting printed or online materials

- to equipment sufficient to support small scale practical or production work relevant to Media in English, e.g. sound recording equipment, DV cameras and iMovie, or desktop publishing software, sufficient for a whole class to have shared access
- to entry level training in using digital technologies e.g. knowing how to construct a 2 minute montage sequence; trying out the effect of using different soundtracks; importing voice-over; using the manual override buttons on a DV camcorder, external microphones, low-tech lighting
- to exam specs and support in interpreting them

Confident Practitioner

Generic modes of CPD support

- Team teaching or demonstration lessons to own department
- Develop schemes of work which demonstrate the ways in which media can be integrated into aspects of the English curriculum e.g. speaking and listening, reading, drama
- Production of resources/sources of information for department on media teaching
- Attendance at relevant CPD courses and feedback to department
- Undertake departmental audit on media teaching and prepare, with HoD, action plans for the department
- Act as co-mentors to ITT trainees in English/English and media
- Undertake some teaching in ITT/CPD for associated institutions/LEAs
- Act as online expert in Computer Mediated Conferences for ITT/CPD communities

Knowledge and understanding of the subject

- Fuller knowledge of key media concepts, particularly higher order concepts like 'modality' (i.e. Realisms), and to extend the key concepts into core English teaching (for example audience in drama and representation in literature)

- Ability to relate the key concepts of media education to both NC and KS3 framework requirements and other associated documents (e.g. NQT standards)
- Ability to move beyond these statutory and recommended documents to reflect opportunities to teach across texts and genre
- Ability to position practice within current research and contribute to that research at some level (e.g. Best Practice Research Scholarship work on digital video co-ordinated by the *bfi*)
- Facility with appropriate hardware and software that supports media production work within English, and knowledge of teaching and learning issues around its use, e.g. managing group work, running filming and editing activities
- Ability to articulate practice, making teaching and learning principles explicit, in written and spoken presentation, for different audiences
- Recognition by departmental peers of expertise in this area

Access... to training, information, resources, and experiences...

- to LEA CPD courses
- to specialised courses at recognised centres e.g. English and Media Centre
- to national and international conferences, with an expectation of a contribution to those conferences at workshop/short paper level
- to support for co-writing activities, in disseminating aspects of their practice
- to appropriate journals
- to training for appropriate hardware/software e.g. digital editing equipment/iMovie, Publisher, and opportunities for working with technology at an extended level beyond what is necessary for technical instruction, in order to make pieces of media work for themselves.
- to opportunities to work with Advanced Skills Teachers
- to opportunities to take part in small scale research projects
- to seminars and conferences with a media subject focus to keep subject knowledge updated

Mentor/Trainer /Subject Leader

Generic modes of CPD support

- Team teaching or demonstration lessons to departments in linked or associated schools, including primary partners
- Develop schemes of work which demonstrate the ways in which media can be used to enhance and extend aspects of the English curriculum e.g. speaking and listening, reading, drama
- Production of resources/sources of information for use by LEA for training departments in media teaching
- Lead CPD courses at LEA and national level
- Undertake departmental audit on media teaching and prepare action plans for the department
- Develop the department as a mentoring department with particular regard to ITT trainees in English/English and media and NQTs
- Undertake teaching in ITT/CPD for associated institutions/LEAs
- Act as online expert in CMC conferences for ITT/CPD communities
- Initiate and lead small scale research with outcomes to include a dissemination/ communication strategy for linked schools and or website

Knowledge and understanding of the subject

- Knowledge of key media concepts and ability to extend the discourse of English teaching to demonstrate where the concepts overlap/extend subject knowledge e.g. audience, representation and then to demonstrate the particular concepts of media
- Ability to relate these to both NC and KS3 requirements and other associated documents (e.g. NQT standards) and to plan against these to demonstrate gaps in the teaching of media represented within these documents
- Ability to move beyond these statutory and recommended documents to reflect opportunities to teach beyond prescribed approaches
- Ability to articulate practice against current research and to conceptualise media teaching within and beyond English teaching discourse
- Evidence of contribution to that research at publishable level

- Facility with associated hardware and software and ability to train others in the use of these
- Recognition by network of peers of expertise in this area (e.g. LEA departments/ University course teaching)

Access... to training, information, resources, and experiences...

- to Masters/PhD courses/research via flexible routes and options for part-time study
- to LEA CPD courses
- to specialised courses at recognised centres e.g. English and Media Centre
- to national and international conferences, with an expectation of a contribution to those conferences at workshop/long paper/panel presentation level
- Developing profile of expertise at national level leading to invitations to speak at conferences, run workshops etc
- Recognised at policy level as having relevant expertise in the field
- Production of journal article/chapters within media texts
- to appropriate journals
- to training for appropriate hardware/software e.g. digital editing equipment/iMovie, Publisher
- Accreditation as ASTs
- Outreach work associated with above
- Opportunity to take part in research projects
- Opportunities for placements in HEIs or national agencies
- Opportunities to study teaching and learning abroad via subsidised programmes
- to mentoring support and professional development

Specialist media teachers

Beginning Teacher

It is expected that a teacher in his/her first year as a professional is likely to have an understanding of a conceptual approach to the subject. In being awarded Qualified Teacher Status (QTS) they will have shown that 'they can teach the required or expected knowledge, understanding and skills relevant to the curriculum for pupils in the age range for which they are trained' (Qualifying to Teach standard 3.3.2).

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It is likely that this year will see the teacher become secure with, and more practised in, the delivery of lessons that are structured around a conceptual approach.

It is probable that a large amount of the Newly Qualified Teacher's (NQT) time will be spent in preparing and delivering lessons and reflecting on these experiences. Schools have a responsibility to ensure that NQTs are supported in their professional development throughout this time. Under the statutory induction requirements for NQTs, the Career Entry Profile is part of a framework within which individual teachers can plan their professional development throughout their careers.

The role of the NQT could encompass any of the following kinds of activity:

- Using and demystifying subject-specific vocabulary and ensuring that its use is accurate and suited to the needs of analysis and criticism of the work undertaken by pupils in lessons rather than being used as a 'jargon'
- Interpretation of specifications and designing activities to meet clear and stated lesson aims and objectives
- Reading the subject examiner's report for the examination subjects being taught
- Developing appropriate critical and investigative skills of independent research
- Integrating theory with opportunities for its practical exploration

Beginning Teacher

Generic modes of CPD support – inside schools and colleges and outside

- Opportunities to see models of effective practice of systems for recording pupil information and assessment data (in the format suggested by line manager)
- Opportunities to attend a regular, timetabled Newly Qualified Teacher session organized by the NQT programme manager
- Opportunities to work closely with an induction tutor and help with implementing a targeted and appropriate programme of development
- Support with establishing effective skills of time management practice
- Access to a Media Studies subject mentor – if not in school, then locally or virtually (a role

for Associate Tutors? Or Advanced Skills Teachers?)

- Access to opportunities for lessons to be observed by experienced Film / Media teacher, who can offer feedback, coaching, and suggest areas for professional development
- Access to opportunities to team teach aspects of the Film / Media Studies curriculum
- Opportunities to assess work, plan lessons and work schemes, and develop resources, either with colleagues in school, or in a local cluster or consortium, or failing that, in an online community
- Opportunities to watch lessons by more experienced Media Studies teachers both within school and without
- Opportunities to benchmark their skills against national standards (e.g. this one? Or OFSTED guidance on media education?)
- Opportunity to work in a team of fellow teachers – again, in school, locally, regionally, or virtually - investigating aspects of the teaching and learning in Film / Media Studies

Knowledge and understanding of the subject

- Developing and consolidating understanding of key media concepts, approaches to teaching and learning and practical ICT skills
- Using research and Effective Practice Case Studies in developing and consolidating teaching and learning strategies
- 'Springboarding' from pupils' own consumption of popular culture into new and challenging realms of knowledge and understanding
- Developing confidence in making summative assessment judgments about student work, particularly practical work, as well as about evaluating students' media learning in progress. Being provided with exemplar materials and models by line manager / experienced colleague in order that this aim might be achieved.

Access... to training, information, resources, and experiences...

- to local media organization, e.g. cinema for screenings of Film / Media Studies related material
- to networks of Media teachers through local, regional, and national professional bodies,

e.g. Media Education Forum at the English and Media Centre

- to introductory level media education courses, via distance learning if no local provision available, and accredited if desired
- to INSET primers: 3 days across a year to introduce GCSE Media Studies, or one day, (ideally with the examination board as training provider) focusing on one medium, introducing media languages, audience, and representations, to support a Film or Media Studies examination course, and with supporting printed or online materials
- to contact with the examination board subject officer
- to equipment sufficient to support small scale practical or production work relevant to media in English, e.g. sound recording equipment, DV cameras and iMovie, desktop publishing software, sufficient for whole class to have shared access
- to relevant literatures, research and texts i.e. 'M Mag' the Media Magazine published by the English and Media Centre for schools and colleges

Confident Practitioner

Media Mentor/Leader/Trainer

It is expected that a professional acting in these roles has demonstrated their subject knowledge, skills and experience to the level of an experienced practitioner, as outlined in the **common core** and under the **confident practitioner** section above.

It is also likely that the progression of a **confident practitioner** to **mentor/leader/trainer** will see the professional moving between local school/college and regional/national/international contexts.

It is probable that a large amount of the mentor/leader/trainer's time will be spent encouraging the continuing professional development of colleagues, therefore in the section **Access** below, some suggestions for the mentor's own continuing professional development are outlined.

Subject leaders and mentors in schools/colleges will probably be full-time, with trainers being part-time or freelance, but not exclusively.

The role of **mentor/leader/trainer** could encompass any of the following kinds of activity:

- Manager, or subject leader, of a subject department/faculty in a school or college
- ITT, GTT, PGCE, NQT mentor in a school/college
- A PGCE link tutor with an HEI education department
- INSET trainer for day/longer courses, via commercial or other agencies, such as awarding bodies
- Involvement with national awarding bodies, as Senior Examiners/Moderators
- Course tutor of distance learning accredited courses
- Contribution to regional/national/international conferences
- Development of educational resources/books/events
- Contribution to subject journals/online communities
- Contribution to research projects/policy intervention
- Subject advisors/inspectors (OFSTED/HMI)
- An advanced Skills Teacher
- Act as a Senior Examiner/Moderator for national awarding body at GCSE, AS/A level or GNVQ/AVCE/BTec/SQA Higher/Advanced Higher

Mentor/Leader/Trainer

Generic modes of CPD support – inside schools/colleges and outside

- Give demonstration lessons/masterclasses
- Team teach in own/other schools/colleges
- Monitor standards of teaching and learning
- Support colleagues via classroom observation, supported by self-evaluation, in identifying professional development needs
- Organize in-service training sessions in local/national contexts
- Contribute workshops/seminars at regional/national conferences
- Contribute to professional networks, journals, on-line learning communities
- Pilot research projects and initiatives with national agencies
- Participate in development and production of educational resources/books

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Knowledge and understanding of the subject

- Knowledge and understanding of key media concepts, approaches to teaching and learning and practical ICT skills to confident practitioner level
- Knowledge and understanding of recent inspection and research processes and evidence into teaching and learning, teacher mentoring and training.
- Knowledge of pedagogical theory and practice in relation to teaching media and their related technologies

Access... to training, information, resources, and experiences...

- Opportunities for accreditation of prior learning to MA/MEd level for a relevant media-related degree course (allowing portability of modules between identified HEIs)
- Opportunities to progress to MPhil/PhD level research via flexible entry routes and part-time study options
- Opportunities to progress to HEI teaching via temporary placement on relevant degree courses, including PGCE courses
- Opportunities to participate in national/international conferences as a presenter

- Opportunities for temporary placement (6 weeks to one year) in a relevant media-related industry
- Opportunities to study teaching and learning of own subject abroad via subsidised programmes
- Opportunities to advance own ICT skills and specialisms, via access to subsidised personal equipment and training by identified partners
- Opportunities to receive recognition and status for own role as mentor/leader/trainer (via financial incentives, membership of professional organizations, as *bfi* Associate Tutor)
- Opportunities for mentor support of own role and activities via mentor feedback, self-evaluation and consideration of further progression opportunities.

Source: *bfi* Education 2003

Membership of the Working Group

Ingrid Arthurs	Director of Programming, Studio ON, a project of the Nerve Centre & SEELB
Cary Bazalgette	Head of Education Development Unit, The British Film Institute
Marion Campbell	Education Officer, Queen's Film Theatre
Seamus Camplisson	Former Head of The Creativity Unit, Department of Culture Arts and Leisure
Mary Connolly	Assistant Advisory Officer, English, Drama and Media, South Eastern Education & Library Board, Curriculum Advisory Support Service
Gerry Connor	Media Studies Teacher, St. Genevieve's High School
Maurna Crozier	Cultural Diversity Development Director, NI Community Relations Council
Patricia Elliott	Head of The Creativity Unit, Department of Culture Arts and Leisure
Walker Ewart	Inspector, Education & Training Inspectorate, observing on behalf of the Department of Culture Arts & Leisure, the Department of Education, and the Department for Employment and Learning
Faustina Graham	Inspector, Education & Training Inspectorate, observing on behalf of the Department of Culture Arts & Leisure, the Department of Education, and the Department for Employment and Learning
Teresa Kane	Teacher, St. Mary's Primary School, Tempo
Peter Logue	Director of Education NI, Channel 4 Learning
Anne Marshall	Principal Officer, Council For The Curriculum Examinations & Assessment
Martin Melarkey	Director, The Nerve Centre
Bernard McCloskey	Head of Education, Northern Ireland Film & Television Commission
Paul Moore	Lecturer, School of Media & Performing Arts, University of Ulster
Karen Quinn	Archive Development Officer, Northern Ireland Film & Television Commission
Mark Reid	Teacher Development Officer, The British Film Institute
Alastair Smyth	Assistant Curriculum Development Manager C2k
Richard Taylor	Former Chief Executive, Northern Ireland Film & Television Commission
Richard Williams	Chief Executive, Northern Ireland Film & Television Commission





bfi British Film Institute