

understanding  
technology ideas appreciation form SELF children  
motivation SKILLS ENGAGEMENT  
concentration groups ATTITUDE writing  
THINKING behaviour career  
positive SEN art learning literacy  
better improved CREATIVE critical  
enthusiasm reading genres  
interest class analysis ability  
verbal subject AGE FILMS  
engaged

# Film: 21st Century Literacy – Pilot Project Blueprints

## 1. Youth clubs and film

*based on Cineclub pilot*

## 2. Poetry and animation

*based on Persistence of Vision pilot, MEA*

## 3. Languages and film

*based on the Projector Community Languages pilot, Cornerhouse*

## 4. Film across the curriculum

*based on Cine Hubs pilot, EM Media*

## 5. Film education in a rural setting

*based on the Young Shoots pilot, Rural Media Company*

## 6. Film education and archives

*based on Yorkshire Film Archive pilot*

## About these Blueprints

- These blueprints have been prepared for anyone interested in replicating the *Film: 21st Century Literacy* pilot projects, either in full or in part.
- Each blueprint presents a brief overview and description of the pilot project, followed by some pointers about transferring the project to other settings, age groups and locations. The blueprint ends with a look at possible pitfalls to be aware of and some tips to improve the chances of success.
- Practical details are confined to the general outline of each project, not context-specific particulars, and as such, the blueprints are not intended as a step-by-step guide to delivering similar projects.
- Please contact the education team at the BFI for more information about the pilot projects.

If you are interested in running one of the pilot projects and would like more information, please contact Mark Reid at the BFI.

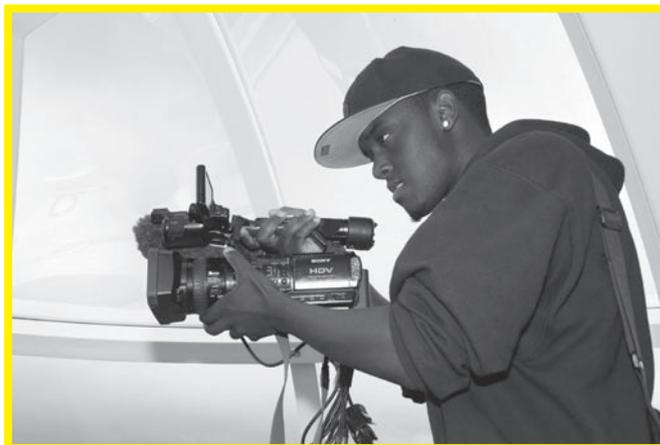
# 1. Youth Clubs and Film

## Blueprint for filmmaking and film watching activities in youth clubs, based on the Cineclub pilot in three London boroughs

### 1.1 Overview

Cineclub identified a lack of concerted engagement between young people and film in the youth club sector, resulting from a number of underlying problems:

- Youth clubs employ very few full time youth workers and many organisations rely upon volunteers. There are many different types of youth clubs and the field is complicated. Statutory and voluntary youth clubs have varying staff levels.
- Youth clubs lack funding to buy the camera and audiovisual equipment, which is vital to this kind of activity.
- Filmmaking has to compete against many other social activities, not just the ones run at the youth club but on a more general level.
- Youth workers receive little training in this area. As a result they lack confidence to try these kinds of activities with their young people.
- There is sporadic attendance from young people in the youth club environment. This makes it difficult to engage young people in long-term projects or commit to doing something for more than one week at a time.



In response, the pilot incorporated youth worker Continuing Professional Development (CPD) and workshops to engage young people in filmmaking and film watching activities.

The project worked with 92 young people and 27 youth workers. *Film: 21st Century Literacy* provided £25,000 of funding, with additional support from the participating Local Authorities.

The workshops enabled young people to learn new practical filmmaking skills and included screenings of a range of short films and clips from a variety of genres to inform their practical work. The young people taking part in the workshops took on every role of the production process, from script to edit, and the work was all theirs.

In addition, Cineclub screened completed films at local cinemas, which gave the young people the chance to share and celebrate their work. These screening events were held in independent cinemas and included professional short films, so the project also introduced young people to a diverse range of films. Seeing their own work and that of their peers in this context enabled the participants to reflect upon their work and learn from their mistakes. A Youth Club Awards event was also hosted at BFI Southbank.

The CPD aspect is crucial to ensure film activity can continue on a sustainable basis as youth workers can include filmmaking within their offer in a way that suits the structure of their club. Youth workers were provided with a resource pack to assist project delivery.

Additional funding was secured from three London boroughs. Cineclub worked closely with the boroughs to

ensure provision matched their specific needs (e.g. the Borough of Hackney was particularly keen on the CPD aspect, while the Borough of Barnet wanted to include the pilot activity as part of its summer programme).

## 1.2 Transferability

### Other settings

The pilot developed a model used in the formal education sector and transposed it into a youth club setting. However, there are no foreseeable barriers for transferring this model back to a school setting; Cineclub have successfully engaged schools in a similar model on a continuous basis. The model works by equipping youth workers or teachers with filmmaking skills so they can decide how to use them to the best effect rather than dictating how they should approach their workshops. The provision of guidance, training and structure enables flexibility within a supportive framework.

### Other age groups

The age range for the pilot was 11–19 and encompassed a diverse range of young people, including those with Special Educational Needs (SEN) and physical disabilities. However, the resource pack prepared for the pilot contains examples of activities that can be used with young people aged seven and up.

Cineclub training is always tailored to the age range that the youth workers or teachers work with but all of the activities can be adjusted to accommodate the needs of different age ranges. The resource pack enables youth workers to decide what activities will work best with their young people both in terms of age and ability.

### Other locations

In terms of delivering the project in other locations, the first issue to consider is partnering one or more local cinemas. Brokering a partnership with a cinema can be difficult as it is important that screenings fit around their commercial schedule. For local screenings to work they really need to run in an early evening slot and be able to accommodate all youth club members so they can attend (the pilot ran screenings between 4.15pm - 5.30pm). However, even within London boroughs it was difficult to get young people to screenings after school, both during term time and the holidays. Transport is an issue in general for youth clubs, which would be even more challenging in rural areas.

## 1.3 Tips and tactics

*Do not plan a film production that relies too heavily upon participation by specific individuals*

- Attendance by young people may be sporadic and it is important to devise workshops that do not hinge upon the same participants attending consistently across the entire project.
- Cineclub devised ideas for films where each participant had an integral on screen role for one small segment of the film, rather than building a film idea around one young person, as their failure to attend could jeopardise the film.

*Do not assume everyone will be able to attend the training*

- Bear in mind that many youth workers are part time or volunteers and often have other jobs to consider.
- Schedule more than one training date or pick a date that all youth workers can attend.

## *Offer incentives for young people to take part*

- Try and link the project to accreditation as this is something that appeals to youth workers as the young people can have official recognition for the skills they acquire throughout the project.
- The Arts Award is a good accreditation model that fits this type of activity and several of the youth workers involved in the pilot have gone on to run Arts Award projects as a result of this project.
- By linking this activity to accreditation, youth workers can see an obvious benefit to their young people and so are likely to want to get involved.

## *Do not assume all youth clubs will have access to the same technology*

- Each setting is different both in terms of the young people who attend and the environment and technology. Get as much information about this before the CPD day so that the training is as relevant as possible.

## *Be aware that personnel can change frequently in the non-formal sector*

- For partnerships to remain productive, if there are staff changes there needs to be a proper handover.

## *Build good working relationships with local cinemas*

- If they have an education officer or an education department find out what activities/screenings are already being run for young people in the area and try to link this in to the project you are doing.

## *Clear communication is everything*

- Ensure there is one co-ordinator overseeing the project in the borough or local authority. Make sure this person is aware of all the project entails and is interested in film in general and also what you are trying to achieve with the project.
- Be sensitive to youth workers' working hours, which are not always the same as regular office hours. Youth workers may also have only limited access to work email.
- Gather research about each youth club's setting before the training day, this ensures that what you are telling them is relevant.

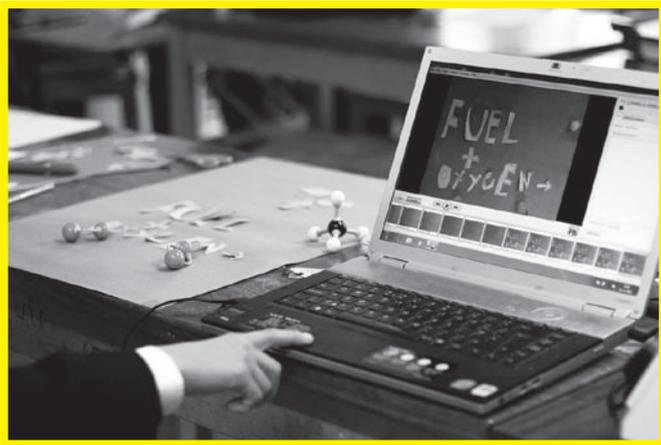
## 2. Poetry and Animation

### Blueprint for integrating animation activities within the Literacy curriculum over an extended period, based on the Persistence of Vision pilot

#### 2.1 Overview

Persistence of Vision (POV) was an open-ended, developmental project based on a single hypothesis: that recurrent opportunities for children to engage in critical and creative activity with animated film would lead to substantial gains in children's attainment, not only in relation to film but also in relation to other curricular areas and behaviour, compared to what they might achieve through 'one-off' animation projects.

The project linked poetry with animation viewing and making, to encourage a closer attention to meaning and less preoccupation with narrative. Embedding animation activities within the Literacy curriculum over an extended period brings significant benefits to teaching and learning and enables both teachers and learners to see film as an integrated part of children's learning, not as a specialism or an extra.



The pilot explored the ways in which primary school-children can learn about animation, by providing training and resources for their teachers, ensuring that the children involved had repeated experiences of critical viewing and creative activity, and by encouraging the schools involved to make links between animation and poetry.

The pilot was co-funded by Creativity Culture Education and three Local Authorities (LAs): Devon, Norfolk and Worcestershire. Animator-led training days for teachers took place in each of the three participating LAs, followed each time by agreed classroom-based activity in the focus

schools in each LA and in other schools. Additional training and advice sessions were provided by animators on request, and training events by local poets were provided in two LAs. The project was supported by an online user group, POVnet.

295 children participated in the project, which involved 18 primary school teachers in 11 schools, 4 Local Authority Literacy Advisors and 4 Animators.

The project was funded with £10,000 from Culture, Creativity and Education, £6,000 from each Local Authority and £20,000 from *Film: 21st Century Literacy*.

## 2.2. Content

- Baseline data were collected on teachers', advisers' and animators' assessment of children's knowledge, understanding and skills in relation to animation and poetry.
- Animator-led training days for teachers took place in each of the three participating Local Authorities (LAs) in autumn 2009, spring and summer 2010, followed each time by agreed classroom-based activity in the focus schools in each LA and in other schools in two of the LAs.
- Additional training and advice sessions were provided by animators on request.
- Training events by local poets were provided in two LAs.
- The academic mentors and one of the project managers between them visited schools in each LA at least twice and collected a large amount of recorded data from interviews and observations.
- Team meetings were held in London in July 2009, January and May 2010, at which new insights on the development of children's creative and critical skills in relation to animation and poetry were shared and discussed.
- Project Diaries were written up after the Team Meetings in July, January and May and posted on the project's online group, POVnet; the academic mentors and some of the animators also reported on their training activities to this group. One LA created a Vimeo channel at <http://vimeo.com/channels/100818> where all the films made by children in the project in that LA have been posted, together with commentaries by some of the children and by their teachers.
- Preliminary findings from the project were presented at the Creativity Culture and Education conference in March 2010; at the UKLA conference in July and at the Media Literacy Conference in November 2011.

## 2.3 Transferability

### Other settings

The pilot took place in rural primary schools. But the basic principle of POV – recurrent opportunities for learning – is a simple one and can be transferred to any age or setting. Likely barriers in informal settings would be in ensuring continuity of learning: where participants may drift in and out of provision, the gains achieved in consecutive learning opportunities would not be seen; on the other hand, well-taught animation activity could be an incentive for participants to stay engaged.

In primary schools with a strong commitment to SATs testing and formal pedagogies, it would be difficult for most teachers to take on the more learner-centred pedagogies appropriate to critical and creative work with film. One important barrier is the state of ICT provision and support in schools. Some POV activities were hampered by over-zealous online filters and by servers that could not support the software required, or did not allow work to be saved.

The POV approach works best where there is at least one enthusiastic individual who wants to take it forward. The main barriers to transferability are likely to be (a) prejudice against film as a valid study object in the primary curriculum and (b) cost-cutting in schools and local authorities which will remove not only the finance necessary to pay for training but also the availability of advisory staff with the experience and confidence to support the work.

### Other age groups

POV participants ranged from Year 1 to Year 5. Animation activity of the type piloted could be taught with any age group and in any area, the only differences being in pedagogic styles as appropriate to age group and setting. One of the project findings is that 'age and stage' models of learning are less appropriate where film is involved.

### Other locations

Geographical location should not be a problem because the POV approach involved training teachers to teach about animation, rather than bringing animators into schools to work directly with children. As long as the animators can be available online or on the phone for trouble shooting (usually only necessary at first) then the costs involved need only be for two or possibly three training days.

## 2.4 Tips and tactics

### *Do not go into a project like this 'raw'*

- POV built on the very substantial past experience of most of the project team and a deep knowledge of the conditions that pertain in schools. Similar expertise is required to replicate the project in other settings.
- Having academic mentors who could keep the project focused on the teaching and learning issues was very important, and ensured that the films were not seen as the only outputs.

### *Schools need plenty of advance warning for planning purposes*

- All the schools in the pilot had already established their plans for the year and in some cases this limited how the project was handled within schools.
- Funders and delivery partners therefore need to be aware of the lead-in times needed for school-based projects and to allow six months to a year for proper preparation. This would include a more substantial preparation for the technical issues in schools.

### *Local authorities need to be supportive*

- Having whole local authority support was crucial in order to embed new pedagogies.
- Securing partnerships at a senior level within a local authority, who then devolves the project to subordinates, does NOT work so well as securing partnerships in local authorities at advisory level with people who already have substantial experience in moving image education.

### *Enlist the help of local authority advisers*

- The role of skilled and dedicated local authority advisors cannot be overestimated in enabling development of both animation and literacy skills.
- Using local authority advisers rather than trying to work directly with schools was also a key factor in finding schools capable of sustaining the project.

*Animators should support teachers and be prepared to work flexibly*

- Engaging animators to train the teachers rather than working directly with children in schools proved to be a decisive factor in teacher autonomy with possible benefits for sustainability.
- Finding animators who were willing to work flexibly with others, to try out new approaches and to sustain a long term relationship with the schools was essential.

*Exposure to high quality animations is essential*

- Access to high quality animations designed to demonstrate the range and scope of the medium was important in stimulating initial discussion between teachers and children.

*Concerns about technology recede over time, although school infrastructure is key*

- The assumption that teachers would struggle with the technologies involved was challenged over time as the recursive nature of the project ensured that the software and hardware became familiar, allowing for questions around animation, literacy and media literacy to come to the foreground.
- Another key barrier to the success of a project such as this lies in the infrastructure of support, or lack of it, in relation to technology in particular issues such as broadband access for saving of files, installation of appropriate software and maintenance of hardware.
- A gap exists between the expectations of the technology schools have access to and that which the animators would use in their own practice. So whilst the teachers' own engagement with the technology was largely successful around the animations over time, the storage and distribution side was not so well supported. Clearly, the schools would all benefit from school technology infrastructure support, which included expertise in supporting the processes and outputs of animation.

# 3. Languages and Film

## Blueprint for film education exploring cultures and languages spoken within a region, based on Cornerhouse's Projector Community Languages pilot in Manchester

### 3.1 Overview

The pilot aimed to increase access to film education for young people aged 14–19, exploring cultures and languages spoken within the diverse communities of the region. The project focused on the Lesser Taught Languages of Arabic, Mandarin, Urdu and Italian. It aimed to increase understanding of the languages spoken in the region, breaking down barriers and increasing social cohesion.

Delivery comprised the following elements:

- Sub-titled film screenings in Arabic, Mandarin, Urdu, and Italian
- Comprehensive engagement sessions that encouraged young people to look beyond the surface of the screen and think critically about the films' intentions, techniques and qualities, developing their engagement in filmmaking
- Creative workshops that enabled young people to work in groups to explore some aspects of the languages associated with the films and develop creative responses
- Continuing Professional Development (CPD) sessions for teachers and other professionals, that focused on the delivery of film-related learning sessions in the classroom ('Using Film to Teach Languages')
- The development of professional resources available for free on Cornerhouse's website: [www.cornerhouse.org/film/film-media/toolkit-for-teachers-using-film-to-teach-languages](http://www.cornerhouse.org/film/film-media/toolkit-for-teachers-using-film-to-teach-languages) (a Teacher's Toolkit, with a particular focus on Arabic, Mandarin, Urdu and Italian)

Cornerhouse partnered with Manchester Metropolitan University and worked closely with Sharon Handley, Head of Languages at the University and Director of the North West Routes into Languages Consortium (which aims to increase and widen participation in Higher Education language programmes). The North West Consortium, known as COLT (Community and Lesser Taught Languages project), is a Consortium of the Universities of Manchester, Salford, Bolton, and Central Lancashire with Manchester Metropolitan University as the lead institution, working in partnership with Aim Higher, Manchester City Council, the Regional Languages Network, the Specialist Schools and Academies Trust and a number of supplementary and mainstream schools in the region.



- 190 young people took part from mainstream or supplementary schools.
- The project involved 25 teachers who attended CPD, 8 teachers who attended sessions with young people, 10 language and film professionals delivering study sessions and 3 creative workshop leaders.
- The project was funded with £13,000 from *Film: 21st Century Literacy*, and by Routes into Languages, who provided further cash and support in kind for the project.

## 3.2 Transferability

### Other age groups

The age range of beneficiaries for the pilot was 14–19, though a very small number of young people attending sessions were aged 11. The sessions and study guides could be used for younger pupils but as they are aimed at GCSE and A Level students, the language and themes explored may be too complex for them. From experience, it would be difficult to find age appropriate films for younger audiences.

### Other locations

As Routes into Languages have regional consortia throughout the country, the project could be rolled out in other regions in the UK.

## 3.3 Tips and tactics

### *Marketing and promotion are essential - but require time and effort*

- When introducing a new language (without an established list of reliable school/teacher contacts) it is more effective to organise the sessions in collaboration with one to three schools, who can guarantee student attendance.
- In this case, the Language tutors were a great advocate in promoting their sessions to schools and relevant teachers – working with Language tutors to promote this new strand was critical for Cornerhouse, helping to build new contacts with the relevant teachers.
- A lot of quality time is needed to focus on marketing and promoting these sessions.

### *Scheduling should take into account the school planning cycle*

- Schools were closing for the summer holidays and therefore it was not a good time for the cinema to promote this new Community Languages strand to Head teachers/Language teachers from main and supplementary schools and colleges, because they were on annual leave for the whole of August. The best time to start promoting the project would have been during the new academic year August/September and then hosting a CPD event for those specific Language teachers in November. Then ideally it would be better to start the study sessions in December/January.
- Deliver the CPD session first to get the teachers engaged in the project. Holding the CPD session towards the end of the project meant that many teachers were excited about the project and wanted to bring their pupils to study sessions but at that time there was very limited choice.

### *Off-site visits can be difficult to schedule for teachers*

- The introduction of 'Rarely Cover' had a significant impact on the delivery of the project. Given the problems faced by teachers in securing off-site visits, it was extremely difficult to encourage teachers to bring their students to Cornerhouse to take part in the Creative Workshops – a crucial addition to the cinema-based study sessions. As a solution to this problem, media artist Mark Haig and the Language tutors made it possible to deliver the Creative Workshops in school at a suitable time for teachers and students.
- Consider writing 'thank you' letters of support to Head teachers to update them of the study sessions and what impact they had on their students, as a way to further assist the teachers of that school to bring their students out to attend Creative Workshops.

## *Sourcing appropriate films is time consuming*

- The availability of suitable films is uneven across different languages.
- There are not enough suitable Arabic and Urdu films in distribution in the UK. A number of Arabic films are distributed in the UK, but they focus on topics that are not so desirable for young people and are often conflict based. For Arabic there is a specific problem rooted in the linguistic elements in that 14–16 year olds are taught modern standard Arabic and most films (except documentaries) are made in Arabic dialects – for A Level this becomes less of a problem and students are more able to cope with different dialects.
- Teachers hoping to deliver their own sessions, with little experience of sourcing film titles, may find this even more problematic.

## *Some languages are harder to write up in study guides*

- It is important to know how to write the target language in Word through training or knowledge sharing or to be able to purchase the necessary software to decode the script (this problem was not encountered with Mandarin as Macs and PCs have inbuilt software required to write in Mandarin).

## *Adult pre-conceptions need to be negotiated*

- There are pre-conceived attitudes to learning languages through film, in this case from immigrant parents whose children are of the first generation, who found it difficult to understand how watching a contemporary film would benefit and improve their child's language learning.
- It is necessary to explain to parents how the pre- and post- activities during study sessions link to the curriculum. Key selling points are needed to enable teachers to convince the parents.

# 4. Film Across the Curriculum

## Blueprint for the integration of film into mainstream curriculum-based learning in schools, based on the EM Media Cine Hubs pilot

### 4.1 Overview

The pilot began with the idea that film is not widely used across curriculum disciplines within schools, while Media Literacy has developed within schools slowly and organically, championed by those with an interest whilst facing misconceptions about its relevance. Specialist and technical film/media knowledge is also lacking in the mainstream teaching workforce. Cine Hubs attempted to tackle these issues through targeted and structured intervention with a model fluid enough to be utilised and owned by individual schools.



The pilot aimed to integrate film into the mainstream curriculum-based learning; develop teachers' and pupils' Media Literacy; create curriculum related short films; develop greater relationships between education and industry; and demonstrate the value of film as a tool for learning to Heads and School Management.

Delivery involved:

- Use of film within mainstream curriculum-based learning
- Teacher training (for 30 teachers across 19 primary and secondary schools)
- Critical understanding workshops
- Filmmaking activity

Nineteen participating schools (6 secondary schools, 13 primary schools) hosted a professional filmmaker to produce curriculum relevant content and facilitate digital literacy skills transfer to pupils and teachers, enabling schools to continue the use of film beyond the intervention. All participating schools received a minimum of 12 days of filmmaker time each.

This intervention addressed the perennial challenge of mainstreaming film and digital technology within formal education, using schools clustered together as a network of support. *Film: 21st Century Literacy* provided £65,000 over three years to fund the project with additional funding coming from participating Local Authorities.

### 4.2 Transferability

The basic model is entirely transferable to other settings, for example out of school provision or adult learning. However, the underlying theme of the project (to enable film to take a central place as a tool for learning within the school curriculum and to instil confidence in teachers in film language and production skills) would be lost.

This is not an insurmountable problem, as there are areas of common ground when applying the model, and when removed from school the model becomes more akin to existing provision within the non-formal sector. Moving the project into other areas of delivery will in turn require a central motif if it is to receive as much buy-in as it has from teachers involved in the pilot.

### 4.3 Tips and tactics

#### *Strong project management skills are required*

- Such initiatives require energy, enthusiasm, communication and a willingness to let the schools and filmmakers explore and shape the project on their own terms. During the early phases of the project the schools required a large degree of interaction and trust building, as they have a lot at stake due to the education system and parental pressures when becoming involved in projects with external agents.

#### *Engage School Management from the start*

- School Management must be on board fully, particularly in the early days of the project, if the initiative is to be a success within schools.
- Engaging School Management was a far simpler process within primary schools than within secondary schools.
- At the lowest level of involvement there will be such actions as granting permissions and clearing timetables as appropriate, ranging to exhibition of the films at parents' and school open days, to active championing of film within school, delivering film activities, ensuring teacher training and encouraging/demonstrating to other schools the benefits of using film within the classroom.
- Schools need time to plan and examine the matter at hand, and if they are to succeed they need to be supported. Managing this across a large number of schools was quite a learning curve. Communication was, and remains, a huge variable within schools as the culture within education is different to other sectors.
- Orientating and granting school budgets to film-related activities should not be overlooked.

#### *Secure Local Authority buy-in*

- When designing Cine Hubs, the buy-in of the Local Authorities (LAs) was paramount. Without their blessing and resources the project could not have gone ahead on anything like the scale it did.
- The key to securing LAs' acceptance was starting modestly with one LA and delivering a number of quality projects on their behalf whilst also providing support and advice where required. This built a fruitful partnership that enabled the LA to advocate on EM Media's behalf to the other LAs and elicit support for the region-wide proposal.
- It is important to build the trust of LAs and other stakeholders, as these are the people that the schools have traditionally trusted. Now that the landscape is changing and schools are beginning to opt out of Local Authority control the challenge becomes considerably more difficult. Looking towards the future, relationships will need to be forged with individual and groups of schools to build the kind of project that EM Media delivered.

### *Participating schools need to take ownership to get full benefit*

- The Cine Hubs pilot incorporated a strong element of ownership by the participating schools, which undertook additional activities under their own initiative.
- Such activities include schools continuing their own filmmaking either in-house or retaining the filmmaker services, further teacher training, showcases at local cinemas and expansion of Cine Hub clusters.

### *Learning through doing is key, and filmmaking activity is therefore essential*

- All participating schools should engage in filmmaking from the outset, assisted by peripatetic filmmakers.
- Teachers have pointed out that filmmaking is a kind of 'learning by stealth', enabling engagement and application of a topic through the harnessing of a media form that children arguably are entirely accepting of and take for granted.

### *Choosing appropriate filmmakers is crucial*

- By far the most important element to get right is choosing filmmakers with the right skills, and to match them successfully with the individual requirements of schools.

### *Make use of existing resources*

- Schools have an appetite for short films, and were extremely grateful for the BFI's Story Shorts DVDs. There is strong demand for further packages that combine short films alongside teaching notes and example activities.

### *Be realistic about online networking*

- The original project scope included a new learning platform to host the Cine Hub films and also enable such functions as forum and knowledge exchange. The costs and ongoing maintenance to establish this portal was deemed to be high risk after discussions with teachers about actual usage of external portals beyond the school's own learning platform.
- A more cost effective method would be to establish a 'Film in School Forum' using open source software that enables discussion threads and links to YouTube hosted film and the like.

# 5. Film Education in a Rural Setting

## Blueprint for integrated provision in a rural setting, based on the Rural Media Company's Young Shoots pilot

### 5.1 Overview

Young Shoots gave young people across Herefordshire the opportunity to take an active part in film literacy. Through a combination of screenings and practical activity the project set up film clubs, provided schools with practical filmmaking activity and continued professional development for teachers; enabled rural villages to screen films and participate in practical filmmaking; worked with youth clubs to establish a film screening programme and the local library service to establish film literacy workshops in library settings.

By working with national and local organisations, Young Shoots enabled rural young people to access a wide range of film content, resulting in more young people involved in film activity.

Delivery comprised the following elements:

- Film clubs established in primary and secondary schools across Herefordshire
- Two-day practical filmmaking workshops for young people in schools
- Filmmaking CPD sessions for participating teachers
- A 20-week practical filmmaking club for young people at The Courtyard Arts Centre
- Film screenings and practical filmmaking workshops hosted in rural village halls
- Film screenings in youth clubs, in partnership with Herefordshire Library Services
- Linked providers of Film and Media Education across the county, including Herefordshire Children's Services, The Courtyard, Flicks in the Sticks, Borderlines, Herefordshire Library and Youth Service and primary and secondary schools
- 559 young people participated in the activities which took place in schools, youth clubs, village halls, libraries and colleges
- 18 teachers, 4 youth workers and 4 workshop leaders participated
- The project was delivered in 12 schools (10 primary, 2 secondary), 2 youth clubs, 4 village halls and one library



*Film: 21st Century Literacy* provided £35,000 to fund the project.

## 5.2 Transferability

### Other settings

Essentially a lot of the work undertaken on the project was fairly similar (screenings/practical filmmaking activity) and was undertaken in both formal and informal settings, schools, village halls, youth clubs and libraries. Rural Media Company found both settings to have positive and negative attributes. Schools offer a 'captured' audience, whereas Saturday morning cinema requires a lot of advertising to potential participants spread over a very wide rural area. There is, however, an enormous amount of common ground between the two approaches, and much depends on the contacts with each sector and their attitude to the aims of the project.

### Other age groups

Through screenings, practical activity and CPD the project was delivered to a wide age range, from 7-50+. There are no real barriers to delivering this type of work to a variety of age groups. The content, or level of critical engagement and practical ability, may change but the outcomes can be very similar.

### Other locations

Some barriers may vary between a rural and urban setting, i.e. transport, facilities etc., but essentially the work with young people is the same. There is no reason to suggest that a young person in an urban setting will necessarily have a greater grasp of film literacy than one in a rural setting. Their life experiences will be different but they will also share many of the same thoughts, feelings and educational experiences.

Geographically there are perhaps limitations to what can be achieved or what is expected, but again no real barriers. As a rural-based company, Rural Media Company are used to taking workshops or screenings to fairly remote areas and having to deal with a severe lack of public transport and facilities. This has obvious ramifications on the time available for work with young people. When a rural primary school or high school finishes for the day the majority of pupils are immediately put on buses and disappear. Staying behind and participating in after school activity can mean making numerous new travel arrangements with parents.

## 5.3 Tips and tactics

### *Longer time frame is needed to establish relationships*

- Projects like this need a long time frame to establish connections with schools, villages, youth clubs and young people, and to measure the impact of the activities in a more detailed way.

### *Communication is crucial*

- Communication with schools, teachers, youth workers, village hall promoters and volunteers was one of the hardest tasks to undertake, and should not be underestimated.
- A typical correspondence with a schoolteacher could take up to four emails and several telephone calls to elicit a very short answer to a query or proposal.

### *Local partnerships are key*

- Require schools to sign partnership agreements, outlining their commitment to the project and what is expected of them.
- Work with PTAs, friends associations, extended schools programmes etc. and try to find potential community volunteers who may want to support the project.
- Work with other local providers/supporters to deliver the programme of work if possible e.g. cinemas, libraries, touring cinema, youth service.

## *Get schools on board, and enlist their services*

- Concentrate the focus on a small number of schools to build close and more productive relationships.
- The Head teacher plays a key role in dictating the way the curriculum is taught, the way staff approach their teaching practice and the value that is placed on cultural activity within the school. Often if a Head has no relationship to cultural activity a school fails to offer its pupils any real development or involvement in cultural opportunities, other than those specified by a syllabus.
- Make use of the school administrative system when sending leaflets/flyers home.

## *Teachers need to be made aware of the potential of film clubs*

- In a crowded curriculum and extended schools programme, film clubs can be just seen as another activity on offer to the young people. Whilst some teachers make an effort to ensure a variety of films are shown and that each film is discussed some will use the opportunity to let the young people relax after a day in the classroom.
- Whilst some schools have held a weekly film club others are more sporadic and some intend not to offer it in the summer months because they want the children to be involved in outdoor activities. Primary school teachers embrace the idea, but secondary school teachers appear to be more reluctant.

## *Likewise, some teachers need to be encouraged to use film in the classroom*

- For some teachers the argument of seeing film as an asset for 'classroom' literacy still has to be made. That is not because teachers are not aware that it would be incredibly useful and that film is an extremely powerful tool, they just do not know how to make it useful.

## *Offer a combination of practical filmmaking and film screening opportunities*

- Deliver a combination of film screening with practical filmmaking activity – give people the opportunity to learn in different ways.
- Combining film screenings with practical filmmaking activity is the best way to engage young people.

## *Carefully supervise project evaluation*

- Soliciting evaluation questionnaires was challenging, even with our most committed teachers or youth workers.
- Getting these completed whilst a member of the project team is present is definitely recommended.

# 6. Film Education and Archives

## Blueprint for archive-based film education, based on the Yorkshire Film Archive pilot

### 6.1 Overview

The pilot was designed to develop young people's understanding of, access to and creative engagement with Yorkshire's extensive film heritage, by training teachers and educational advisers how to use archive material across the curriculum. The idea was to improve educators' knowledge and understanding of archive film; access to archive resources and expertise; and their visual literacy skills to interpret archive film.



The pilot comprised the following elements:

- CPD opportunities for primary and secondary school educators with access to footage from the Yorkshire Film Archive via YFA Online Learning platform
- Support for educators through the provision of footage on DVD, along with informal advice and guidance

The CPD training incorporated several components:

- Introduction to the seven elements of film language: cutting, camera, characters, setting, colour, light and sound
- Film interpretation
- Hands-on cross-curricular and subject specific activity workshops
- Lesson and project planning using archive film

The pilot was led by Screen Yorkshire and developed in partnership with the Yorkshire Film Archive (YFA) and Sheffield's Showroom Cinema. *Film: 21st Century Literacy* provided £30,000 to fund the project. Co-funding was secured from the Heritage Lottery Fund to help develop the Yorkshire Film Archive Online Resource.

By focusing strongly on CPD, the project had an immediate reach of over 250 young people.

### 6.2 Transferability

#### Other settings

Film literacy and production skills are transferable to any curriculum subject within formal education.

In terms of transferring the project to the non-formal sector, the multiplicity of networks and leadership groups in this sector, the temporary and unstable nature of the curricula used with informal learners, the lack of funding that affects a number of organisations in the sector, and the limited availability of CPD training in this field all pose challenges.

## Other age groups

The pilot beneficiaries attended primary or secondary school, but there is no reason the model cannot be used within lifelong learning contexts or in the further and higher education sectors (YFA has piloted other projects with these groups).

## Other locations

Whilst the pedagogical content of the training might be transferable to other locations in the UK, few regional film archives have the necessary infrastructure to deliver it (e.g. staff expertise, network of delivery partners and Local Education Authority contacts, dedicated online resources for educators). However, learning from the pilot could help these organisations develop their capacity for similar projects.

## 6.3 Tips and tactics

### *Ensure that teachers work closely with filmmakers during training*

- Teachers are more likely to embed the use of archive footage in the curriculum if the CPD is structured around in-school education projects involving teachers paired with film practitioners.
- Film practitioners should be recruited to the project and should demonstrate a sympathetic point of view on the use of film in education.

### *Teachers can underestimate pupils' interest in, and enjoyment of, archive material*

- Several educators who had little experience with film were surprised to see how quickly, and positively, pupils related to the films.
- They subsequently expanded their plans for using the material in the classroom.

### *Recruiting educators to take part can be time-consuming and difficult*

- The pilot was aimed at teachers, education officers (based in arts venues, libraries etc.) and youth workers in the region. Only one education officer took part, despite a widespread recruitment drive.
- Another project ('Active Learning: Film'), which recruited educators via LEAs, proved more successful in securing teacher and Head teacher buy-in (teachers applied for the programme through the LEA and had to obtain a letter of support from their Head teacher).

### *Online resources are good for information sharing but are less likely to be used for networking*

- None of the participants embraced the interactive opportunities offered by the online platform, such as uploading activity material to share with others.
- Reasons given include a lack of time and technical challenges.