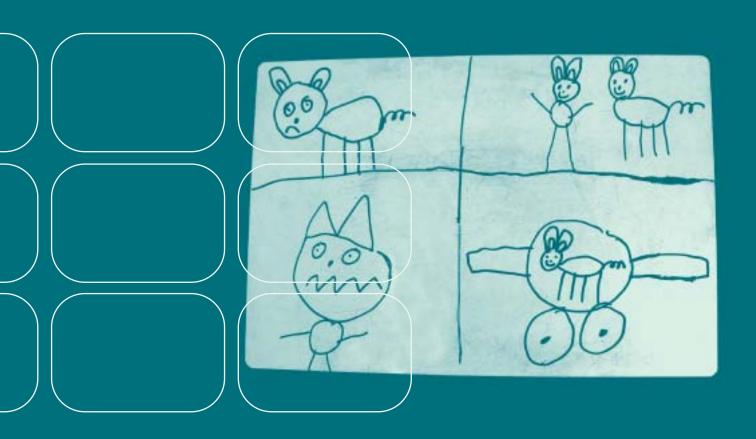# Moving Literacy On

Evaluation of the BFI Lead Practitioner Scheme
for moving image media literacy

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January 2008

The University Of Sheffield.

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CONTEXT

The BFI scheme was developed in order to establish 'lead practitioners'[1] for moving image media literacy, eventually in all Local Authorities (LAs) in England. A pilot was run in February 2004 for 10 LAs. Thirty-five LAs were subsequently involved in the first cohort of the scheme, beginning in October, 2005. A further 16 LAs then became involved in the scheme. The BFI are also involved with an additional 9 Local Authorities in relation to work on their materials for schools, thereby bringing the total of LAs involved in work on moving image education with the BFI to 70 in total, i.e. almost half of all authorities in England. For the purposes of this evaluation, however, the number of LAs involved was 35, constituting those authorities involved in the scheme in October 2005. The lead practitioners in these authorities were trained by the BFI and costs met by LAs. This evaluation was undertaken in order to evaluate the first two years of the scheme, from October 2005 - August 2007.

In October 2006, an Interim Evaluation of this scheme was produced. This final evaluation report draws from the Interim Evaluation and has been updated with data from the second year of the project.

OBJECTIVES OF THE SCHEME

The BFI had five key objectives for the scheme:

- Build an infrastructure at local authority level that will help to ensure the long term sustainability of moving image media education from Early Years through to KS3.
- Develop a cohort of lead practitioners who are confident in designing and disseminating curricula, resources, and training for other practitioners.
- Identify and explore specific learning outcomes and pedagogies related to moving image work in classrooms across Early Years and KS 1-3.
- Explore ways of integrating moving image media education into mainstream literacy practice.
- Develop ways of integrating the three sometimes separate dimensions of moving image media education (that is the creative, the critical, and the cultural).

[1] *The BFI defined all LA participants in the project as 'lead practitioners', regardless of their role. However, in this report, we distinguish between advisers, literacy consultants and lead practitioners, who were classroom teachers.*

ACHIEVEMENT OF BFI OBJECTIVES

Excellent progress was made in relation to all of the stated objectives across the authorities who contributed to the evaluation process. In this section, the extent of the progress made against each objective will be outlined.

Objective 1:
Build a local infrastructure to ensure long-term sustainability of moving image media education from Early Years through to KS3

In all participating authorities, a local infrastructure has been put into place in order to achieve this objective. All LAs developed action plans which outlined the nature and scope of this infrastructure. In some authorities, developments were focused on specific key stages, rather than including Foundation Stage to Key Stage 3. These infrastructures should ensure long-term sustainability of moving image media education in LAs. The majority of authorities approached the development of these infrastructures as an incremental task, in that they developed small pockets of excellence that were then subsequently drawn upon to expand the work. In addition, in most authorities there was also a large-scale, 'light-touch' approach, which involved the promotion of moving image media education and related resources at LA meetings for schools, lead practitioners and subject co-ordinators.

Objective 2:
Develop a cohort of lead practitioners to design and disseminate curricula, resources and training.

In the majority of authorities, lead practitioners were involved in the scheme. Where they have not been, literacy and English advisers and consultants designed and disseminated curricula, resources and training. In many authorities, a wider cohort of lead practitioners was progressively introduced to the work. The BFI were able to draw on this enhanced capacity and involve more individuals in the production of further materials for schools.

Objective 3:
Explore specific learning outcomes and pedagogies related to moving image work in settings and classrooms across Early Years to KS 1-3.

Across the LAs, a range of innovative work was undertaken in relation to this objective. There is still some work to be done in developing a stage model in order to ensure that children do not repeat similar

activities across different year groups. This is not to suggest that a narrow developmental model should be established; children do not progress in moving image media education in a linear fashion and need opportunities to experience a spiral curriculum. However, because work in this area is in an emergent phase, there is some danger of developing inappropriate and/or repetitive practice. Nevertheless, across the LAs, a wide range of innovative and exciting work has taken place.

Objective 4:
Explore ways of integrating moving image media education into mainstream literacy practice.

The introduction of the renewed primary literacy framework during the life of this project, in which work on moving image texts is embedded, means that this objective has been achieved across all authorities. The majority of the moving image media education work that occurred took place in literacy lessons. Involvement in the BFI project meant that LAs were well-placed to implement the changes introduced in the renewed framework.

However, there is still further work to be done in order to clarify the distinctions between moving image media education and literacy education. They have overlapping, but distinct, concerns. The distinction to be drawn is between film as a vehicle for developing literacy and literacy as a means of understanding film or film as a type of text in its own right. In the absence of a specific media education subject strand at Key Stages 1 - 3, the literacy/ English curriculum is the most appropriate place for focused work on moving image, given that it should be concerned with multi-modal texts. However, moving image work can also take place across the curriculum. Some authorities did begin to develop cross-curricular approaches.

Objective 5:
Develop ways of integrating the creative, the critical and the cultural dimension of moving image media education.

LAs have focused in the main on analysis of moving image texts, thus have placed emphasis on the 'critical' element of these three 'C's. There could be more attention paid to broadening the cultural dimension by extending the range of texts used. In addition, in some LAs there was an emphasis on film making, which had a beneficial effect on literacy and other learning, but this attention to the creative dimension of moving image media education was not significant in all LAs.

The scheme has enjoyed a number of successes, outlined below:

Extensive range and high quality of activities undertaken in relation to moving image media education: across the LAs, some highly innovative and creative work was undertaken in relation to moving image media education.

Number of schools and practitioners targeted: the scheme has had a significant impact on the capacity of LAs to initiate and develop work on moving image media education.

Impact on teachers: the work has made an important contribution to teachers' subject knowledge and pedagogical content knowledge in relation to moving image media education.

Impact on pupils' learning: pupils involved in the scheme have shown significant improvements in motivation, engagement and attainment.

Opportunity offered to engage with debates about literacy, moving image education, multimodality: the scheme has enabled practitioners to explore issues relating to the nature of literacy in a new media age and to engage in work which will significantly inform the development of educational practice in relation to moving image media education.

KEY CHALLENGES

There have been a number of key challenges, outlined below:

Limited funding: lack of central government funding for this work means that the developments that have taken place have done so primarily because of the motivation and commitment of individuals within the BFI and participating LAs.

Time and resources constraints for LAs: because LAs generally operated projects on fairly limited funding, the constraints of time and resources served to impede more rapid progress.

[2] *See Section 5 for fuller analysis.*

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Curriculum constraints: the work that was undertaken in schools was generally located within the literacy/ English curriculum. Whilst this has ensured that wider definitions of texts and literacy have permeated practice, it does not resolve the tensions inherent in work that crosses subject boundaries.

RECOMMENDATIONS

Recommendations for future developments are made in relation to research, policy and practice.

Research

- There needs to be a research project developed that is focused on continuity and progression in moving image education, linked to the primary and secondary literacy strategies. There was evidence of lack of attention to issues of continuity and progression across authorities and a number of authorities identified this as a future need. This work could include the development of assessment criteria appropriate for moving image analysis and production.
- Whilst there are data that provide evidence of the impact of work on moving image media education on attainment and achievement in a range of areas, further research is needed on the long-term impact of this work. There is a need, therefore, for longitudinal studies that can explore this ground in addition to experimental studies, which can offer additional insights into the value of work on moving image media.
- The BFI should seek funding for the collection of systematic data on the impact of the scheme in those authorities that have not been involved in this evaluation. It could include in this study any follow-up data collected in the authorities that have participated in this evaluation.

Policy

- Given the changing nature of communication and literacy in a new media age, national policy needs to focus on ensuring that all schools are able to take forward work on moving image media education. There is currently a range of national activity focused on digital media literacy, involving Ofcom and the Department for Culture, Media and Sport. It is important that the Department for Children, Schools and Families (DCSF) has a central role in these developments in order that work

such as that developed in this project can be taken forward.
- The BFI should seek funding from the DCSF for an extension of this scheme. Given its successes, despite limited funding, it is clear that a properly-funded extension of the scheme would have a significant impact on moving image media education from Foundation Stage to Key Stage 3 in England. The development of such a scheme would contribute to raising attainment in literacy, given the findings in some LAs in this scheme and the outcomes of previous research that work on moving image media can improve attainment in reading, writing and speaking and listening[3]. Funding should include the costs of an evaluation of the scheme.
- It is important that pre-service teachers are given appropriate training in moving image media education and a national baseline survey of current provision should be undertaken in order to identify future needs.
- There needs to be further national training offered for advisers and lead practitioners on moving image education in order that they can continue to lead practice in their authorities.

Practice

- In any future schemes, the 'Criteria for the Evaluation of Local Authorities' Action Plans' and 'Best practice in Case Study Local Authorities' could be circulated to potential participants in order to inform their action planning.
- Authorities involved in any future extension of this scheme should be encouraged to create their project teams before the completion of the action plan. The constitution of these teams will vary according to the needs of authorities, but could include ICT specialists in addition to literacy and English advisers, consultants and lead practitioners, given the noted strengths of work in authorities in which this structure has been in place.
- Authorities involved in any future extension of this scheme should be encouraged to ensure that they have clear criteria for assessing the impact of the scheme, including both quantitative and qualitative data. Contracts between the BFI and participating LAs could include a requirement to supply measures of impact at various intervals throughout the scheme.
- Clearer guidance could be given to LAs in relation to the relationship between moving image media education and literacy education.

- Perhaps inevitably, given that this project was led by the BFI, the key focus of this project has been on film. However, there are other forms of moving image media (e.g. computer games) that should be incorporated into future projects.
- Schools could extend their work on moving image education by the use of Web 2.0 social software sites which would allow wide dissemination of children's films and enable peers to comment on them e.g. through the use of blogging sites.
- Future BFI moving image media education workshops could offer more time to discuss the definitions and the differences between literacy and moving image media education across the key stages.
- Authorities have focused in the main on the development of critical approaches to moving image media education. In future developments of this work, there could be more focused attention paid to the cultural and creative dimensions of moving image media education. It would be useful to develop the capacity of schools to work on the production of moving image texts.
- Authorities should extend the work undertaken to include more Foundation Stage classes and special schools.
- LAs need to ensure that they further develop ways of benchmarking and evaluating the impact of work on moving image media education at an individual, class and whole-school level.
- LAs should ensure that all lead practitioners trained by the BFI extend their work beyond their own individual schools if capacity building is to be sustained.
- LAs should ensure that the headteachers of schools of all lead practitioners are clear about the commitment required in order to fulfil the action plan and that this commitment has been agreed before involving the lead practitioner.
- LAs could focus more on involving parents and carers in their work on moving image media education.

CONCLUSION

This evaluation suggests that the *BFI Lead Practitioner Scheme for Moving Image Media Education* has been highly successful in making progress towards its objectives. There has been some outstanding work conducted in LAs, work which is at the leading edge of moving image media education in an international context. Some LAs have reported the strong impact of the scheme on pupils' achievement and teachers' subject knowledge. These authorities have been able to meet the challenges of the renewed literacy framework in a confident and creative manner and developed a significant body of lead practitioners who can take this work forward. This level of success is particularly remarkable given the limited resources the BFI had available to allocate to the scheme.

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[3] *Research indicates that work on moving image media can raise attainment in aspects of writing including composition and effect, text structure and organisation and sentence structure and punctuation (PNS/UKLA, 2004). Work on moving image texts can also enhance inferential reading skills (Oldham, 1999), understanding of narrative (Parker, 1999) and raise motivation for reading (Marsh et al., 2005), in addition to impacting positively on speaking and listening skills (Marsh et al., 2005).*

Introduction

1.1 CONTEXT

Interest in moving image media education has grown in England over the past few years. There is a growing awareness that the nature of literacy is changing in a new media age (Kress, 2003) and that practice in schools need to address these changes if they are to offer a meaningful and relevant curriculum (Carrington and Marsh, 2005). Moving image media education can develop a wide range of skills, knowledge and under-standing and can enhance motivation and engagement (Reid, Burn and Parker, 2002). There is increasing recognition of the importance of moving image media education, as indicated by the recent emphasis on 'media literacy' (Ofcom, 2004) and there is a need to develop further this area of work in the national curriculum if pupils are to meet the employment and social needs of the twenty-first century. In 2004, a project undertaken by the Primary National Strategy and United Kingdom Literacy Association (PNS/UKLA, 2005), in which work on moving image media was embedded into units of work focused on writing, demonstrated that such work could enhance pupils' attainment in writing. This very successful project contributed to the inclusion of moving image texts in the renewed primary literacy framework, but there was a need to extend this work further in order to develop capacity for moving image media education in a larger number of authorities.

The BFI scheme was developed in order to establish 'lead practitioners' for moving image media literacy in LAs. The lead practitioners were trained by the BFI and the costs met by LAs. A pilot was run in February 2004 for 10 LAs. Thirty-five LAs were subsequently involved in the first cohort of the scheme, beginning in October, 2005. A further 16 LAs then became involved in the scheme. The BFI are also involved with a further 9 Local Authorities in relation to work on their materials for schools, thereby bringing the total of LAs involved in work on moving image education with the BFI to 70 in total, i.e. almost half of all authorities in England. For the purposes of this evaluation, however, the number of LAs involved was 35 [4], constituting those authorities involved in the scheme in October 2005. In October 2006, an Interim Evaluation of this scheme was produced. This final evaluation report draws from the Interim Evaluation and has been updated with data from the second year of the project.

The rationale given to LAs by the BFI in the first invitation letter sent out in April 2005 included the following:

> '…the feedback we are getting from Ofsted and from Consultants and Advisers on the impact of our resources and training in schools is that, although teachers are enthusiastic about using film within the context of Literacy and English, they need continued training and support to make the most of these new approaches. Our sense is that there is a shortage of people with the necessary skills and confidence to provide such training.'

Over the last few years prior to the start of the project, the BFI had found it difficult to meet the increased demand for people to provide or contribute to training - especially at 'entry-level', where increasing numbers of school consortia and LA advisory teams wanted introductions to the basic concept of moving image media literacy. In addition, the BFI could not find enough skilled and imaginative writers to produce new teaching resources which could provide a wider range of film material to schools in order to build on the insights and new perspectives gained through the BFI's work in previous years. It was hoped that this scheme would help to develop substantive capacity in this field.

The scheme was limited in nature due to the lack of central funding for it. The BFI provided Moving Image Media Education Workshops for local authority representatives. These were three-day workshops that developed participants' subject knowledge in relation to moving image media education. The BFI also initially offered follow-up support via a discussion board, Talk2Learn.

1.2 OBJECTIVES OF THE SCHEME

The BFI had five key objectives for the scheme:

- Build an infrastructure at local authority level that will help to ensure the long term sustainability of moving image media education from Early Years through to KS3.
- Develop a cohort of lead practitioners who are confident in designing and disseminating curricula, resources, and training for other practitioners.
- Identify and explore specific learning outcomes and pedagogies related to moving image work in

[4] *During the project, two LAs withdrew, one because advisers did not feel that the project met its needs following attendance at the BFI Workshop and the second because of change in key personnel. These LAs contributed to the initial data collection, but not subsequent requests for information.*

classrooms across Early Years and KS 1-3.
- Explore ways of integrating moving image media education into mainstream literacy practice.

- Develop ways of integrating the three sometimes separate dimensions of moving image media education (that is the creative, the critical, and the cultural).

Table 1: **Evaluation methodology**

BFI objectives	Methods employed to evaluate degree of success in meeting objectives
Build a local infrastructure to ensure long-term sustainability of moving image media education from Early Years through to KS3.	• E-mail interviews with lead local authority contacts at the beginning and end of the scheme. • Case studies of eight local authorities (3 lots of semi-structured interviews with lead contacts and practitioners in 7 case study authorities and one semi-structured interview with adviser in 8th authority; analysis of relevant documentation). • Analysis of local authorities' action plans and reports on progress.
Develop a cohort of lead practitioners to design and disseminate curricula, resources and training.	• Observations of the training of the lead practitioners and analysis of any outcomes e.g. planning. • Email interviews with practitioners at the beginning and the end of the scheme. • Sample of face-to-face interviews with lead practitioners during initial training. • Sample of semi-structured interviews with lead contacts and practitioners in case study authorities.
Explore specific learning outcomes and pedagogies related to moving image work in settings and classrooms across Early Years to KS 1-3.	• Email interviews with lead practitioners at the beginning and the end of the scheme. • Sample of semi-structured interviews with lead contacts and practitioners in case study authorities. • Analysis of unit planning/ children's work. • Analysis of qualitative data supplied by local authorities e.g. evaluations of training by teachers. • Analysis of quantitative data supplied by local authorities where relevant e.g. SATs results.
Explore ways of integrating moving image media education into mainstream literacy practice.	• Email interviews with lead contacts and practitioners at the beginning and the end of the scheme. • Sample of semi-structured interviews with lead contacts and practitioners in case study authorities. • Analysis of qualitative data supplied by local authorities e.g. evaluations of training by teachers. • Analysis of units of planning/ children's work.
Develop ways of integrating the creative, the critical and the cultural dimension of moving image media education.	• Email interviews with lead contacts and practitioners at the beginning and the end of the scheme. • Analysis of qualitative data supplied by local authorities e.g. evaluations of training by teachers. • Analysis of units of planning/ children's work.

1.3 EVALUATION METHODOLOGY

The aims of the evaluation were as follows:

a) Analyse how far the BFI's objectives have been met and thus identify the impact of the *Lead Practitioner Scheme for Moving Image Media Literacy* on the provision (training, support, resources) for moving image media education in participating LAs.

b) Identify successful aspects of LAs' Action Plans and implementation of these in developing the role of lead practitioners in moving image media education.

c) Identify strategies and approaches which might be adopted by other LAs when implementing this model.

Table 1 (on previous page) outlines methods used to evaluate the aims of the scheme:

This evaluation report draws from the following data:

- Final project reports from 27 local authorities (response rate - 82%).
- Updates/ end-of-year one reports from 21 local authorities (response rate - 64%).
- Final individual questionnaire evaluations of the project completed by 32 advisers/ lead practitioners (response rate - 29%).
- Semi-structured interviews with 9 lead practitioners and advisers and email interviews with 31 lead practitioners and advisers (response rate - 34%).
- Semi-structured interviews with 16 representatives from the seven original case study authorities.
- Semi-structured interview with representative from additional case-study authority.
- Semi-structured interviews with 3 teachers in the case study authorities.
- Teachers' evaluations of training sessions offered by local authorities.
- Quantitative data offered by local authorities (assessment of children's writing pre-and post intervention projects).
- Qualitative data offered by local authorities e.g. reports of interviews with children undertaken by teachers in the project.
- Materials produced by advisers and schools in the participating authorities.
- Materials given to participants in the BFI study schools.
- Materials produced by participants in the BFI study schools.

Preparation, Training and Support

In this section, we consider the preparations made by Local Authorities to participate in the scheme. We also review the training offered by BFI at the moving image media education workshops and subsequent support offered by the BFI to authorities.

2.1 REASONS FOR LOCAL AUTHORITY PARCIPITATION

There was a large response to the initial proposal made by the BFI. Local Authorities' reasons for wanting to participate in the scheme varied, but included the following:

- A large number of authorities had been involved in or aware of the PNS/ UKLA project 'Raising Boys' Achievement in Writing' and wanted to develop some of the work on moving image media education initiated as a result of that.
- One or two interested advisers in some authorities initiated the response, demonstrating the important role of key enthusiasts in promoting new developments.
- Some authorities had specific concerns about particular groups (e.g. boys, children who speak English as an Additional Language, underachieving groups) and felt that the scheme would enable them to address those concerns.
- Some authorities had undertaken previous work on moving image media education as part of specific projects (e.g. Creative Partnerships) and so wanted to develop that work.
- Some authorities wanted to link the work on moving image to specific areas e.g. writing/ speaking and listening.

Across the authorities, previous experience of developing moving image media education had been generally limited, although there were a few authorities that had already offered schools continuing professional development (CPD) sessions on the use of film to promote writing, drawing primarily on BFI resources.

2.2 ACTION PLANS

In order to participate in the scheme, Local Authorities had to submit costed and timed action plans to the BFI. These action plans varied in scope, quality and clarity across the authorities. Some action plans were excellent in terms of clear focus and appropriate action identified in order to meet objectives. There were others, however, which were either over-ambitious in scope or too narrowly focused. In some, the relationship between the action plan and the vision/ strategy of the LA did not always align. In addition, a minority of action plans offered few details on evaluation of success at school or authority level. Following a systematic review of the action plans, the following set of criteria for evaluating the quality of action plans was devised:

Criteria for evaluating the quality of Local Authority Action Plans

- Clear, realistic objectives identified.
- Content appropriate i.e. distinction between literacy/ moving image objectives; work doesn't just focus on raising attainment in literacy.
- Actions outlined appropriate for objectives.
- Objectives linked to Education Development Plan.
- Includes an audit of current provision.
- Success criteria outlined.
- Actions outlined build on structures/initiatives already in place in the authority e.g. co-ordinators' networks.
- Action plan staged appropriately e.g. incremental steps, building on previous experience.
- Appropriate use of staff trained by BFI identified (including lead practitioners/ ASTs).
- Clear approach to age phases i.e. if only a few key stages are focused upon, is a rationale presented?
- Responsibility for actions outlined.
- Appropriate/realistic timescale.
- Resources needed identified.
- Approaches to evaluation identified.
- Strategies for monitoring action outlined.
- Plans for future dissemination outlined.

In any development work, it is important that all staff engaged in implementing action plans have been involved in the development of them. Over half of the action plans appeared to have been developed by one or two individuals, rather than teams. In relation to this scheme, the timescale for application precluded this happening in some cases. In future similar schemes, it would be advantageous for Local Authorities to identify the people who will be involved in the scheme before developing the action plan.

2.3 Constitution of Teams in Local Authorities

Inevitably, the constitution of teams who led on the scheme varied widely across Local Authorities. In some authorities, only English and Literacy Advisers and Consultants were involved in leading the LA projects. In other authorities, teachers who were lead practitioners were also involved. There was also wide variation in terms of age phases involved. Some authorities included advisers and practitioners from all key stages, including the foundation stage. A minority focused on one or two key stages. All participants showed strong commitment; they were either invited to participate or volunteered. Some were identified through their previous work on moving image media education in the LA. There was a wide variety of previous experience, with some Advanced Skills Media Studies teachers and others who had rarely used moving image texts in their work. Approximately 40% of those interviewed stated that they had used BFI resources previously. The level of previous training in moving image media education also differed across the cohort, but the majority of participants in Foundation Stage and Key Stages 1 and 2 had received limited training.

Some of the most effective work took place in authorities that included in the project team advisers and lead practitioners involved in ICT, including interactive whiteboard initiatives. This enabled those authorities to offer training on use of hardware and software relevant for moving image media education.

In a minority of cases, where lead practitioners had been involved at a later stage of planning, these practitioners reported that their headteachers had not been clear about the commitment needed and that they found it difficult to be released in order to implement the action plan.

2.4 Moving Image Media Education workshops

The BFI provided Moving Image Media Education Workshops for all of the members of LA teams. These were three-day workshops that addressed the following areas: the nature of moving image media education; the relationship between moving image media education and literacy; pedagogical and curriculum approaches to using moving image texts in the classroom; planning schemes of work; editing moving image texts; introduction to key resources; using Talk2Learn; review of action plans.

The evaluations of the workshops indicate that generally, they were very well received, with the majority of evaluation gradings in the good/excellent categories. Participants found the workshops 'inspiring', 'well-organised' and 'informative'. Comments made on evaluations indicated that the workshops had had a strong impact on practitioners' subject knowledge:

It's really moved my thinking/ practice forward from using film as a springboard/ stimulus to writing to actually using writing/ speaking and listening to analyse/ appreciate film.

The majority of participants reported that, as a result of attending the workshop, they felt more confident about leading training and/ or development as part of the LA's Action Plan.

Participants had enjoyed the active approach taken by the BFI:

And I thought the way in which the course was run has taught me a lot about how I run courses too. And that the people that are there need to do the things, not the people that are stood at the front. I think that's the way the course was run.

Some authorities had also enjoyed the non-prescriptive nature of the study school:

I think they enjoyed [it]… I think they expected to come away with a package that they then had to train on and they like the fact that it wasn't prescriptive in that way, that it was open ended.

Participants also found the contacts with other authorities very valuable:

And I found that the networking with those people… not networking in the cynical sense, but just getting ideas really, really good, I found that really great, meeting such great people.

Inevitably, previous experience of and levels of expertise in moving image media education across the participants differed widely and this led to a minority of participants feeling that their particular needs had not been met. For example, secondary media teachers were normally competent with film-editing and so felt that they did not need to spend time on that aspect of the work. Other participants had had little experience in moving image media education and so suggested that they would have liked more emphasis on film language:

> *…we had seen these teachers at the beginning show us this is how we use 'Between Us' and we thought, 'Yeah we know how to do this. This is fine'. And then to be thrown 'and now appreciate it as film,' we thought, 'Well, unless you teach us how to appreciate it as film, which we are quite happy to learn about, we don't know.' So I think we presumed that there would be some more teaching about how to watch a film… from a film maker's eyes and not 'How can we use this for writing'?*

This viewpoint was not shared by all, as some attendees were already confident about film language. Given the range of experience and expertise, the workshops did include sessions that met the needs of all participants for some of the time.

2.5 FOLLOW-UP SUPPORT

The BFI made it clear from the start of the scheme that they would not be offering follow-up, as funding was limited to initial start-up of the scheme. However, expectations were sometimes unclear. LAs on the whole felt that they would have liked more intensive follow up and support from the BFI. Nevertheless, there was recognition from some LAs that this was not possible.

> *…we feel there could be something more strategic happening… but I think the problem is that they are not really funded.*

The BFI organised a follow-up meeting for October, 2006, despite not having specific funding for this and this was appreciated by LAs. Participants suggested that they would have liked individual feedback to LAs on their work:

> *These are the things we have done; it's all very well it being evaluated but is anybody going to tell me whether it's any good? Could I do something different? So that's sort of feedback would be useful.*

However, it is difficult to imagine how this level of individual feedback could be managed within the resources available for the scheme.

LAs also mentioned that they found the occasional emails sent by the BFI, encouraging them to use Talk2Learn or updating them on aspects of the scheme, helpful. The BFI responded to individual requests from LAs for support and so were able to target support where most needed.

The aim of the Talk2Learn site was to offer ongoing support and provide an opportunity for networking. Few authorities who participated in the evaluation stated that they had used Talk2Learn, most often citing lack of time as the reason for this. This aspect of the scheme was the least successful and was therefore not used from April 2006.

Development of Projects in Local Authorities

3.1 LEVEL OF ENGAGEMENT

In the 27 LAs that provided data for this evaluation (response rate of 82%), 598 schools had been involved in detailed work on moving image media education, although many more schools had been impacted through sessions on film embedded in the renewed primary literacy framework. The majority of work was focused on Key Stages 1-3, although there was some activity at Foundation Stage and Key Stage 4. A minority of authorities had included special schools in the project work. The number of schools reached in each authority varied from 100% to less than 5% of total number of schools in the LA. The average number of schools involved in in-depth work on moving image education in each LA was 24.

The number of practitioners who received training on moving image media education is difficult to quantify, as these data were not available from all LAs, but figures from the 27 authorities who responded to the final request for data suggests that 1,046 practitioners had taken part in more intensive training, with many more involved in training for the renewed primary literacy framework, which included work on moving image. The average number of teachers involved in in-depth work on moving image education in each LA was 42. The training ranged from whole INSET days, half-day workshops to twilight sessions for lead practitioners and subject co-ordinators. In addition, LAs disseminated work through networks currently in place e.g. headteacher forums, Primary Learning Networks.

Nineteen authorities provided details about the amount the LA had spent on the scheme. This totalled £419, 617, not costing the staff time involved in the scheme. The amount invested by authorities ranged from zero to £240,000, with the average amount being £22,085.

3.2 PATTERNS OF ENGAGEMENT

3.2.1 Range of work undertaken

The range and quality of work undertaken during the two years of this evaluation period was immense. The following lists outline some of the activities undertaken:

With schools across the authorities
- Audits undertaken of current practice and resources.
- Targeting of schools with specific needs.
- Development of clusters of schools working on projects together.
- Advisers/ consultants providing follow-up support visits to schools
- Dissemination of school projects in large-scale events e.g. use of a local cinema to which children, parents and teachers were invited; 'Oscars' ceremonies (in one LA, 2 such events were attended by approximately 2,000 children, parents and teachers).
- Use of Virtual Learning Environment to share resources for all of the schools in a LA.
- Development of units of work based on films, shared with schools.
- Production of a Continuing Professional Development (CPD) module on Moving Image Literacy.
- Celebrations of work linked with other arts projects.
- Liaison with local independent cinemas.
- Clusters of schools judged films made by children.

With teachers
- Training on use of short films.
- Training on film production, including editing.
- Training on linking drama work to film production.
- Writing of units of work based on specific short films.
- Work with individual teachers in their classrooms e.g. modelling, co-teaching.

With children
- Focused work relating to a range of short films.
- Group discussions regarding films.
- Drama techniques used to explore characterisation, plot, setting etc.
- Analysis of films using techniques such as zone of relevance.
- Creation of poems, lists, character descriptions, thought bubbles, stories and other text types based on films.
- Creation of storyboards.
- Writing text messages between characters.
- Writing opening sentences after listening to soundtrack.
- Development of advertising materials relating to films.
- Production of live action and animated films.
- Running film projects as 'virtual' businesses.
- Sequencing of stills.
- Re-editing films to change genre.
- Creation of trailers using short sequences from films.

The work undertaken has generally been of high quality and makes a strong contribution to collective knowledge in this field.

3.2.2 Case Study Authorities

Case studies were undertaken initially of seven Local Authorities, chosen to represent different geographical areas of the country and different demographics. An eighth authority was identified to be included in the case studies because of its longstanding experience in moving image media education. The following case studies of the authorities outline the variety of approaches undertaken across them.

Authority A is one of the largest local authorities in the country, maintaining 430 schools. The authority is mainly rural, although there are a few urban areas that suffer social deprivation. The population is almost all white, with 1.5% of the population from Black and Minority Ethnic communities. The secondary consultant for English, primary literacy consultant and two teachers (one primary, one secondary) had attended the BFI training. The lead practitioners had been identified because of their prior expertise in the area of moving image education. The authority had had some interest in 'visual literacy' prior to this project as a means of raising children's performance in English, and the advisory team recognised the potential for media education. Further, they had a number of schools offering media studies, but wanted to ensure that children had opportunities to focus on media prior to Key Stage 4 as preparation. The project was also intended to build on the thriving creativity agenda which already permeated many of the schools in the authority. The ICT team in the authority was informed of the BFI training and the action plan put in place by the English/ literacy team. The authority did not have a dedicated budget for the project, so the work was linked in to established projects, such as a raising boys' achievement in writing project. The project was disseminated widely at a series of cluster meetings with subject leaders and the team also provided training events on moving image education supported by the authority's ICT consultants. The authority showcased locally generated material at a regional strategy meeting. Schools were encouraged to use e-learning credits to purchase the BFI materials. The team estimated that approximately 70% - 80% of schools in the authority were using film in the literacy curriculum by the end of the project. Challenges faced in embedding the project included the ICT capacities of schools (both resources and staff subject knowledge). The lead teachers had not been able to support schools across the authority because of the geographical context; this would have involved too much travelling for them. The authority intended to focus in future years on developing cross primary- and secondary-phase work.

Authority B is a city with a fast-growing population, almost 10% of whom are from Black and Minority Ethnic communities. A large area of the inner city contains pockets of high social deprivation. The authority maintains 267 schools. Four people had attended the BFI training, including English and ICT advisers. During the project, 12 lead practitioners were trained in using moving image education and they worked with 48 primary schools in extending this work. In addition, work on film was included in the renewed primary framework training for all primary schools in the authority (over 230). £10,000 had been spent on the project over its lifetime. Lead practitioners developed planning units based on film which had then been shared at an annual literacy conference. There had been no work undertaken on the project at secondary level, although the authority hoped to develop this in future years. A key focus of the work had been on the production of films as well as analysis and so ICT had been well embedded in the training for the project from the start. The authority also planned to develop a web portal on which copies of all planned units would be posted for schools. The authority also wished to develop additional resources for schools so that all units of work in the primary literacy framework would be linked to planning based on a film.

Authority C is a large rural and mostly sparsely populated county. It has a low population density, with over two thirds of wards classified as sparse or 'supersparse', and areas of rural isolation. There are a few areas of social deprivation in urban areas. The population is primarily white, with only 1.5% from Black and Minority Ethnic communities. The authority maintains 380 schools. Three primary literacy consultants attended the BFI training. The authority had undertaken little previous work on moving image education. Over the two years of the project, the authority targeted 30 primary schools whose SATs results had indicated a gap between reading and writing scores. The schools were then invited to take up a package of support which focused on the use of film in the literacy curriculum. The support consisted of a sum of £8,000 for each school to enable staff development and the purchase of resources such as the BFI materials and software to enable film production. The advisory team spent 8 days in each school, working alongside teachers and co-planning with them. The ICT advisory team were involved in supporting the schools. During this work, a number of units were planned on specific films, units of work which are now being used by other schools. The authority has

also developed guidance in which they have suggested specific films linked to units of work in each year of the primary framework. In addition to this, general training for all schools in the authority on using film was included in training for the revised primary framework. The authority also focused on film production in the two-year project. They invited teachers and children from clusters of schools to attend a central venue in which they were taught to produce films and the children then returned to school to peer-coach other students .The authority held an 'Oscars' style event in which awards were given for film productions. The authority also delivered two workshops for parents in which the parents made films with their children. The consultants involved in the project have planned to embed work on moving image into a number of future initiatives and in particular intend to develop links with Key Stage 3.

Authority D is a city with high levels of social deprivation, although there are a few areas of affluence. The Black and Minority Ethnic population is 43% of the total population. The authority maintains 486 schools. When the authority joined the BFI project, they had already had three years of working on moving image education because of involvement in the PNS/UKLA project 'Raising boys' achievement in writing', in which film had been used to enhance attainment in writing. The authority decided to use the same model, that of developing networks of teachers undertaking action research projects using moving image in the literacy curriculum, in the BFI project. By the end of the two years on the BFI project, therefore, the authority had had five cohorts of teachers working through this model and this was therefore the most experienced of the case study authorities in the use of moving image education in the literacy curriculum. Links had been made with ICT advisers in order to ensure that ICT was embedded within training for teachers and this included the use of CLCs. During the two years of the BFI project, the authority had spent £60,000, which primarily consisted of providing 19 teachers in each year to have 8 days' professional development in order to undertake action research projects in their classrooms. In addition, an EAZ in the authority had involved 11 schools, including a special school, in the moving image education project, work which had impacted on over 1,000 pupils. Work on film had also been embedded into training for the renewed primary strategy for all primary schools in the authority. In addition to this work, a group of six primary teachers worked with an adviser in developing units of work based on Bollywood films. In all projects,

case studies had been conducted of six children in each class in order to identify the impact of the projects on learning and development. Teachers were able to accredit their learning with a local university, gaining either Level 6 or 7 credits for their work. The authority intended to extend the work on foreign films to include Polish films because of the high number of Polish families entering the authority. They also wanted to extend the work further in Foundation Stage and Key Stages 3 and 4 in future years, having already worked with Foundation Stage classes on 'Visual Literacy' projects in previous years.

Authority E is a suburban area of London with broadly average levels of disadvantage. Approximately 23% of its wards are amongst the wealthiest in England, although two wards have relatively high levels of social deprivation. Almost half of the population are from Black and Minority Ethnic communities and 40% of the school population speak English as an Additional Language. The authority maintains 74 schools. The authority had already undertaken some work on moving image education before the project and one of the secondary consultants had developed materials in collaboration with the BFI. The project began by focusing on the pedagogy needed to enable children to develop their own writing and work was undertaken with 8 teachers in 6 schools, using BFI material. The authority also focused on using films in transition projects from Year 6 to Year 7. Eight secondary schools had taken part in the transition project and had been asked to focus on children with special educational needs in the project. Teachers in the transition project developed units, for example based on the film *'Flat Life'*, that were then disseminated to all leading teachers. Two teachers from this group of schools presented their work at a Heads of English meeting. Altogether, 14 lead practitioners worked in depth on moving image education during the project. By the end of the two-year project, many schools in the authority were using films in the literacy/ English curriculum. In all of the authority training for literacy/ English, film generally featured. The authority had disseminated their work on moving image education to students in a two local Higher Education Institutions and teachers had been filmed by the BFI for dissemination purposes. Challenges faced by the authority included the lack of attention in many schools to film production, although the ICT consultant had been brought in to support schools who wished to develop this area. The authority planned to sustain the work on moving image by embedding it into a multimodal project planned for the following year

and also expected the lead teachers to continue to disseminate their work across the authority.

Authority F is a city containing some of the most socially deprived wards in the country. Seventy-five percent of its Super Output Areas (SOAs) are in the most deprived 10% in England, with 28% of the SOAs in the most deprived 1%. The proportion of Black and Minority Ethnic residents is broadly in line with the national average. The authority maintains 205 schools. Two Advanced Skills Teachers and one lead practitioner had attended the initial BFI training, the lead practitioners having been identified as having previous expertise in the area. A primary literacy consultant had a support and development role in the project. The authority had undertaken little work in this area previously. During the project, a working party was set up which consisted of advisors and lead practitioners from across phases. Because of staff movement from and within the authority, this working party had not achieved its aims of cross-phase work and most of the work on moving image education had therefore taken place primarily in primary schools. The lead practitioner from a secondary school who had attended the BFI training had not been allowed by her school to participate in the project beyond her own school. During the project, 16 primary schools had been trained in the use of moving image education, involving 31 teachers, and the total amount spent on the project had been £30,000. The ICT adviser and literacy consultant had collaborated on the project, supported by a School Improvement Adviser. Work developed in the schools was showcased at the authority's annual conference and work on film had also been embedded in training on the renewed primary framework for all schools. Although multimodal production had featured in the training, the emphasis had been on reading film texts in order to develop teachers' subject knowledge. Links had been developed with independent cinemas and media industry contacts in the region in order to develop future work. One of the lead practitioners presented her work on the project at a number of local, regional and national conferences. In future years, the authority want to extend the number of schools receiving the intensive training and to reconvene the working party in order to ensure cross-phase work.

Authority G is one of the largest counties in England and is relatively affluent, although 8% of its residents live in the most deprived 20% of England's Super Output Areas (SOAs). The Black and Minority Ethnic population is 2% of the total and the authority maintains

400 schools. An English Consultant, ICT Adviser and two lead practitioners (representing the primary and secondary phases) attended the BFI training. The lead practitioners had been identified because of their expertise in the area of media education. The primary lead practitioner left the authority shortly after completing the training and a second lead practitioner in a secondary school was identified and invited to join the project. The authority had a budget of £5000 during the duration of the project and the team estimated that the project had impacted on the work of 70 schools. This was mainly in key stages 3 and 4. One of the lead practitioners developed a unit of work using film that was linked to the GCSE curriculum and was shared at a Heads of English meeting. This material was very well received by schools. Another lead practitioner led a workshop for about 10 middle and high schools, mainly targeting KS3 pupils. Following this, he worked with three schools in depth at key stage 3, in which teachers in Year 8 developed planned units of work around film. He also worked with a further secondary school who had requested support for media studies at key stage 4. The English Consultant presented additional key stage 3 work to Heads of English and a cluster of primary schools received moving image media INSET as part of a pyramid training session. The ICT adviser had worked with two primary schools to develop units of work based on film. The model across all key stages was that the team worked with a few schools in depth and used this work to share with a significantly wider group. The team had begun to develop a progression map for moving image education which could be linked in to units of work for different year groups. The project had provided an opportunity to begin to build capacity and there were plans to continue to develop the work incrementally in future years by linking in to other funding streams, such as that for gifted and talented pupils.

Authority H is a large area consisting of many urban and rural communities, with broadly average socio-economic indicators, although there are pockets of social deprivation in urban areas. The Black and Ethnic Minority population numbers 14% of the total population. The authority maintains 193 schools. Three people from the authority attended the BFI training programme, the primary literacy consultant for the authority, a primary teacher and a secondary teacher. The teachers had been chosen because of their expertise in using film in the classroom. There had been little work on moving image education prior to the authority's involvement in the project.

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During the two years of the project, the primary literacy consultant worked with six primary schools and the secondary English adviser worked with four secondary schools in depth on moving image education. They had also taken opportunities to disseminate information about the use of film in the literacy and English curriculum at the training for literacy co-ordinators in all primary schools on the revised primary framework and at an English network meeting for Heads of English. The primary consultant produced planning materials based on the film *'El Caminante'*, which he disseminated to all primary schools in the authority through the renewed primary framework training. The secondary adviser had collaborated with colleagues leading on a BECTA-funded ICT project in the authority in order to link film with the use of interactive whiteboards in the literacy curriculum. The secondary teacher who attended the BFI training had developed a transition module for Year 7 based on the film *'Tom Sweep'*, which was used across all Year 7 classes in her own school. The primary teacher who had attended the BFI training had moved schools and so had not had an opportunity to work on the project. Whilst the main focus of the project had been on film analysis linked to writing, the authority was keen to promote film production. One school was working with its primary feeder schools on the development of a series of films based on the isolated villages in which children lived. The emphasis was on smoothing the process of transition for pupils who often came from disparate and isolated rural communities. The key challenges faced by the authority in its work on the project related to resources; they felt that there was a lack of appropriate films that schools could use. The consultant and adviser felt that the project was sustainable because of the changed requirements of the primary literacy strategy, in which the use of film was embedded.

3.2.3 Best Practice in Case Study Authorities

A detailed analysis of the work in these Case Study authorities has led to the identification of the following features which constitute best practice in this project:

- Clear action plans which met many of the criteria outlined in Section 2.2 above.
- Audit of current level of expertise and activities in moving image media education before the project began.
- BFI project linked to and embedded in other projects which were ongoing in the LAs.

- Close liaison and joint planning between the ICT advisory team and the literacy/ English advisory team.
- Some dissemination of the project's work to other subject advisers in the authority.
- Strategic development of a critical mass of lead practitioners who supported other teachers and schools in moving image media education.
- Intensive work on moving image education with a small number of schools in order to develop best practice case study material, including planned units of work.
- Identification of a set of resources which could be used to support work on moving image media education, linked to the literacy framework where appropriate.
- Wider dissemination of the project material through network meetings/ whole authority training days.
- Work on moving image media education embedded into training for all schools e.g. secondary heads of department meetings, training for the renewed primary literacy strategy.
- Development of units of work/ projects focused on transition across primary and secondary.
- Inclusion of films from foreign countries, including films which relate to the social and cultural lives of children e.g. Bollywood films.
- Involvement of parents and families in work on moving image media education.
- Development of action research networks which are linked to accredited CPD for teachers.
- Celebration/ showcase events at which pupils' work was shown to a wide audience.
- Development of a central web resource for schools in the authority which contained planned units of work.
- Involvement in disseminating the work to pre-service teachers in local Higher Education Institutions (HEIs).
- Effective links with CLCs.
- Schools able to use e-learning credits to purchase BFI materials.
- Liaison with local independent cinemas.
- Dissemination of the authority's work in regional strategy meetings and national conferences.

3.3 Models of Professional Development

The development of the projects in most LAs was carefully staged so that change was incremental, with a focus on the formation of a critical mass of practitioners who could take the work forward. As one adviser noted:

We are very flexible. We are not trying to… build Rome in a day. We want to get to that point, but if some schools need more time on other things, then we will just take that time.

The issue of allowing schools time to become confident with the approaches taken was one that surfaced in a number of LAs. Some of the lead practitioners who had been trained needed time to embed their learning in their own practice before disseminating it more widely:

Because this year it's such a new thing for the authority and for the teachers who are involved, they just needed time to play with it. And it hasn't really spread throughout their own schools even, because in talking to them, they needed time to become confident with the material themselves and to see what the children came up with. But they have done some really good stuff…

This model of professional development was flexible enough to respond to individual schools' needs and to build up pockets of expertise gradually and could not always be planned in a sequential manner:

It's going to be very piecemeal, as we have said, and it's not going to be linear… because someone will leave, and it will go back and then it will go forward very fast.

In LAs that were geographically large and spread out, activity was concentrated in specific areas in order to develop pockets of excellence, but then more limited events took place in other areas:

We are trying to spread tentacles gradually into those other areas…we hope those sorts of pockets will grow… it's the size and shape of the county that makes corners difficult to reach.

Advisers were clear about the need to provide ongoing support to schools if innovation was to be sustained:

But the targeted schools will actually then have consultant support so there is another angle of AST support to make sure that things get off the

ground in a sustainable way in school. Because we have learnt from the past that we can train teachers but unless there is someone holding their hand for a while, then it doesn't always go anywhere.

In one authority, the model of professional development used was that of having short, intensive periods of training followed by periods in which teachers were asked to undertake tasks which enabled them to embed learning in practice. They were then invited to share and reflect on the tasks undertaken in subsequent training days.

Some authorities adapted action research models, either school- or cluster-wide, which offered a powerful model of the development of professional networks of learning. These networks were enhanced when supported by 'critical friends', such as well-established researchers in Higher Education Institutions (HEIs).

In many LAs, CPD activities embedded most or all of the principles identified by Cordingley et al (2003) as being important for success in CPD:

- the use of external expertise linked to school-based activity
- observation
- feedback (usually based on observation)
- an emphasis on peer support rather than leadership by supervisors
- scope for teacher participants to identify their own CPD focus
- processes to encourage, extend and structure professional dialogue
- processes for sustaining the CPD over time to enable teachers to embed the practices in their own classroom settings.
  (Cordingley et al., 2003:5)

In some cases, LAs had developed networked CPD provision in which groups of schools were working together on aspects of moving image media education. In these cases, LAs' work demonstrated the principles identified as necessary for successful CPD work in networked contexts (Cordingley and Temperley, 2006): *Alignment* (have a clear and compelling purpose for participation); *Diversity* (schools being able to meet their varied, individual needs); *Accountability* (CPD linked to outcomes); *Modelling* (by Network leaders); *Sustainability* (having external support).

3.4 IMPACT

Local Authorities used a variety of methods for evaluating impact, including:

- Take up statistics.
- Examination results.
- Schools' attainment data.
- Evaluations of training.
- Observations undertaken on school visits.
- Evaluation of children's writing before and after projects.
- Collation of headteachers', teachers' and children's views.

The following sections outline the impact on the various stakeholders involved in the project.

3.4.1 Impact on LA advisers/ consultants and lead practitioners

The teams leading the projects in each authority consisted of a mixture of advisers, consultants and lead practitioners, depending on who had attended the BFI training in each authority. The impact of the project on this group had been primarily in relation to: motivation and enjoyment; development of subject knowledge and ICT skills; opportunities for networking and the satisfaction of seeing how successful projects had been for schools in the authority.

3.4.1.1 Motivation and enjoyment

Many of the advisers, consultants and lead practitioners outlined how the project had provided them with a sense of motivation and enjoyment, important after an intensive period of time in which they had dealt with rapid changes in the curriculum that had needed to be disseminated to schools. Comments included the following:

It's really good fun, teachers love these (training) days and we do too; it's very, very rewarding

(I have gained) a great deal of enjoyment at being involved with a project which stimulates teachers and children alike.

I have loved being involved. As I am an AST (for exactly a year now) it has been a huge part of my work to inspire others and disseminate Visual and Cineliteracy and I think it will continue to be.

3.4.1.2 Subject knowledge

The authority representatives who were involved in leading the projects in their authorities felt that their subject knowledge in relation to moving image media education had been greatly enhanced:

For me personally, understanding that word 'text' [has been a key outcome] - I can think much more widely now and I can think of film as text and can show teachers that there's another way to do it, to motivate children.

I think it's opened our eyes really. A light went on in my head when I thought you could read a film like you read a book and get the inference and deduction out of there, so it's been a huge change for me and I really enjoy doing the training when I see that same reaction in people.

I have extended my knowledge of film as a discrete subject as well as developing a small understanding of the enormous potential this medium has to engage and improve the literacy skills of so many children.

I understood about reading film, but until I went on the BFI training I had no understanding of reading camera shot and camera angle and how that in itself relates directly to authorial point of view and intent… and then my understanding cascades to the team and we all begin to see how camera shot and angle in particular looks at viewpoint; that's been a biggie for us.

3.4.1.3 ICT skills

The authority representatives who were involved in leading the projects in their authorities felt that their subject knowledge in relation to the use of ICT in moving image media education had been greatly enhanced:

I was definitely bottom group for ICT so working with the lead teachers and watching what they did then I went away and had a go and really I have only been one step ahead of the teachers I've been training.

However, by the end of the project, this was still an area of development for some advisers and consultants:

*[We] need more linking up with ICT because I
don't think as literacy consultants we are as
confident with the film-making as we perhaps
should be. Where it says 'multimodal outcomes'
we are not sure of the different ways and we don't
feel like we can direct them confidently enough.*

3.4.1.4 Networking

All authority representatives had benefited from the
BFI workshops when they had had an opportunity to
network with representatives from other authorities:

*[I] enjoyed the opportunity of sharing and
developing expertise and knowledge with
teachers from other LEAs.*

*[I have benefited from] sitting in the bar and
talking to other LEAs about what they've done,
what films they've used, how they've done that,
getting your memory stick out and sharing
resources - 'You have this and I'll take that'.*

For lead practitioners in particular, the opportunity
to work beyond the boundaries of their own schools
had been beneficial:

*There's a tendency for one person in the school
to get foisted with it and you end up doing it
and you really enjoy it but it does feel like you
are on your own. That's been a good thing for
me - you feel like you're in a network.*

3.4.1.5 Personal satisfaction

Representatives from authorities had enjoyed receiving
feedback on how successful projects had been within
their authorities. This had given them high levels of
personal satisfaction:

*I am pleased to see work that I have initiated
has been a resounding success across my LA and
has been received with unanimous enthusiasm.*

*To see and hear some of the heads' comments
we think, 'Yes, we are doing something right'.*

Overall, the scheme had had a very positive impact
on the advisers, consultants and lead practitioners
who led projects at an authority level.

3.4.2 Impact on teachers

The impact of the project on teachers had been
primarily in relation to: motivation and engagement;
development of subject knowledge and ICT skills;
enhancement of pedagogy and the development of
confidence in their own professional practice.

3.4.2.1 Motivation and engagement

The evidence suggests that teachers were highly
motivated by the projects initiated in the authorities.
For example, LA advisers commented:

*These teachers have said, 'You've reminded me
of why I went into teaching'. I know it's a cliché,
but they actually said it. They went into teaching
to create that excitement in kids and learning
and they'll take that into other things they do.*

*The main success is professional development
for the teachers. We have this question at the
end of it all - we know it works, we proved it,
over the last five years actually, but why does it
work? We have a big brainstorming session when
they talk to each other and the bottom line comes
down to, the teachers make it work. They are so
inventive, so creative and so passionate about
it about it after the first couple of days that we
have with them that they drive it forward.*

*We have teachers involved from NQTs right up to
a year or two to retirement. The lady who was
within two years of retirement said that, 'If it
hadn't been for this, I don't think I would have
lasted another two years', that it had given her
a new lease of life.*

*The teachers were saying that, 'It is making me
enjoy teaching again'. Because they can see that
the children are motivated, it's a feel-good factor
isn't it?*

3.4.2.2 Subject knowledge and pedagogical
content knowledge

The project had developed teachers' subject knowledge
and pedagogical content knowledge in moving image
media education. However, the project had also
extended their ICT skills:

*To see them come on that first day and think 'Oh,
I can't even turn the computer on, I don't know
how I am going to do all this' and then at the end
they do a Powerpoint™ presentation and the
teacher says, 'I would never have done this, ever'.*

In one authority, the level of subject knowledge in ICT
was so low for teachers in one school that the school
had been asked to leave a moving image media
education project that they had subscribed to. The
authority had then involved the ICT advisory team in
conducting baseline evaluations of schools' ICT
capacities before they were invited to join a project:

Their ICT hardware and software wasn't there and also teachers, their subject knowledge was so far behind that we just couldn't reach them. In one particular school, the school that we had to ask to leave it, the teachers hadn't used Powerpoint™ even and so we have looked really hard at the schools this year and as well as looking at their SATs scores and their trends over time, we've actually got the ICT team in and said, 'What can you tell us about that school and its ICT capacities?'

In those authorities that had included film production in its range of activities, teachers had developed confidence in film making and editing.

3.4.2.3 Enhanced pedagogy

Teachers reported that not only did they feel that they had successfully developed the curriculum in relation to moving image media education, but that they had also enhanced their teaching and learning strategies:

Cut down on the amount of written work and done more work on drama/ speaking/ listening/ pooling ideas etc.

I have increased the variety of stimuli used to introduce writing activities.

Used no decontextualised word or sentence level activities.

These Visual Literacy units have enabled me to encourage creativity.

Has put the fun back into literacy!

I know my own teaching style has become more adventurous!

This enhancement of pedagogy when using film has been externally noted in at least one instance. In one authority, a teacher reported that she had been involved in developing a unit of work based on the film *'Nightshift'*. She reported that:

Somebody told me at a literacy leaders' conference that someone in a neighbouring school had been using my plans and asked me to look at the Ofsted site, at their recent report. When I went onto the site it actually commented on the outstanding lesson that had been taught using 'Nightshift'. It used adjectives that Ofsted don't usually use, it was 'stunning' and 'stimulating', 'scintillating' and how exciting it was to be watching a lesson based around a film and from the description it was the 'Nightshift' plans that we'd originally started with and borough-wide

there's lots of different age groups right from Year 1 to Year 6 who used and have adapted the 'Nightshift' plans to suit their context.

This teacher then used that information in her own performance management report.

3.4.2.4 Confidence in professional practice

For many teachers, the project had enabled them to develop confidence in their own professional practice, as it fostered autonomy and creativity in planning:

It is always important to review one's own practice and this project has encouraged me to do this and this is something I hope to continue, as I feel I have been able to inject some life into the year group planning and also my own teaching! I feel more confident at sharing my ideas now, as I know they can make a difference.

Overall, the impact of the scheme on teachers has been very positive.

3.4.3 Impact on children

Data indicate that the project had had a number of positive effects on children, including: attainment in writing; enhanced performance in speaking and listening; increased motivation and engagement; enhanced subject knowledge in relation to moving image media education; enhanced confidence and self-esteem and improved social skills.

3.4.3.1 Attainment in writing

Some LAs reported that attainment in SATs had improved as a result of the scheme. For example, one authority reported that children who had engaged in work on moving image media education in one class had made great gains. Two weeks after completing a unit of work, the numbers of children writing in one class at level 4 (the expected level for their age group) had risen from 29% to 75%. In a school in another authority, after a unit of work linking moving image to writing, six children in the most able group were all achieving level 4 or 5, whereas only one child had achieved level 4 in the tests taken before the unit of work.

A number of authorities provided detailed evidence of the impact of short units of work on films on children's writing, using the model of data collection outlined in the PNS/ UKLA (2004) study i.e. writing perceptions surveys and analysis of children's work before and after intervention projects. Examples from two authorities are included here in order to offer indicative evidence[5] of the impact of the scheme on children's writing.

The authority had examined the written work of 103 children before, during and after engaging in units of work which included a focus on moving image media education. An analysis of this writing and of teachers' observations of children in classroom action research projects led to the following findings:

Sustaining commitment - children had been:
- On task for longer periods of time, staying focused.
- Prepared to have a go and so producing longer pieces of writing.
- Demonstrating evidence of self-correcting/editing.
- Demonstrating much less time wasting and much more enthusiasm to get on with the writing.

Showing greater independence - children had been:
- Keen to get started on independent tasks.
- Involved in producing their own resources.
- Writing independently and choosing to write.

- Taking a more active role in group work.
- Demonstrating improved behaviour/working more happily with others.
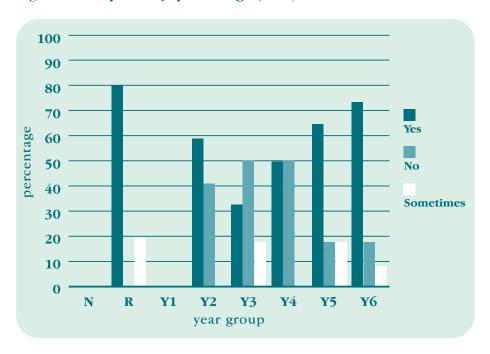
Enthusiasm, confidence, motivation - children had been:
- Demonstrating confidence developed in speaking and listening as well as writing. Some children who were not normally confident really 'shone', including children with special educational needs.
- Abandoning avoidance strategies and barriers, often psychological, were overcome.
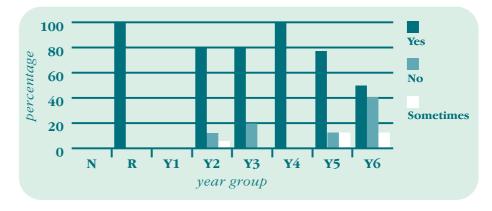- More confident to put their ideas down.

Enjoyment of writing

Figures 1 and 2 indicate that the majority of children had improved attitudes to writing during the project (apart from the Year 6 group, and the LA adviser felt that there were specific reasons for the pattern in this year group).

Figure 1 **Do you enjoy writing?** (start)

[5] *It must be noted that as this data did not emerge from experimental studies, it cannot be claimed that the improved performance of children was directly a result of engagement in work on moving image media education. It may have been the case that this was so, but this data offers correlational patterns rather than proving causation.*

Figure 2 **Do you enjoy writing?** (end)

Self-confidence in writing

Figures 3 and 4 indicate that the majority of children had improved attitudes to writing during the project (apart from the Year 6 group and the LA adviser felt that there were specific reasons for the pattern in this year group).

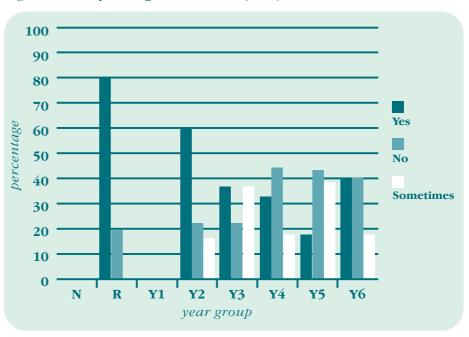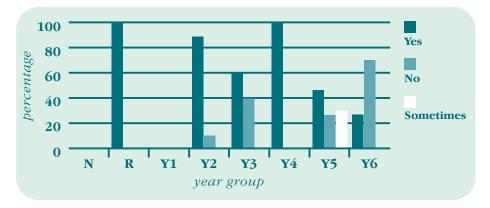Figure 3 **Are you a good writer?** (start)

Figure 4 **Are you a good writer?** (end)

Attainment in writing

Figure 5 indicates that at least 80% of children in all
year groups made progress in writing by 1/3 sub-level
or more by the end of units of work.

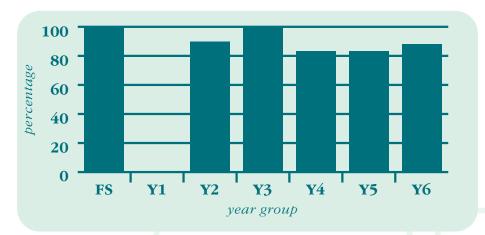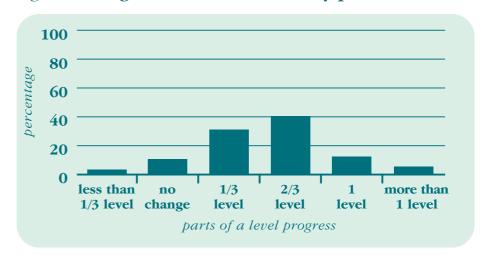Figure 5 **Progress of 1/3 level or more by year group**

Figure 6 indicates that 40% of children made gains of 2/3 sub-levels during work on the unit.

Figure 6 **Progress of whole cohort by parts of a level**

Analysis of writing

Teachers analysed examples of children's writing before and after the units of work. The following patterns emerged from this analysis:

Composition and effect

Before	After
• Vocabulary limited.	• More sophisticated vocabulary.
• Narrative writing limited in ideas and complexity.	• More able to describe characters' motives and feelings.
• Writing brief and lacking in detail.	• Development of narrative viewpoint.
• Authorial voice missing.	• More understanding of the importance of settings.
	• Effective use of description.
	• Stories came alive.

Text structure and organisation

Before	After
• Limited use of different text types. • Writing usually in chronological order. • Ideas written in isolation. • Ideas muddled.	• Writing at greater length. • Greater independence in the writing process. • Improved structure including use of paragraphs. • Greater cohesion and coherency. • Improved presentation.

Sentence structure and organisation

Before	After
• Simple sentence construction. • Limited sentence openers. • Basic punctuation used.	• More complex sentences. • Variety of connectives used. • Improved use of punctuation - both accuracy and variety. • Ideas linked more cohesively. • Effective word choice established.

AUTHORITY 2

Pupils' writing samples at the completion of a unit incorporating film into the literacy curriculum, when compared to the initial sample, demonstrated impact on the three areas used in the QCA mark schemes for assessing writing: composition and effect; structure and organisation of text; sentence structure and punctuation. This section presents findings which are followed up by examples from pupils' writing.

Data from primary schools

Composition and effect

The project work resulted in:
• Wider vocabulary.
• Improved descriptions.

Film provided a springboard for engaging the pupils' imaginations and supported writing stamina

Structure and organisation

Most pupils wrote considerably more than previously. Key areas of impact included:
• Increased quantity and fluency.
• Main ideas extended logically.

Sentence structure and punctuation

There was evidence of:
• More adventurous sentence structures.
• Greater variety of sentence lengths.

Examples of writing development

Year 1 boy: Unit of work based on the film *'Otherwise'*: the focus was on narrative.

Writing before the project

I went to the USA because my Mum once lived there. We went to the beach and I splashed my dad in my swimming pool that I made

Writing after the project

One hot day in May, a loud craking was herd in the woods. Some chameleons hached out but one hached out with a chainsaw. The other chameleons looked at him in discust and then the walkt away. After a while, they ent to get som breakfast. They had some insecs. They were delishos. A mament later they plodded down to the beach. The

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chameleon was petrefid because he panted trogh the wood's leaves. Eventually he got to the mountin. He trid to clib up the jagged scary mountin. Next he met the egal. Oh No! he thought. The chameleon was caching up but the egal was petrefid and flew away.

Year 6 boy: Unit of work based on several films: the focus was narrative writing and building tension

Writing before the project

One time there were four kids messing around a huge house very dull and quiet.

No-one dared to enter the house. If they did no-one knows what would happen. No-one knows who lives there and these four boys were playing outside and suddenly they heard noises and began to stare. It was evening and it's getting very dark and foggy the porch light was starting to flicker and twitch and the kids started to get closer and closer to the door.

Writing after the project

One monsterous night, winds are howling and the moon is out. There is a girl who is creeping around in the woods. There are noises everywhere around her, crunching leaves where things or even ghosts have been walking over them. The girl is crouched and nibbling on her fingernails.

This girl is seeing things within a flash. She hears people talking under there breath. People start to grab her. She can't see them. Her clothes get ripped and torn to bits. She struggles to get free. The girl is seeing deep shadows. They are moving at the speed of light. They are dragging her into the deep dark bushes and she screams in a high pitched noise. She never got away.

Data from secondary schools

Composition and effect

There was evidence of:
- A greater sense of purpose and audience
- More extended writing

Structure and organisation

Generally the work showed:
- Better paragraphing
- More detail

Sentences and punctuation

The following observations were noted:
- Complex sentences were more in evidence
- Some evidence of more conscious crafting of sentences

Examples of writing development

Year 9 boy: Unit of work based on the short film *'The Little Things'*. The focus was writing to review/comment.

Writing before the project

Right now my position is: in drama I've got good grades, I'm in plays and I want to be an actor when I'm older. The subjects I enjoy are Drama, DT and Art.

I want to do drama GCSE for acting as it is fun. I enjoy it. I want to be famose and have enouth money to have a life and family.

The people who influence me are my drama teacher and my dad as he tells me not to give up.

This will alter my life as I will be well known as an actor. I'll have to get good grades and a college degree and complete university.

Writing after the project

The opening sequence of the film shows George's feeling of isolation and this is shown through the clothes she is wearing and the music e.g. the clothes are a brown hoody and camos. She is wearing dark stuff so she doesn't stick out the music is very childish.

The sense of feeling unwanted and alone is shown when George returns home. The camera zooms in on the door and George's head. As George is isolated from her own home, she has to talk to her mum through the door...

The manner the shopping mall is shot also shows that she is on her own and doesn't want to be with anyone.

Year 9 girl: Unit based on *'The Little Things'*. The focus was on sentence variety.

Writing before the project

Carefully, I crept towards the stairs. I lifted one leg on to the step. It creaked loudly and startled me. Again, I kept creeping up the stairs, one leg after the other. Finally, I reached the top. There must have been at least 100 steps. I stopped and gently leant my hand against the wall. But quickly taking it off noticing how much dust was on it…

Suddenly a loud bang came from up the stairs. It sounded like someone was in this creepy house…. I started walking across to the other side of the dusty grey room, when I fell hard, straight on to the filthy floor. I sat up quickly…

Writing after the project

Staring at the huge red sign in front of her, George strolled into the record shop, listening to the music playing. She plodded around, flicking through the CDs as she passed them.

CRASH, all the CDs clattered to the floor. George bent down and collected three of the CDs the lady had dropped. Slowly, she stood back up, gave the lady two of the CDs, but kept one in her hand. She quickly stuffed the CD up her jumper. Glancing around, she made sure that no-one was watching, then turned and walked away…

The anxious girl pulled the CD out and ripped the label off in secret. She walked up to the counter in fear. Pulling the CD out of her pocket, she slammed it on the counter…

Across the LAs, interviews with teachers confirmed that they felt pupils' writing had improved:

After returning from Elstree I used one of the short films with my literacy set. I found the children motivated, engaged and exceedingly attentive right from the beginning. Their descriptive, inference and predictive skills were extended and they found that they were better at this than they thought because this form of media was familiar to them. The biggest difference was in the participation and quality of work from the boys who were usually not easily enthused by literacy. By the end of two weeks the children had extended their vocabulary and were able to write for a variety of purposes and in different styles with greater confidence.

In addition, interviews with pupils themselves confirmed that many also felt that their writing had improved as a result on work on films:

The best piece of writing I have done is the beginning of 'Great Expectations'. Watching the opening of the film first helped me to write better descriptions.

This unit has helped me to learn how to write a story.

It was easier to get started when we did 'Holes' (DVD) because there was something I could use to start off with without thinking off the top of my head.

3.4.3.2 Enhanced performance in speaking and listening

In addition to writing, teachers across all authorities felt that the units of work on film and literacy had extended pupils' speaking and listening skills:

I could not believe the quality of the talk.

Class discussions were particularly strong during the unit, as students felt empowered to contribute.

Pupils themselves also identified this area as one of development:

The films gave me more to talk about. I didn't speak much in class before, but now I will.

Using films made me more confident to speak out because I knew there were no right or wrong answers.

I really enjoyed talking about the films - I had lots to say.

3.4.3.3 Enhanced motivation and engagement

Advisers, consultants, lead practitioners and classroom teachers all attested to the positive effect that the scheme had had on levels of motivation and engagement in the literacy/ English curriculum:

Students such as B__ , who had shown indifference to English previously, were swept along by confidence and approached tasks with high levels of engagement.

All were interested and involved. It was at this point that I became a true convert to the effectiveness of using moving image technology with early years children.

The biggest thing was motivation and enthusiasm and being switched on in the lesson. I've seen boys sitting languishing at the back. As soon as the film comes on, they're on the edge of their seat and completely interested in what's going on.

Using moving images in the classroom has made the end of Key Stage 3 fun and exciting. I chose to look at 'The Man with the Beautiful Eyes', using the poem and film. This enabled me to create a transition Scheme of Work. From this I hoped to forge a link between poetry in Year 9 and poetry in GCSE, focusing on critical analysis of both film and print based texts. This was incredibly successful. In fact it had the pupils on the edge of their seats wanting more. A very refreshing way to tackle the end of what is always a hard year for the pupils. They did not realise how easy the assessment objectives could be at Key Stage 4.

Interviews with pupils confirmed the enhanced levels of enjoyment:

It's my favourite unit in English so far.

3.4.3.4 Confidence and self-esteem

The scheme had a very positive impact on level of pupils' confidence and self-esteem as writers:

I enjoy writing. If you wach a film it will give you a idia. I have a lot of idias to write about. I think I am a good writer.

3.4.3.5 Concentration and persistence

There was evidence that work on moving image media education had developed pupils' ability to sustain concentration for longer periods of time:

A child who writes very little and constantly needs to be reminded to stay on task, now needs no reminders and writes with concentration.

I have recorded how the use of film has enabled children, who can be put off by reading and writing print, to show how much they understand about moving images, narrative and how they are put together. One reception class naturally got involved with discussing quite a challenging short film for an hour. The class teacher observed that they had never sat still for so long! Probably not a good model of early years education but none of us noticed the time go by.

3.4.3.6 Enhanced subject knowledge in relation to moving image education

The scheme had developed pupils' subject knowledge in relation to moving image media education. Children developed the language and understanding to enable them to both analyse and produce films.

Children's own evaluation of film is improving

Children were now using 'technical film language' e.g. foreground, background, camera angle, producer, director.

3.4.3.7 Improved social skills

Many participants reported that the work on film had developed children's collaborative skills as they worked with peers in analysing and creating films. In addition, in a number of authorities, advisers reported that pupils' behaviour had in some cases improved due to greater levels of engagement in work that focused on moving image media education:

There hasn't been any bad behaviour from children they were expecting it from, because the children have been engaged in the task.

There is evidence that the schemes of work developed in schools as a consequence of the BFI project led to improved classroom management, greater engagement (particularly by boys to teaching and learning) and less low level disruption of lessons by pupils.

3.4.4 Parents' views on impact

A small number of authorities involved parents in work on the projects. Some invited parents to showcase events at which children's films were shown. In one school, a teacher conducted an extended, cross-curricular unit of work on the film *'Kirikou and the Sorceress'*. The parents had been so interested in the project that the teacher invited them to a parents' evening in order to learn more about the project. Parents reported that children had talked about the unit of work at home and demonstrated enjoyment of it. The teacher stated that:

> *I did some work with parents because children were going home talking about the film 'Kirikou and the Sorceress' and the parents were at a loss to know what it was all about, so I invited the parents in and I summarised the film, showed them an extract and showed them the cross-curricular work we were doing and the parents were telling me that every morning at breakfast-time, their child was standing up doing all the different voices, acting out role play, talking all the way to school about the story and what they were doing and they were totally besotted with it and so it was really good news. The parents thought that it was really stimulating and they had seen their children more motivated doing this than they had seen them for a long time. The evidence was there in the children's work because not only were there beautiful pieces of art work, but boys particularly who had written only a paragraph before were completing a page and were empathising with characters and even very shy boys who perhaps wouldn't have acted out the story in front of me, their parents said that at home they were doing all the voices and telling them every detail of what was happening.*

The teacher asked parents to record their feedback about the children's responses. These comments clearly indicate the way in which parents noted children's increased enthusiasm for the project:

> *E__ has chatted about this story all term... generally she has so many enthusiastic things to say. Obviously a good reflection of all the hard work all teachers have contributed. Well done.*

> *M__ enjoyed this project immensely and enjoyed talking about the characters and what they get up to. She would talk about the story after she saw it in little parts.*

> *I think B__ enjoyed all aspects of the term's Literacy work on 'Kirikou'. He seemed to find the story more interesting with the use of the DVD, because he said it made it easier to follow and made it more interesting as he could see the characters and the surroundings rather than relying on just imagining them.*

> *N__ has enjoyed this work. He has told us the story and drawn some pictures at home about the story. N__ has particularly enjoyed the fact that this has been an ongoing project which has lasted over several weeks rather than a single session.*

3.5 DISSEMINATION

Work that had been undertaken by individual teachers and schools in authorities was frequently disseminated at the authority level in whole authority training days and twilight meetings.

Some of the LAs involved in the scheme also disseminated their work at a regional and national level. One LA has written about their work for the publication *Junior Education* and a further two authorities presented work at the United Kingdom Literacy Association's international conference in 2006. In addition, the BFI held a conference in November 2007 at which a number of authorities shared their work.

In the Interim Evaluation Report for this scheme, one of the recommendations had been that the BFI should publish some of the work produced by authorities in order to offer guidance to others. This has now been completed, with the compilation of the book *Reframing Literacy*.

The BFI are developing an online repository for work carried out by the LAs involved in the project at www.mediaed.org.uk.

3.6 CHALLENGES ENCOUNTERED

LAs reported encountering a number of difficulties in the development of projects, which are detailed below.

3.6.1 Lack of time

Many advisers, consultants and practitioners reported that they had not had time to carry out all of the planned activities. Pressures from other national initiatives had meant that, in some cases, time allocated for the BFI work had to be re-scheduled.

3.6.2 Limited resources

LAs relied heavily on BFI resources for promoting work on film. The materials circulated by the BFI at the Moving Image Media Education workshop, films from the BFI collections 'Starting Stories 2' and 'Story Shorts 2', were felt to be of very good quality:

> *The quality of the BFI films had a significant part to play in the quality of work produced. They were inspirational and tapped into children's understandings.*

In particular, participants liked the fact that they were able to show the films in their entirety in a literacy lesson, rather than having to use extracts.

There are few resources for moving image media education in Foundation Stage and Key Stages 1 and 2 in particular and LAs had found this difficult. In one LA, the team were using films produced by pupils at Key Stages 3 and 4 to use with younger children. Some LAs felt that they should have been provided with a free copy of BFI resources, given that they were then promoting the materials in their authorities, In addition, limited funding in LAs and schools meant that professional development had to be limited and, in some cases, targeted at particular groups.

3.6.3 Lack of teacher expertise in ICT

Some advisers reported that work in their authority had been hampered by the lack of ICT subject knowledge of some teachers and the lack of ICT hardware and software in some schools:

> *There are some schools and you think, 'What planet have you been on for the last five years?' They haven't got a whiteboard in the school, they haven't got laptops, they've got one computer in each room and you think, 'Sorry, but you're going to have to invest in some, you can't get away from it.' That is probably the biggest stumbling block.*

This meant that in a large number of authorities, focus had been placed primarily on reading film rather than producing films and moving image texts:

> *They are very good at reading the film but the children creating the film has been hampered because of the teachers' own subject knowledge; it just hasn't developed quick enough.*

> *They're all right within the reading of it but its creating a multimodal text… when I'm working in schools and were doing delivering and planning units and the outcome is multimodal, it's tended to be 'Let's do the other things and we'll just write it at the moment but next time we might try it', so I don't think that many of the children are creating multimodal texts.*

3.6.4 Lack of understanding of issues relating to continuity and progression

In a number of authorities, concern was expressed that teachers did not know how to extend the work they had started any further as there was a lack of guidance with regard to issues of continuity and progression:

> *There is a need to look at continuity and progression because once you get to a certain level using film you find yourself doing the same activities. It doesn't just want to end up being differentiation by outcome. I know already with the Strategy, in Year 3 there's a unit of work that's got resources, Year 3 Familiar Settings, and it's a notebook and they provide shots; what's the camera angle doing, what's the lighting doing etc and actually those questions are extremely similar to what they are asking in the Year 5 film narrative unit and we just need to make sure that we are not… Where are those skills taught, should I therefore be teaching them according to the Strategy Year 3, well hang on a minute, they need that if they are doing 'Dangle' in Year 2 even. We're all making our own through it and there's a danger it will all become a mish-mash if we don't get something sorted…*

3.6.5 Trained lead practitioners move from LAs

In a number of LAs, difficulties had occurred when the lead practitioners who had taken part in the BFI training had taken up posts in other authorities. This is inevitable, given that many of the lead practitioners involved in the scheme will have developed a range of highly transferable skills and experience.

3.6.6 Some lead practitioners too focused on own schools

In some cases, lead practitioners had only developed work in their own schools following the BFI training. Whilst they needed to develop confidence, expertise and strategies in this way, some LAs could have done more to support these lead practitioners in working beyond their own schools.

3.7 FUTURE NEEDS OF LAs

LAs were invited to suggest ways in which they would like to see the project being taken forward at a national level. The responses included the following:

3.7.1 Further recognition by the National Strategies/QCA of the place/value of moving image media education

- A greater recognition of the worth of media as a useful tool in engaging pupils as well as an academic subject.
- Moving image study prioritised.
- It would be good if National Strategies could take up the theme of moving image more formally, so that our work as consultants could be more streamlined and a systematic approach to moving image education could be established.
- The new PNS Literacy Framework makes explicit reference to filmic activities and clearly links traditional literacy with this. Continuing and extending this embedding of visual literacy in the PNS framework will ensure schools incorporate this into their everyday curriculum.
- There is some scope in the revised KS3 Programme of Study for teachers to develop moving image literacy as part of the new KS3 curriculum. It would benefit the project if this aspect was promoted both within government and to other agencies (e.g. QCA) associated with setting the educational agenda.
- Increased focus on moving image in the 'repur-posed' KS3 Framework, and revised POS for KS3 English.
- Reflection of importance of moving image work in new secondary English framework.

3.7.2 Development of a national framework to support continuity and progression

- It would be useful to have (and they have been promised) published progression charts which break down the C's and S's[6] into year groups from Foundation Stage, Key Stages 1,2, 3 and 4.
- Ensuring progression has been a real challenge and is one that we continue to address through close identification of skills taught within each key stage and amendment where necessary. Still wrestling with some concepts here though. Any work you've done on this would be gratefully received.
- Exploring progression in film from Reception to KS4.
- Mapping what progress in cineliteracy looks like for children involved in project for a second year.

3.7.3 Assessment guidance

- Assessment procedures around media might help - or tying into the National Curriculum more effectively.

3.7.4 Resources

- More film resources. Short films and sequences for close study – especially in upper stages of KS2.
- More foreign films for children.
- Access to more BFI endorsed factual/documentary-based films would be useful.
- Sharing of resources nationally through a web resource.
- More courses for lead practitioners to meet and share good practice and develop their skills.
- Newsletter provided by BFI showcasing best practice nationally and circulated to lead practitioners.

3.7.5 Further training/ networking opportunities for lead practitioners and advisers

- Further training to develop skills i.e. from basic editing to more advanced editing.
- Continued sharing of good practice and how LAs are building capacity.
- More network meetings for lead practitioners across authorities.

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[6] *This refers to the aspects of film language referred to in the BFI materials Starting Stories: Story/ Setting/ Sound/ Colour/ Character/ Camera.*

Progression towards achievement of BFI objectives

Excellent progress was made in relation to all of the stated objectives across the authorities who contributed to the evaluation process. In this section, the extent of the progress against each objective will be outlined.

4.1 Objective 1:
Build a local infrastructure to ensure long-term sustainability of moving image media education from Early Years through to KS3

In all participating authorities, a local infrastructure has been put into place in order to achieve this objective. All LAs developed action plans which outlined the nature and scope of this infrastructure. In some authorities, developments were focused on specific key stages, rather than including Foundation Stage to Key Stage 3. These infrastructures should ensure long-term sustainability of moving image media education in LAs. The majority of authorities approached the development of these infrastructures as an incremental task, in that they developed small pockets of excellence that were then subsequently drawn upon to expand the work. In addition, in most authorities there was also a large-scale, 'light-touch' approach, which involved the promotion of moving image media education and related resources at LA meetings for schools, lead practitioners and subject co-ordinators.

4.2 Objective 2:
Develop a cohort of lead practitioners to design and disseminate curricula, resources and training.

In the majority of authorities, lead practitioners were involved in the scheme. Where they have not been, literacy and English advisers and consultants designed and disseminated curricula, resources and training. In many authorities, a wider cohort of lead practitioners was progressively introduced to the work. The BFI were able to draw on this enhanced capacity and involve more individuals in the production of further materials for schools.

4.3 Objective 3:
Explore specific learning outcomes and pedagogies related to moving image work in settings and classrooms across Early Years to KS 1-3.

Across the LAs, a range of innovative work was undertaken in relation to this objective. There is still some work to be done in developing a stage model in order to ensure that children do not repeat similar activities across different year groups. This is not to suggest that a narrow developmental model should be established; children do not progress in moving image media education in a linear fashion and need opportunities to experience a spiral curriculum. However, because work in this area is in an emergent phase, there is some danger of developing inappropriate and/or repetitive practice. Nevertheless, across the LAs, a wide range of innovative and exciting work has taken place.

4.4 Objective 4:
Explore ways of integrating moving image media education into mainstream literacy practice.

The introduction of the renewed primary literacy framework during the life of this project, in which work on moving image texts is embedded, means that this objective has been achieved across all authorities. The majority of the moving image media education work that occurred took place in literacy lessons. Involvement in the BFI project meant that LAs were well-placed to implement the changes introduced in the renewed framework.

However, there is still further work to be done in order to clarify the distinctions between moving image media education and literacy education. They have overlapping, but distinct, concerns. The distinction to be drawn is between film as a vehicle for developing literacy and literacy as a means of understanding film or film as a type of text in its own right. In the absence of a specific media education subject strand at Key Stages 1 - 3, the literacy/ English curriculum is the most appropriate place for focused work on moving image, given that it should be concerned with multimodal texts. However, moving image work can also take place across the curriculum. Some authorities did begin to develop cross-curricular approaches.

4.5 Objective 5:
Develop ways of integrating the creative, the critical and the cultural dimension of moving image media education.

LAs have focused in the main on analysis of moving image texts, thus have placed emphasis on the 'critical' element of these three 'C's. There could be more attention paid to broadening the cultural dimension by extending the range of texts used. In addition, in some LAs there was an emphasis on film making, which had a beneficial effect on literacy and other learning, but this attention to the creative dimension of moving image media education was not significant in all LAs.

Conclusion and Recommendations

5.1 KEY SUCCESSES

5.1.1 Extensive range and high quality of activities undertaken in relation to moving image media education

Across the LAs, some highly innovative and creative work was undertaken in relation to moving image media education. This work is at the leading edge of moving image media education in an international context. There are currently no similar strategies in any other country focused on moving image media education which encompass the same proportion of Local Authorities/ education districts and this project, therefore, has the potential to inform future developments elsewhere.

5.1.2 Number of schools and practitioners targeted

The scheme has had a significant impact on the capacity of LAs to initiate and develop work on moving image media education. In many authorities, a critical mass of practitioners has been developed which will enable more extensive work to take place in the medium and long-term.

5.1.3 Impact on teachers

The scheme has had a significant impact on the subject knowledge and pedagogical content knowledge of teachers in relation to moving image media education. Many teachers are now more confident about approaching work on moving image media education.

5.1.4 Impact on pupils' learning

The scheme has had a very positive impact on the motivation, engagement and achievement of children. There is evidence that the scheme has raised attainment in writing and speaking and listening. In addition, there were gains in terms of social skills.

5.1.5 Opportunity offered to engage with debates about literacy, moving image education, multimodality

In recent years, debates about the nature of literacy in a new media age have been central to the concerns of many educational practitioners. This scheme has enabled practitioners to explore these issues and to engage in cutting edge work which will inform the development of educational practice in relation to moving image media education.

5.2 KEY CHALLENGES

5.2.1 Limited funding

Lack of central government funding for this work means that the developments that have taken place have done so primarily because of the motivation and commitment of individuals within the BFI and participating LAs. If practice is to develop at a national level, central funding needs to be targeted at the extension of the scheme.

5.2.2 Time and resources constraints for LAs

Because LAs generally operated projects on fairly limited funding, the constraints of time and resources served to impede more rapid progress.

5.2.3 Curriculum constraints

The work that was undertaken in schools was generally located within the literacy/ English curriculum. Whilst this has ensured that wider definitions of texts and literacy have permeated practice, it does not resolve the tensions inherent in work that crosses subject boundaries. The revised literacy framework has offered more focused opportunities for work on moving image texts, but ultimately there is a need for a revision of the primary curriculum that will allow for the introduction of media education in its own right. Further, the lack of guidance on issues relating to continuity and progression in moving image media education meant that the curriculum offered to some groups of pupils was not always at an appropriate level of challenge.

5.3 RECOMMENDATIONS

Recommendations for future developments are made in relation to research, policy and practice.

5.3.1 Research

- There needs to be a research project developed that is focused on continuity and progression in moving image education, linked to the primary and secondary literacy strategies. There was evidence of lack of attention to issues of continuity and progression across authorities and a number of authorities identified this as a future need. This work could include the development of assessment criteria appropriate for moving image analysis and production.

- Whilst there are data that provide evidence of the impact of work on moving image media education on attainment and achievement in a range of areas, further research is needed on the long-term impact of this work. There is a need, therefore, for longitudinal studies that can explore this ground in addition to experimental studies, which can offer additional insights into the value of work on moving image media.
- The BFI should seek funding for the collection of systematic data on the impact of the scheme in those authorities that have not been involved in this evaluation. It could include in this study any follow-up data collected in the authorities that have participated in this evaluation.

5.3.2 Policy

- National policy needs to focus on ensuring that all schools are able to take forward work on moving image media education, given the changing nature of communication and literacy in a new media age. There is currently a range of national activity focused on digital media literacy, involving Ofcom and the Department for Culture, Media and Sport. It is important that the Department for Children, Schools and Families (DCSF) has a central role in these developments in order that work such as that developed in this project can be taken forward.
- The BFI should seek funding from the DCSF for an extension of this scheme. Given its successes, despite limited funding, it is clear that a properly-funded extension of the scheme would have a significant impact on moving image media education from Foundation Stage to Key Stage 3 in England. The development of such a scheme would contribute to raising attainment in literacy, given the findings in some LAs in this scheme and the outcomes of previous research that work on moving image media can improve attainment in reading, writing and speaking and listening. Funding should include the costs of an evaluation of the scheme.

- It is important that pre-service teachers are given appropriate training in moving image media education and a national baseline survey of current provision should be undertaken in order to identify future needs.
- There needs to be further national training offered for advisers and lead practitioners on moving image education in order that they can continue to lead practice in their authorities.

5.3.3 Practice

- In any future schemes, the 'Criteria for the Evaluation of Local Authorities' Action Plans' and 'Best practice in Case Study Local Authorities' could be circulated to potential participants in order to inform their action planning.
- Authorities involved in any future extension of this scheme should be encouraged to create their project teams before the completion of the action plan. The constitution of these teams will vary according to the needs of authorities, but could include ICT specialists in addition to literacy and English advisers, consultants and lead practitioners, given the noted strengths of work in authorities in which this structure has been in place.
- Authorities involved in any future extension of this scheme should be encouraged to ensure that they have clear criteria for assessing the impact of the scheme, including both quantitative and qualitative data. Contracts between the BFI and participating LAs could include a requirement to supply measures of impact at various intervals throughout the scheme.
- Clearer guidance could be given to LAs in relation to the relationship between moving image media education and literacy education.
- Perhaps inevitably, given that this project was led by the BFI, the key focus of this project has been on film. However, there are other forms of moving image media (e.g. computer games) that should be incorporated into future projects.

- Schools could extend their work on moving image education by the use of Web 2.0 social software sites which would allow wide dissemination of children's films and enable peers to comment on them e.g. through the use of blogging sites.
- Future BFI moving image media education workshops could offer more time to discuss the definitions and the differences between literacy and moving image media education across the key stages.
- Authorities have focused in the main on the development of critical approaches to moving image media education. In future developments of this work, there could be more focused attention paid to the cultural and creative dimensions of moving image media education. It would be useful to develop the capacity of schools to work on the production of moving image texts.
- Authorities should extend the work undertaken to include more Foundation Stage classes and special schools.
- LAs need to ensure that they further develop ways of benchmarking and evaluating the impact of work on moving image media education at an individual, class and whole-school level.
- LAs should ensure that all lead practitioners trained by the BFI extend their work beyond their own individual schools if capacity building is to be sustained.
- LAs should ensure that the headteachers of schools of all lead practitioners are clear about the commitment required in order to fulfil the action plan and that this commitment has been agreed before involving the lead practitioner.
- LAs could focus more on involving parents and carers in their work on moving image media education.

5.4 CONCLUSION

This evaluation suggests that the *BFI Lead Practitioner Scheme for Moving Image Media Education* has been highly successful in making progress towards its objectives. There has been some outstanding work conducted in LAs, work which is at the leading edge in the field of moving image media education in an international context. Some LAs have reported the strong impact of the scheme on pupils' achievement and teachers' subject knowledge. These authorities have been able to meet the challenges of the renewed literacy framework in a confident and creative manner and developed a significant body of lead practitioners who can take this work forward. This level of success is particularly remarkable given the limited resources the BFI had available to allocate to the scheme.

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Developing a Local Project Using Moving Image

Introduction

In this Appendix, we offer guidance, drawing from best practice observed in the evaluation, on how Local Authorities might approach the development of projects using moving image in the literacy curriculum. Necessarily, of course, the guidance relates to the developments in the renewed framework which encourage the reading and creation of moving image texts.

As the evaluation report points out, effective local projects:

- begin with a clear action plan which progressively moves towards targeted dissemination;
- have a vision of the relationships, and the distinctions to be made, between moving image education and literacy education;
- do not spread the work too thinly or too fast, starting with a focused group and planning longer-term dissemination;
- allow time for staged development;
- secure funding for sufficient resources;
- develop teachers' expertise in reading, responding to and creating moving image texts.

In addition, but this is more difficult to achieve, they build in a sense of progression in moving image education from Foundation Stage to the upper age groups in the secondary school.

Developing an action plan

The evaluation found that the most effective plans were developed collaboratively by the team who would implement the work. Before considering the following, you may want to identify the team, possibly including colleagues who have particular expertise in ICT. The most effective action plans also included:

- Clear, realistic objectives linked to the LA Educational Development Plan. These objectives should not solely be concerned with raising attainment in literacy but take a wider, perhaps more creative, approach. The plans should also be clear about the distinction between literacy education and moving image education. It is perfectly appropriate at times to use film as a means of developing reading, speaking and listening or writing but objectives should also include the study of film in its own right, and, importantly, film making and editing.

- Identification of outcomes which relate to the development of units of work based on films, shared with schools or producing a Continuing Professional Development (CPD) module on Moving Image Literacy.
- Rationale for the inclusion of specific numbers of practitioners, age phases and schools/settings to be involved. This might involve clusters of schools working on projects together.
- Audits of current provision. This includes teachers' professional expertise, either based on training which has already been offered in the LA or which the teachers bring with them from the initial teacher education courses or experience in other authorities. It would also include audits of school-based availability of DVD players, IWBs and digital cameras. In addition, you will need to plan for using the expertise of staff who are already familiar with BFI approaches.
- Clear - and realistic - success criteria which are based not just on numbers of teachers who have been involved in any training for school-based projects, but use qualitative measures based on classroom learning.
- Projects built on structures/ initiatives already in place in the authority e.g. co-ordinators' networks.
- A timescale with staged incremental steps building on previous experience but also including short, medium and longer term plans for progressive dissemination.
- Resources needed, including people, time (numbers of whole INSET days, half-day workshops and/or twilight sessions), technology and venues. This would also include provision for advisers/ consultants providing follow-up support visit to schools.
- Details of how the project will be monitored and evaluated.
- Plans for dissemination, for example, through networks currently in place e.g. headteacher forums, Primary Learning Networks, use of Virtual Learning Environments.

Appendix 1

Auditing current provision

There may be information already available in the authority of teachers who have already been involved in training in moving image work, but once schools have been identified, in order to focus future training, teachers can be asked to complete a simple review sheet about their use and knowledge of moving image in their teaching. You may want to use the Review sheet (Appendix 2) to identify strengths and weaknesses in use of moving image and digital technology more generally.

Planning for training

Once you have a picture of the knowledge and experience of the teachers involved, it is easier to plan for training. This might include:

- Training on use of short films.
- Training on film production, including editing.
- Training on linking drama work to film production.
- Writing of units of work based on specific short films.
- Work with individual teachers in their classrooms e.g. modelling, co-teaching.

The BFI website and educational materials provide excellent support for training sessions, (http://www.bfi.org.uk/) giving details of *Starting Stories* 1 and 2 (collections of specially commissioned short films for key stage 1) *Story Shorts* 1 and 2 (collections of specially commissioned short films for key stage 2) and *Moving Shorts, Real Shorts* and *Screening Shorts* 2 (collections of specially commissioned short films short films for secondary schools). In addition, *Reframing Literacy* shares good practice from the BFI Lead Practitioners' project.

The *Look Again* teaching guide is available as a free download from the bfi website :
http://www.bfi.org.uk/education/teaching/lookagain/pdf/bfi_edu_look-again_teaching-guide.pdf
(accessed 1st December 2007)

It includes:
- The case for Moving Image Education for 3–11 year-olds
- Basic Teaching Techniques
- Moving images and literacy
- Founding Stage curriculum links
- Moving Images across the curriculum
- Managing teaching and learning
- Becoming cineliterate
- Resources
- Glossary

It may be useful to bring in expertise from outside the LA. The BFI would be pleased to recommend INSET providers.

The Primary Strategy website also has suggestions for using moving image to support literacy. Visit:

http://www.standards.dfes.gov.uk/primary/search/?mode=basic_search&pagenumber=1&search_string=using+film (accessed 1st December 2007)

The training should make it clear to the participants in the project:

- What they are being expected to do, for example, produce a unit of work based on one of the films used in the training. The objectives for this unit of work should be clear, for example, the production of an animated film or a range of written and presentational outcomes based on viewing and analysing film. If they are to develop more than one unit, for example, one narrative and on non-narrative, the group will need to plan for specific outcomes in each phase or term of the work.

- What they should have achieved by the first review meeting, for example: a series of sessions helping children to read film analytically or plans for making films - or even finished products in writing, presentations or film.

- If the plan is to develop an authority resource which includes the units of work, the deadline dates for production should be made clear at this point. It is likely that the project will span a school year where the process follows something like:

Term One
- review of own expertise 'Using Moving Image/ Digital Technology in the Classroom' and training day

- Review Meeting 1 to share work so far and iron out any problems and plan for the next stage of the work.

Term Two
- Review Meeting 2 - sharing units of work and noting progress, changes in teaching approaches and valuable resources.

Term Three
- Evaluation of the project and plans for dissemination in school and in the authority.

Monitoring progress

LAs will have well established processes for monitoring progress of projects . One of the most effective means of evaluating progress is to establish action research projects in which clusters of teachers develop in-depth case study profiles of children who are tracked through the projects. This was a model used effectively in the PNS/ UKLA project 'Raising Boys' Achievement in Writing' (2004). See that publication for further details of how the case studies were developed.

If the participants are to follow a focus group of children to measure their progress, they will need guidance about selecting the group, for example, whether they want to focus on children who are generally unmotivated and for whom film might prove a stimulus or perhaps highly achieving children for whom a project like this might provide a challenge. Generally, however, depending on the objectives, it is a good idea to have a sample that represents diversity in terms of gender, 'race', socio-economic status and ability.

If this is to be developed as an Action Research Project, the UKLA Minibook *Classroom Action Research in Literacy: a Guide to Practice* by Eve Bearne, Lynda Graham and Jackie Marsh (2007) might be a useful resource, available from: http://www.ukla.org

Review and evaluation meetings

After the initial training, projects develop best through regular meetings to share findings and discuss progress and problems. The following notes are designed to focus on different elements of the work as it progresses. The first two meetings might be half day or twilights.

It would be best if the Final Review and Evaluation meeting could be half a day or, even better, a full day.

Before the meeting the participating teachers may need a reminder about what they should bring to the session. They will, of course, be sharing their work but it's worth providing a focus in the form of a few questions to help them move from just telling what they have done towards reflective evaluation. For example, they may be asked to begin any presentation of their work with an outline of:

- anything they have been surprised about in the responses of their classes or in their own observations of the children
- features of their own teaching which have been influenced by the use of film.

They might then make these the focus of their presentations.

The group will also, of course, need to identify any problems they have encountered so that they can plan for the next phase of the project.

In addition, the teachers will also need to share any observations about the progress of their focus groups. One measure of improvement might be the pupils' development of a vocabulary to talk about film.

This session should remind teachers of the dates for production of any resources/units of work and of what is expected by the next meeting, building on their experiences so far.

Review Meeting 2

Depending on the date of this meeting, the focus is likely to be sharing the more developed units of work. The teachers could be asked to bring examples of pupils' writing which indicates the effects of reading and understanding filmic techniques or examples of the pupils' animated short films.

Time and resources will need to be allocated to give due attention to each contribution so it may be best to have the teachers working in small groups, perhaps in key stages or year groups. When the full group comes together, they may be asked to identify success factors and sticking points which can be collected as part of a guidance document for other schools wanting to develop moving image education.

Plans will need to be made for the final evaluation meeting. The group may need to be reminded of the success criteria so that when they come to review and evaluate their own work, they will be able to measure it against the criteria established at the beginning of the project.

Final Review and Evaluation Meeting

Depending on the type of meeting - whether it will be a celebration at a local cinema or a meeting where other schools come to see what has been achieved - this may be a good time to invite key people in the LA, for example, other advisers; non-participating teachers and headteachers from the schools involved; teachers from schools who may wish to develop a similar project.

While the principal focus of the day will be a celebration of what the project has achieved, time will need to be set aside for the teachers involved to reflect on the project as a whole. It is worth asking them to reflect on:
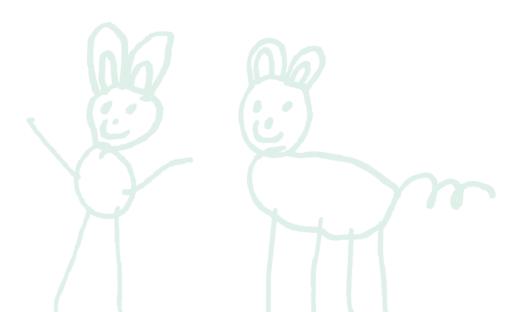
- What they perceive to be the strengths of a project like this.
- The weaknesses/problems.
- Any changes they have made to their classroom practice as a result of carrying out the project.
- Any gains made by the pupils - giving evidence.
- What they plan to do next in terms of moving image education in their own classrooms.
- What plans their school has made for developing the work further.

This is also a time to revisit the success criteria set out specifically for this project.

Dissemination

The project will have led to a wealth of innovative and high quality work which should be disseminated as widely as possible. We would encourage you to contact Mark Reid at BFI in the first instance in order that any materials can be added to the BFI repository. However, there are also further dissemination opportunities, detailed below:
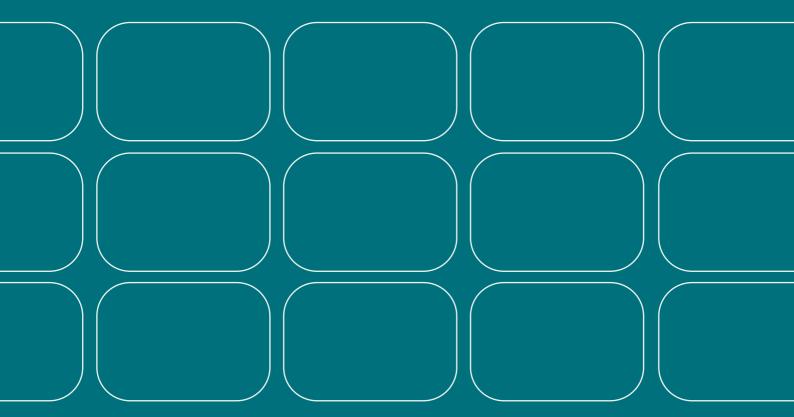
- Publication in professional journals/ magazines for teachers, such as the UKLA journal, *English 4-11*. Contact admin@ukla.org for submission details.
- Presentations at regional and national conferences. UKLA has a regular series of conferences, see the website for details - www.ukla.org.

Review Sheet - Using Moving Media/Digital Technology in the Classroom

Name

School

Age group taught

1. When did you last use film/DVD with your class?

☐ Within the last week
☐ Within the last month
☐ Within the last 3 months
☐ Within the last 6 months
☐ Over 6 months ago

2. Did you use film/DVD:

- in literacy sessions
- another area of the curriculum

(delete as necessary and note which subject area(s))

3. What was the purpose of using the film/DVD?

☐ Within a literacy unit as a basis for writing
☐ To teach film conventions
☐ To provide factual information
☐ As a basis for making films
☐ Any other purpose (note below)

_____
_____
_____
_____

4. List the films you have used/have access to in school:

_____
_____
_____
_____

5. List any resources you have accessed on the web, for example, National Strategy units of work using film:

_____
_____
_____
_____

6. List any moving image media you have undertaken work on in the classroom in addition to film e.g. television programmes, adverts, computer games.

_____
_____
_____
_____

7. How confident do you feel about using digital technology in the classroom to support work on moving image media (including the use of IWB, DVD, PowerPoint)?

- Very confident
- Reasonably confident
- Not very confident
- Not confident at all
  (please circle/underline as appropriate)

8. What is your personal experience of moving image media education? Have you had any training:

- at college
- in the Local Authority
- in another Local Authority
  (please circle/underline as appropriate and note length of course)

9. What would you estimate your level of subject knowledge to be in relation to moving image media education?

- Very strong
- Strong
- OK
- Weak
- Very weak
  (please circle/underline as appropriate)

10. What support would you need in developing the use of moving image media education in your classroom?

- Introduction to concepts related to the use of moving image media.
- More advanced moving image media subject knowledge.
- Access to examples of work undertaken in other classrooms.
- Modelling of moving image media work in classrooms.
- Support for technology used to analyse moving image media.
- Support for technology used to produce moving image media (e.g. film-editing software).
- List of appropriate resources.
  (please circle/underline as many as required)

Other comments:

_____
_____
_____
_____

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