

Film education training in Wales

Feasibility study

Report for the Film Agency for Wales

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1 Summary

Aim

The aim of this study is to devise training pathways which will increase the number of film education practitioners, standardise best practice, and increase the resources and opportunities available to children and young people across Wales.

Key findings

- **Training is needed** because existing provision is geographically patchy and of variable quality
- Training needs to be accessible **around Wales and in both languages**
- There is clear evidence of demand among **youth and voluntary sector organisations**
- There is less evidence of demand among **film practitioners**
- **Accreditation** is useful for the youth/voluntary sector, less useful for film practitioners
- There is a danger that training new entrants might **undermine the viability of existing practitioners**.

Key proposals

- Provide a one-day **conference**, perhaps linked to a young people's film festival or other event
- Develop **lead practitioner training** and consider making this a condition of funding
- Develop a programme of **accredited training** for youth and voluntary sector practitioners
- Support existing organisations with **targeted short courses** focused on specific needs
- Develop FAW's Film Education Network to provide **skills and mentoring exchange**

2 Introduction

About this report

This report was produced for the Film Agency for Wales as part of their Film: 21st Century Literacy pilot¹.

Scope

This study does not consider the training needs of qualified teachers working in formal education. Instead it aims to examine the needs of other practitioners who provide film education to children and young people, whether in the informal or formal sector. These can be broadly divided into three categories:

- those with expertise in film (such as film graduates, film industry professionals, academics and others) who wish to develop their skills in providing film education to children and young people;
- those currently providing film education activities who wish to develop their skills and to learn new approaches;
- those working with children and young people outside formal education who want to develop skills and techniques for using film and film-making with their users.

For the purposes of this report 'children and young people' covers ages up to 19, as this is the focus age range for both the Film Agency for Wales' education policy and Film: 21st Century Literacy.

Methodology

We used a number of ways of gathering information, including online surveys and semi-structured interviews, both by telephone and face-to-face, with individuals and groups.

We sought information from key individuals in the film, youth, community and voluntary sectors, from film venues and festivals, and from practitioners including film-makers, cinema education officers, local authority arts development officers, and youth workers. We also investigated models of practice and experience from outside Wales.

3 What is film education?

We have taken 'film education' to mean activity which fulfils the '3 Cs' definition derived from the European Charter for Media Literacyⁱⁱ, affording:

Cultural Access

The opportunity to choose from a broad range of films and so get a better understanding of our and other people's culture, way of life and history.

Critical Understanding

The confidence to look behind the surface of the screen, to understand a film's intentions, techniques and qualities.

Creative Activity

The opportunity to make film and moving image, to have some understanding of the technical and creative process that allows the effective expression of a story, a mood or an idea.

These principles underpin the Film Agency's own criteria for education project funding. Activities which link these three strands are used widely (if inconsistently) in formal mainstream education, but this approach is very different to a great deal of current practice in informal settings. It is also different from projects and schemes whose primary aim is to encourage or prepare entrants to the media industries.

Film education fitting the 3 c's criteria can include

- short introductory workshops on one aspect of film or film-making
- screening-based workshops
- curriculum-based workshops
- animation workshops
- short projects which use film-making to address specific issues
- longer projects such as those funded by First Light, where young people follow a structured film-making process, often partly modelled on industry practice and with input from professionals.

Film education takes place in a wide range of contexts and settings, including schools, youth clubs, cinema venues and film festivals.

Why film education is important

A number of studies and project evaluations, in Wales and elsewhere in the UK, have shown that film education can develop a wide range of skills and abilities, enhancing learning in both formal and informal education. It is particularly useful as a context for developing so-called 'soft skills' such as group work and collaboration. Film-making projects have been shown to motivate and engage disaffected learners and to enhance self-esteem, in some cases helping young people towards education or employment.ⁱⁱⁱ

What constitutes 'good practice' in film education?

We examined this by looking at criteria adopted by organisations; reports and evaluations into earlier film and media education projects; and models from around the UK.^{iv}

Some principles of good practice have been derived from projects based in formal education, where it is normally much easier to provide structured and purposeful delivery. Any training provision needs to include strategies for applying these principles in the looser and more unstructured setting of informal and non-mainstream education.

Providing ownership

Ownership means that young people should be fully involved in all stages of a film-making project, rather than just observing, acting, or shadowing professionals.

Developing skills and knowledge

Film education should develop children and young people's skills and understanding. This includes both their understanding of film language and of the technical and creative skills required to produce films.

Manageable and appropriate

Film education activities should be manageable and appropriate. In the case of activities based on viewing and discussing film, delivery should be at an appropriate level for the participants. Film-making activities should be limited in scope and duration, achievable to an acceptable standard with the resources available, and within the capabilities of the participants.

Purposeful

Film education activity should be purposeful and structured, rather than simply an opportunity to view films uncritically or to 'play' with cameras and editing equipment.

Offering engagement and creativity

Film education activities should offer active engagement, eg a discussion or workshop rather than a lecture. Film-making activity should provide opportunities for genuine creative expression by young people.

Extending awareness of film

Film education should provide opportunities for children and young people to develop their understanding of film and to broaden their experience of the medium, for example by providing access to different kinds of film form and to film from different countries, cultures and periods.

Who should provide film education?

Film education is a core activity for a small number of specialist providers. It is also provided by film industry practitioners and by youth and community workers.

Film: 21st Century Literacy aims *"to move film education on from being a series of disconnected experiences to becoming an integral part of every young person's life"*. Providing film education on this scale is beyond the ability of small project-funded organisations. The implication must be that, in both formal and informal sectors, those who normally work with young people (ie teachers, youth workers, community workers, volunteers) should be trained in the basics of film education.

During our research we encountered scepticism from film education specialists and industry practitioners about whether *youth workers and other non-specialists* could (or should) be trained to provide film education activity. But 3 c's provision can include small-scale activities where 'professional' outcomes are not essential. Youth workers are already using video; it is important that they are trained to understand the potential of film education and to use it purposefully and effectively.

This could be seen as a threat to the viability of organisations who currently provide film education. However, these fears are partly misplaced for three reasons:

- if access to basic film education does become more widespread, there will still be a place for specialists to pioneer new ways of working and develop young people's skills to a higher level;
- providing universal access to film education would require a large-scale training programme in which film specialists could be involved;
- as youth practitioners become more 'film-literate' they should become more aware of the value of specialist film education practice.

Some film education activities have been principally delivered by independent production companies or individuals working in the *film or television industry*. In some cases these projects have been very successful and professionals have provided a vital input, with their expertise being recognised and valued by the participants. There are, however, some potential drawbacks:

- Many of these providers have no training or experience in working with young people or in film education principles and approaches
- The desire to maintain professional production values may make them reluctant to relinquish control and provide participants with genuine ownership of the project
- Their knowledge and experience may not be relevant or appropriate: for example, individuals working in the television industry can have highly developed technical skills but little knowledge of film culture
- They may see film education principally as an alternative source of income and lack a genuine commitment to working with young people.

4 Current film education provision in Wales

Film education activity has been carried out by a variety of practitioners, from experienced professional film-makers to youth workers and volunteers with no experience of film.

Specialist providers include cinema venues, production companies, community arts and participatory media groups, and organisations whose primary focus is education and training. A small number of these organisations receive a large proportion of funding for film education activity¹. The kind of activity funded by bodies including the Film Agency for Wales, First Light and the Arts Council for Wales is quite diverse, but there is a focus on special projects which are facilitated by organisations with film-making expertise.

Geographical distribution

Film education activity is unevenly spread around Wales, with substantial areas featuring very little activity. The majority of activity takes place in South-east Wales (which accounts for 55% of the population). Three counties (the Isle of Anglesey, Conwy and Wrexham, with just over 10% of the population between them) have not received any education funding from the Film Agency for Wales.

This uneven spread is partly because funding (whether from the Film Agency for Wales, the Arts Council for Wales, or First Light) is focused on addressing social exclusion. ACW funding is specifically targeted at Communities First areas², and FAW funding focuses on these and on rural and underserved areas.

Another reason is that large parts of Wales lack specialist providers. There are around 25 in Wales, a relatively high number (Wales has 4.9% of the UK population and 7% of the providers³), but almost all of them are based in South-east Wales. Only five organisations based outside this area have received FAW funding for multiple film-making projects (in Caernarfon, Aberystwyth, Machynlleth and Llanfyllin).

There is clearly a need to ensure that specialist provision is available throughout Wales.

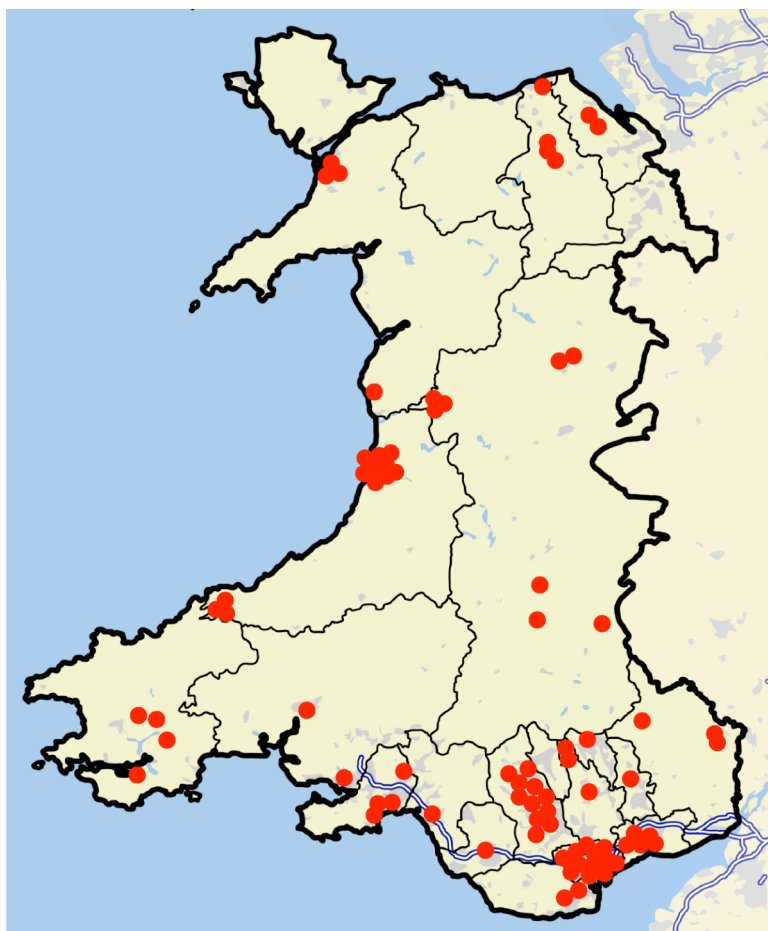


Fig 1 Approximate locations of FAW-funded film education projects

¹ In the four years to 2010, 33 organisations received education funding from FAW. 38% went to the top five recipients. In 2009-10 itself, these five (only one of which is based outside South-east Wales) received 54% of funding.

² This Welsh Assembly Government programme – originally focused on the 100 most deprived wards – now includes 173 areas, communities and target groups. The vast majority are in South-east Wales and very few are in rural areas.

Shortcomings

We have identified a number of shortcomings in the quality of film education provision, across a range of different kinds of activity funded from a variety of sources.

These shortcomings are principally related to film-making, as this is the area where it is easiest to judge quality without observing delivery.

Lack of ownership

Some film-making projects do not provide young people with ownership. At its worst, this means that the vision is that of the adults leading the project, and young people are only observers or actors. Sometimes young people's involvement consists of 'shadowing' professional camera operators, sound recordists and directors rather than undertaking the film-making themselves. In other cases, the young people are allowed to operate the equipment but are told exactly what to do and have no opportunity to make creative decisions.

Editing is a particular problem. In many projects young people have little involvement in this, although it is crucial to making meaning in film.

Lack of planning and purpose

Some activity shows little evidence of planning: young people are given cameras and encouraged to experiment, with little sense of direction.

In the worst cases, facilitators appear to lack understanding of both film language and technical skills, and neither they nor the young people seem to know what the film is about or why it is being made. This leads to incomprehensible films with technical deficiencies such as constantly zooming in and out and scanning the scene rather than using separate shots; shots of very long duration with no editing; very poor sound quality or the addition of inappropriate or irrelevant music tracks.

Poor story development is common: many films are technically proficient and visually imaginative but have very weak stories.

Unmanageable or inappropriate activities

Some film-making activities are inappropriate for the participants' level of ability, their interests, the context, or the facilities available.

The most common problem is that the target length for the film is too long, meaning that the participants lose interest or the adults take over part of the process in order to complete it in the time available.

Another mistake is trying to make a film which is beyond the capabilities of the equipment. Night-time filming requires good cameras and additional lighting; live sound recording usually requires external microphones and headphones, and many basic cameras lack sockets for these.

Dialogue-based drama can be inappropriate for a number of reasons: participants may not enjoy performing and they may not have the time or motivation to learn lines or the patience to record multiple takes.

Often a simpler approach, based on a different model (and not necessarily trying to emulate professional practice) will be more appropriate.

Limited scope for creativity

Some projects provide little opportunity for young people to express themselves creatively. This particularly applies to projects which address 'issues' by attempting to follow the conventions of television drama or documentary. Many of these films rely heavily on dialogue and exposition rather than the 'cinematic' features of image, sound and creative editing.

Failing to broaden young people's experience of film

Widening experience of film is one of the least-addressed aspects of film education practice. Many facilitators appear not to be aware of appropriate ways of using unfamiliar or non-mainstream film within a film education or film-making project. This is often because they themselves have limited knowledge of film history and culture.

5 Attitudes to training

We used online questionnaires (publicised through a variety of networks) and face-to-face interviews to gauge attitudes to training. We asked people to indicate the areas that they had already received training in, and those where they thought they needed training. We asked about *organisation and planning, communication skills, teaching or tutoring skills, film language, technical skills, understanding of film culture, child protection and equality and diversity*. We also asked how they wanted training to be delivered, how far they were willing to travel, and whether they or their employers would be willing to pay for training.

We received 38 relevant responses to our online questionnaires, from film-makers and film educators, film venues, youth services, charities and voluntary organisations. We carried out face-to-face interviews with individuals and groups including film-makers and film educators, community artists and youth workers.

We have divided the responses into two broad areas: 'film practitioners' – which includes film educators working in venues, film-makers, and others with some specialism or experience – and 'non-specialists', including those without film expertise who provide services or support to children and young people.

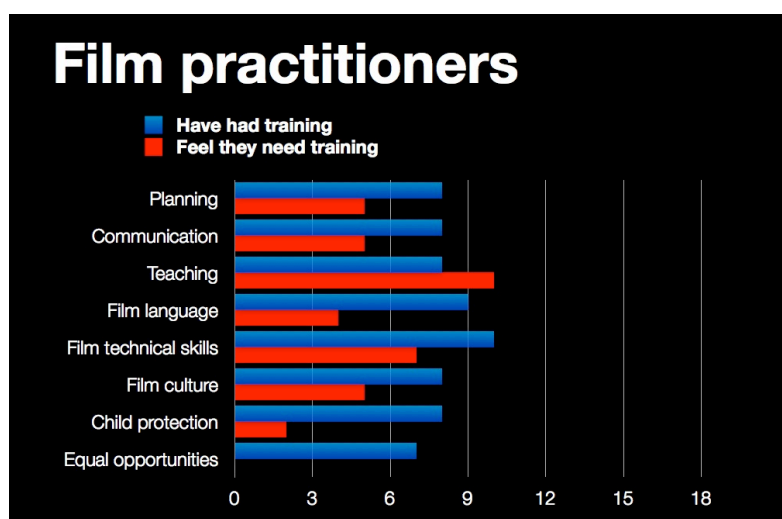


Fig 2: Training needs identified by film practitioners.

Film practitioners

We began by analysing the training needs identified by participants in their survey responses and interviews:

- Over half wanted training in teaching and tutoring skills, with technical knowledge being selected by just under half
- Few were willing to pay for training or to travel far
- There was little interest in accreditation.

Many practitioners had reservations about training:

- Cost is a serious problem for small organisations and individual practitioners. Many potential participants will only be able to attend training if it is free, and in some cases if travelling expenses are covered.
- Many practitioners are *unconvinced of the value of training*. Several practitioners and providers felt that lack of funding, rather than lack of training, was the main factor limiting their film education activity.
- Practitioners are *unwilling to share expertise* with potential competitors. Funding is limited and unlikely to expand significantly in the near future. There is little incentive for practitioners to share expertise with other organisations who may be competing for the same funding sources.

Taking into account survey responses, interviews, and the shortcomings of existing practice, it appears that training for film specialists should focus on

- principles of film education
- ways of working with young people and with the curriculum
- ways of teaching film language and using non-mainstream film with young people
- project planning, organisation and funding.

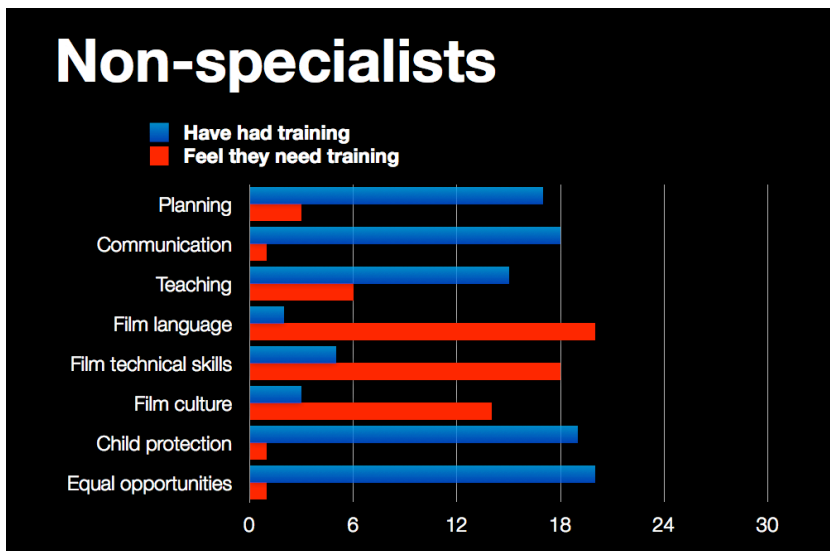


Fig 3: Training needs identified by non-specialists

Non-specialists

Non-specialists were considerably more enthusiastic about training than film specialists:

- A majority want training in *film language* and *technical knowledge*
- Half want training in *film culture*
- Almost half want *Agored Cymru accreditation*
- The most popular forms of delivery are *evening classes* or *day and weekend courses*
- About a third stated that their organisation would be willing to pay for training.

Cost is a problem for some small charities and voluntary organisations who cannot afford to pay for training. Even larger organisations may only be able to fund training by building the cost into a funding application for a specific film-making project, so they need to be able to buy in training as and when they need it.

Youth services are likely to pay the full costs of providing training if they consider that it answers their needs.

Voluntary sector organisations will look closely at 'value for money' and may prefer cheaper provision which they consider to be adequate. They may use local providers (film-makers or industry professionals) whether or not they have experience in working with children and young people. Any training should include strategies to raise awareness of the value of quality film education by experienced providers.

There is a need to promote film education to this sector as something of value in itself, rather than purely as a way of addressing or publicising issues.

So it is suggested that training for non-specialists should focus on

- the value of using film with young people
- a broader awareness of film culture
- principles of film language
- technical skills and approaches to film-making with basic equipment.

Detailed responses: film practitioners

- 44% had received training in **teaching/tutoring skills**, and 10 (55%) identified it as a need. Specific needs mentioned included *how to adapt their teaching to younger ages* and *working with the curriculum*.
- Half had received training in **technical knowledge** and 7 (44%) identified it as a need. *The need to keep up with technical developments* and to learn about preparing material for *digital distribution* were mentioned as specific needs.
- 8 (44%) of the 18 responding had received training in **organisation and planning**, and **communication skills**. 5 (27%) wanted training in these areas.
- Just under half had received training in **film culture** and only 5 (27%) felt that they needed it. In interviews, some of those who hadn't received training felt that they did not need it because it was something they had acquired 'naturally'.
- Only half had received formal training in **film language**, and four (22%) identified it as a training need. In interviews, one venue and one film-maker expressed a need for training in delivering the 'critical analysis' required by Film Agency project funding.
- *Other training needs* were mentioned by some of the film practitioners and venues. These included **networking with other groups**, information about **funding sources**, and how to **devise projects and apply for funding**.
- Only two of the film practitioners had received training in the areas of **child protection** and **equality and diversity**. Two felt they needed child protection training but none wanted equality and diversity training.
- **Evening, day or weekend, distance learning**, and **mentoring** were all equally popular, each being mentioned by 7 (44%) of those responding. Only one person was interested in summer or Easter schools.
- Most participants were only willing to travel relatively short distances for training, with over half (55%) willing to travel no further than **20 miles**.
- Practitioners in Mid and North Wales felt strongly that local provision should be made, rather than expecting them to travel to Cardiff: as one group pointed out, it would be easier for them to travel to Birmingham than to Cardiff. Bilingual provision was felt to be important.
- Most practitioners had degrees or higher degrees. Few expressed interest in **accreditation**, and some scepticism was expressed about courses where accreditation was provided as a way of attracting funding. There was little interest in Masters' level courses.
- A small minority (4, or 14%) were willing to **pay for training**.

Detailed responses: non-specialists

- Around 60% of the 28 responding had received training in **organisation and planning**, and **communication**. Very few identified these areas as a need.
- Just over half indicated that they had received training in **teaching/tutoring skills** and just over 20% identified it as a training need.
- Only 2 (7%) had received training in **film language** and 71% identified it as a training need.
- 5 (18%) had received some **technical training** and 18 (64%) felt that they needed it.
- 3 (10%) had received training in **film culture** but only 14 (50%) felt that they needed it.
- Around 70% had already received training in **child protection** and **equal opportunities** and only one felt that they needed training.
- **Evening and day or weekend courses** were the most popular, with each being chosen by 13 (46%). Distance learning with some face-to-face was mentioned by 10, and mentoring by 8. Summer/Easter schools were the least popular, selected by only 6.
- Just under half expressed interest in **Agored Cymru (formerly OCN) accreditation**, which was reinforced by a Head of Youth Services who felt that Level 2 or 3 OCN would be the most appropriate. Four (14%) were interested in undergraduate level accreditation. There was little interest in other forms of accreditation.
- 8 (28%) were willing to travel up to 10 or up to 20 miles, and 6 (21%) were willing to travel up to 50 miles or further.
- Just under a third (9) said that they or their organisation would be willing to **pay for training**.

6 Existing training

There appears to be little targeted provision available to the informal film education sector in the UK.

Postgraduate level training

Within Wales, the University of Glamorgan provides an MA in Arts in the Community.

There are also postgraduate Arts in the Community courses at Goldsmiths in London and the universities of Cumbria and Staffordshire.

The courses at Glamorgan and Goldsmiths refer specifically to 'digital media'. There is little reference to film in any of the published course prospectuses.

Scottish Screen Lead Practitioner training

This programme provides weekend courses based at the organisation's headquarters in Glasgow. Each course involves up to 15-20 film practitioners who are paid a fee of £100 (plus expenses if necessary) to attend. The course aims to give them a grounding in film education techniques, and includes opportunities to share practice on engaging young people in story generation and development. It doesn't include any technical training, as technical competence is taken for granted. Each event costs around £6.5k.

ArtsPlan training for youth arts

ArtsPlan is the largest UK body providing training in using the arts with young people. Their training includes one-day creative workshops, six-day accredited training, and distance learning courses. They offer a one-day 'Digital Media and Youth Arts' course which includes a video workshop. Their day rates are £110 (freelancers, individuals, youth services), £130 (voluntary organisations and charities) and £150 (public sector and commercial organisations). For their six-day accredited courses the prices range from £320 to £420. They also offer in-house training for organisations at £555 for voluntary organisations and charities and £655 for public sector and commercial companies.

New Directions

For the last five years Northern Film and Media have run an annual one-day event at Tyneside Cinema on using film with young people, which is free to participants. The event caters for film practitioners, teachers, individuals within the local authority, and youth workers. This year's event cost around £5k (the cinema provided the venue as in-kind funding) and attracted 96 participants.

Mentoring (scheme now ended)

For two years Northern Film and Media ran a mentoring scheme in collaboration with ISIS Arts. Each scheme involved 5 or 6 film-makers who wanted to work in education. They worked on a live film-making project over three months in a secondary school alongside experienced mentors. NFM considers that the projects were successful, but they are no longer operating due to the end of European funding for their partner organisation. They were expensive, costing around £13k per project.

Youth worker training

One option for those who have expertise in film, but lack experience in working with young people, is to take part in youth worker training. YMCA Community College Wales already offer a Level 3 course, and are developing a Level 2 course. These will be free to participants. A combination of the Level 2 course, plus a one-day film education Lead Practitioner training event, could be a useful introduction for providers who are completely new to working with young people in informal settings, and would enhance their credibility when approaching funders and potential partners.

Outside the UK

Most film education training we have been able to identify outside the UK is focused on teachers in formal education. A number of organisations, particularly in the Scandinavian countries, focus on film-making.

- The Danish Film Institute has run a three-term course (one day a fortnight) which is aimed at teachers but attracts some film professionals. Even though participants pay £700 a semester, the cost is heavily subsidised.
- The Swedish Film Institute has run a course in collaboration with the University of Malmö, aimed at teaching arts professionals about working in education.
- Kids in Action, Greece have run a 'Media crash course for Youth Workers' and several other training events shared between young people and youth workers, with a focus on documentary.

7 Training options

Accreditation

There are several potential models for accreditation. These include Masters' level and Agored Cymru (formerly OCN Cymru). Accreditation is principally of interest to the non-specialist sector.

Masters

As there was little demand for Masters' level accreditation we have not undertaken a costing. Creating a new Masters' module would be expensive and would not answer the needs of most practitioners: in general they are interested in acquiring the skills and knowledge they need for practical delivery, rather than reflecting on practice and obtaining higher qualifications.

Agored Cymru

Around half of the non-film specialists expressed interest in this accreditation model. It is relatively straightforward and inexpensive to design a course and get it validated, particularly if the administration and internal verification is provided by an existing Agored Cymru centre.

Most currently available courses are at Level 1 (introductory level), level 2 (equivalent to A*-C GCSE) and Level 3 (equivalent to A-level standard), though Agored Cymru are approved to offer courses up to Level 7 (postgraduate).

Quality Assured Lifelong Learning

This is a planned form of accreditation as part of the new Credit and Qualifications Framework for Wales (target date for implementation 2013). The primary aim is to validate employers' own training in a way which is not onerous for them or their staff. This could be a useful way for film education organisations and venues to provide accredited training to their own staff, though at present there is little evidence of demand.

Delivery methods

Most of those responding to our survey and questionnaires favoured some form of face-to-face training, and there was little evidence of interest in distance learning. However, distance learning can have some economies of scale, particularly in a country like Wales where geographical factors can add hugely to the cost of providing training.

Some cinemas in Wales are equipped with digital projection systems which can be linked by satellite. Using this system for training is currently very expensive (the satellite link alone costs £500 an hour, and a recent event linking three cinemas cost around £5k for a two hour workshop). Conventional videoconferencing is a much cheaper alternative at around £250 a day per venue, and could be appropriate for certain kinds of training. A third option is to deliver training over the Web, perhaps as downloadable resources or by using streaming technology.

8 Priorities for training

We have identified three main priorities for training.

1 Increase the skills and capacity of existing providers

As noted in Section 4, a large proportion of film education is provided by a small number of 'hub' organisations with experience and expertise. These organisations should be provided with training to develop their skills, the range of activities and specialisms they can offer, and (where appropriate) their geographical range. This training should include training for their current staff and for potential new members of staff and freelancers. Other organisations active in the field should be offered training to develop their awareness of film education principles and techniques.

2 Increase awareness of film education among non-specialists who work with young people

There is significant interest in film among non-specialists, including youth, community and charity workers. This should be addressed by raising their awareness of the value and content of film education, and by providing them with training to deliver basic film education activities.

3 Development of providers in areas which lack provision

Some parts of Wales have no high quality local film education provision, and any training which develops new providers should focus on these areas. However, if new providers are encouraged to enter the field in the current funding climate, there is a danger that the viability of existing providers will be undermined. So this should only become a priority if overall funding for film education increases substantially.

9 Proposals

We have outlined a number of options aimed at different target groups. These are

- 1 Provide a **conference** to promote the 3 c's and share practice between the film education and youth/voluntary sectors, perhaps linked to another relevant event
- 2 Develop **lead practitioner training** and consider making this a condition of funding
- 3 Develop a programme of accredited **training for youth practitioners**
- 4 Support existing organisations with **targeted short courses** focused on specific needs
- 5 Develop FAW's Film Education Network to provide **skills and mentoring exchange**.

Here, we summarise the proposed content of these and look at advantages and disadvantages (if any) of each option.

10 Funding

We have been unable to determine obvious ways in which most of this training could be funded. It seems clear that there would be little demand among specialists for training which was charged at anything approaching a cost recovery basis, and for many specialists training would need to be free unless it was addressing specific technical needs.

There is a possibility of some funding 'in kind' from Skillset, Screen Academy Wales, and the University of Glamorgan.

If accredited training for non-specialists was provided through an Agored Cymru centre some funding would be available for tutor fees, but this would not be sufficient to cover course development and delivery costs. It would be more economic to develop a course and deliver it at a full cost recovery rate, using an Agored Cymru centre to process accreditations for those students who require it.

Proposal 1: Conference

Outline

A one-day training conference, possibly linked to a young people's film festival or other event, looking at ways of using film with young people.

Potential partners: University of Glamorgan, Skillset, members of Film Education Network.

Aim

- Share practice and skills between film practitioners, non-specialists and industry
- Develop awareness of film education techniques and approaches

Target audience

- Existing and potential film education practitioners
- Film-makers, film graduates, film industry practitioners
- Youth workers and other practitioners working with young people

Proposed content

- Principles of film education: critical, cultural, creative; 'ownership'
- Why use films with young people?
- Examples of young people's film-making
- The fundamentals of film language
- Ways of using non-mainstream films with young people
- Techniques for engaging and involving young people
- Film education within the curriculum
- Practical workshops in camera skills, principles of editing, sound recording

Cost to participants

£100 for statutory sector

£50 for non-statutory sector

Bursaries to cover fee and costs for small charities, freelances and independents

Advantages and disadvantages

This is quite an expensive option but should provide an effective way of raising awareness and sharing practice. It would also provide existing practitioners with a 'shop front' to make links with non-specialists.

Alternatives

- Provide a number of smaller local events in different parts of Wales (increased cost)

Outline costing

Expenditure			
Venue hire	<i>Might be provided 'in kind'</i>	£2,000-£4,000	
Organisation and publicity		£3,000-£4,000	
Fees and expenses	<i>Speakers</i>	£2,000-£3,500	
Travel costs for unfunded delegates	<i>20 bursaries @ £50</i>	£1,000	
Total costs			£8,000-£12,500
Income			
Full fee	<i>50 @ £100</i>	£5,000	
Reduced fee	<i>20 @ £50</i>	£1,000	
Advertising, sponsorship		£1,000	
Total income			£7,000
Subsidy required			£1,000-£5,500

Proposal 2: Lead practitioner training

Outline

These one-day courses would aim to provide film practitioners with the skills and knowledge required to work effectively within a range of film education contexts. They would be delivered locally in those areas of Wales which lack good-quality provision. Some use could be made of videoconferencing or webcasting. Consideration should be given to making attendance on one of these courses a condition of funding, at least for organisations without a proven track record of high quality film education activity.

Potential partners: Skillset, members of Film Education Network

Target audience

Potential and current film education practitioners: film-makers, film graduates, film industry and arts practitioners. Up to 10 participants per course.

Proposed content

Principles of film education

- Creative, critical and cultural
- Developing skills and autonomy
- Ownership

Using film with young people

- Key principles
- Examples of film-making projects
- The challenges of film-making with young people
- Techniques and activities for introducing film language
- 'Cultural' cinema: ways of using non-mainstream film with young people, examples of suitable films and compilations
- Planning and funding film projects: what FAW will fund, other sources of funding

Sharing and discussion

- Ways of developing ideas: coming up with ideas, developing ideas, selecting ideas
- Industry practice: how much is essential, how much is optional

No accreditation, but 'kitemarked' by FAW: those who had completed the course would join a database of individuals who could work with young people or deliver training to non-film specialists.

Could in future look at Level 4/5 accreditation from Agored Cymru

Cost to participants

Free; could be provided with bursaries to cover costs of attendance

Advantages

- Ensures that all organisations receiving FAW funding are familiar with the basic principles of good practice in film education.

Disadvantages

- Relatively expensive for the number of participants
- Unless there is an increase in overall funding available in Wales for film education projects, increasing the number of specialist providers risks undermining the viability of existing providers.

Outline costing

Equipment and venue hire	<i>Might be provided free?</i>	£500
Travel/accommodation for providers	<i>Depending on location</i>	£500
Tutor fees		£1,000
Travel costs for participants	<i>10 @ £50</i>	£500
Admin, publicity		£500
Total costs		£3,000

Proposal 3: Training for youth practitioners

Outline

An accredited programme of training for youth workers and others wishing to use film activities with young people. Offered at various levels and in flexible formats including evening classes and day courses.

The starter course would have Level 2 Agored Cymru (OCN) accreditation and the intermediate course would have Level 3 accreditation. Level 4/5 Agored Cymru or QALL accreditation could be offered in future.

Partners: YMCA Community College Wales, members of Film Education Network

Film-making with young people

Day 1

- Why use film with young people?
- Introduction to film language
- Principles of film education
- Examples of film-making by young people
- Plan, film and edit a short drama sequence without dialogue
- Plan a film-making activity

Between sessions

Try out the film-making activity with young people

Day 2

- Review work from film-making activities
- Detailed crit and discussion of how the work could be developed
- Revisiting technical skills
- New practice activity – ‘video storytelling’
- Plan a different kind of film-making activity with young people

Film-making with young people: intermediate

Day 1

- More examples of film-making by young people
- Using non-mainstream film to stimulate young people’s film-making
- Plan, film and edit a montage sequence
- Plan a non-narrative film-making activity to use with young people

Between sessions

Carry out non-narrative film activity with young people

Day 2

- Review and discuss work from film-making activities
- The importance of sound in film
- Working with live sound
- Plan, film and edit a sequence which uses live dialogue or interview
- Final sharing and feedback

Fee: Introductory or intermediate two-day course £200 per participant, or £1000 plus expenses to deliver on site for up to 20 participants.

Day 1 also offered as a one-day basic introduction (no accreditation) at £100 a participant/£550 on site.

Advantages

- Good likely demand, could be self-funding after initial startup costs
- Course delivery could provide a source of income for existing film education providers

Disadvantages

- Costs of initial development and marketing (around £2-3k)

Proposal 4: Targeted short courses for film practitioners

Outline

Encouraging key film education providers to expand their capacity by providing a series of modules or short courses around Wales. FAW could provide financial support for developing those modules which answered specific priorities. Some of these could be provided remotely, eg through videoconferencing or webcasting.

Potential partners: Skillset, members of Film Education Network

Target audience

Existing film education providers, including freelancers used by cinema venues. Up to 10 participants per course, though actual numbers may be lower.

Possible courses

- Updating technical skills
- Using film within the curriculum
- Working with younger people
- 3 c's teaching techniques
- Project planning, making funding applications

Advantages

A relatively straightforward and low-cost way for organisations to expand their capacity while answering FAW's priorities.

Disadvantages

- Relatively expensive
- Unsure of demand

Alternatives

- Encourage or subsidise practitioners to attend existing courses which answer some of these needs.

Outline costing

Equipment and venue hire	<i>Might be provided free?</i>	£500
Travel/accommodation for providers	<i>Depending on location</i>	£300
Tutor fees		£550
Admin, publicity		£500
Total costs		£1850

Proposal 5: Skills and mentoring exchange

Outline

Develop a database (based on the Film Education Network) of skills which practitioners are willing to share.

Content

All participants in FEN would join a database and provide information about skills and knowledge which they are willing to share with other practitioners and venues. They could then be approached direct by other practitioners.

Cost to participants

No cost to join database, fees for training to be arranged by negotiation.

Advantages

- Relatively low-cost to set up (FAW already planning to develop a database)
- Little administrative cost
- Provides flexible training/mentoring targeted at actual needs
- FAW has no need to be involved in organising the training

Cost

None

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Notes

ⁱ **Film: 21st Century Literacy** is a strategy for film education across the UK, under the auspices of the UK Film Council and consisting of representatives from the BFI, Film Education, Film Club, First Light Movies, Skillset and the national and regional screen agencies. The strategy can be downloaded from the website <http://www.21stcenturyliteracy.org.uk/>

ⁱⁱ The **European Charter for Media Literacy** (<http://www.euromedialiteracy.eu/>) includes a definition of media literacy which organisations and individuals across Europe have committed to.

ⁱⁱⁱ Sources showing the positive impact of moving image education include the *Becta DV Pilot project report (2002)*; *Impact Analysis of First Light (2004)*, *Evaluation of moving image education project for young people not in education, employment or training (2008)*; *Moving image education in Wales: the impact of Ffilmschool 2 (2009)*: see bibliography.

^{iv} The sources we examined to consider definitions of good practice included the *Becta DV Pilot project report (2004)*, First Light's Pilot and Studio Award funding guidelines (2009), and *Being Seen, Being Heard (2002)*.

^v Source: draft version of UK Film Council's Moving Image Providers Database, March 2010.