

**Special effects: the distinctiveness of learning
outcomes in relation to
moving image education projects**

Final report

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About the research

This section of the report provides a short overview for the reader and covers the following.

- Introduction to this Creative Partnerships research project.
- Focus on moving image.
- Creative Partnerships context.
- Research aims.
- Research design.
- The case studies.

Introduction to this Creative Partnerships research project

Creative Partnerships funded the National Foundation for Educational Research (NFER) in partnership with the British Film Institute (BFI) to research the learning outcomes for children and young people in relation to moving image.

The collaboration between NFER and BFI provided an opportunity to explore the nature of the impacts of moving image based work on young people, and to extend understandings of effective practices in moving image education.

The Creative Partnerships initiative represented a context for the research, through its emphasis on creative learning opportunities for young people in schools, some of which involve work with the moving image.

Focus on moving image

This piece of research was designed to address a gap in the research specifically on the learning outcomes associated with moving image based work.

Previous evaluations of moving image projects, particularly those carried out in more recent years (Reid *et al.*, 2002; BECTA Fixed Assets Report, 2004; NIFTC/BFI, 2004) have contributed to a growing knowledge base of moving image work in schools for pupils aged five to 14. A mapping exercise showed that one of the growth areas in arts work with young people is the use of digital video technologies to create films, animations and other forms of moving image or visual art (Harvey *et al.*, 2002). Here, moving image production was often suggested by respondents as an effective way of re-engaging marginalised young people who may be at risk of failing within formal education settings.

However, a review on the impact of moving image literacies concluded that *'more studies need to be examined before firm conclusions can be drawn about whether moving image can lead to improvements in areas such as writing, motivation and self-esteem'* (Burn and Leach, 2004). Indeed, with no established place within the curriculum from key stage 1 to 3, moving image has been under-represented in research into the impact of the arts in schools (Harland *et al.*, 2000).

This research project was conceived as an attempt to address this concern (i.e. to examine the specific learning outcomes associated with moving image based work), and to complement existing understandings of the outcomes for young people in relation to arts education and arts-education projects (e.g. in Harland *et al.*, 2000; Harland *et al.*, 2005).

Creative Partnerships context

The economic, technological and social challenges of the 21st century have prompted an upsurge of activities aimed at enhancing learners' creative experience. Where and how to invest in those educational opportunities for the new era formed the focus of investigation for the National Advisory Committee on Creative and Cultural Education (NACCCE). Their report (NACCCE, 1999) aimed to encourage a national strategy that would engage all stakeholders in providing opportunities to promote young people's creative and cultural education, with a new balance in the school curriculum, and recommendations for new partnership working. The current Creative Partnerships initiative represents a boost to creative learning opportunities for young people in schools, with particular emphasis on partnership working between schools and creative and cultural professionals to create sustainable and embedded creative learning opportunities.

For this research, the Creative Partnerships initiative represented an opportunity to explore the impacts of aspects of the creative curriculum on young people, as represented by Creative Partnerships projects, and to set their experiences in the new and changing contexts of learning in the 21st century.

Research aims

The research had three key aims: to identify the distinctive learning outcomes from moving image education work (as found in Creative Partnerships case studies); to identify key processes and other features set the case studies; and to explore relationships between process factors and outcomes with a view to identifying effective practices.

The areas addressed within each of these aims are set out below.

- 1) To identify the distinctive learning outcomes from moving image education work in these Creative Partnerships case studies, by:**
 - describing and evidencing the effects on young people from moving image based work (as found in the CP case studies)
 - cross-comparing this data with existing research (in particular, the NFER's research into the Arts Council's *Arts and Education Interface* initiative) in order to explore the similarities or distinctiveness of moving image outcomes from other artforms
 - exploring the development of outcomes to establish immediate, longer-term, transferable and wider outcomes for young people.

- 2) To set the case studies in context, by:**
 - providing accounts of the contexts, contents and pedagogic processes in the cases explored, as a way of describing the kinds of learning involved.

- 3) To explore relationships between process factors and outcomes with a view to identifying effective practices, by:**
 - examining the features of the case studies that contribute to the effects on young people
 - exploring the contribution of moving image based work (as found in the case studies) to creative learning opportunities
 - exploring, where possible, how the learning from these case studies embeds longer term.

Overall, through these Creative Partnerships case studies, the research sought to establish a knowledge base about moving image education work, and to extend and contrast that knowledge base with existing understandings of the learning outcomes for young people from arts education.

Research design

Methodology

The research involved case studies of nine Creative Partnerships' moving image projects. So that the study could cross-compare the impacts on young people from moving image with those from the arts, the methodology was similar to that used to research the *Arts and Education Interface* (AEI) (Harland *et al.*, 2005). The AEI initiative especially provides a useful comparison with the moving image projects explored in this study, as it involved interventions in school with specialised input from artists/arts-educators. Similar interview schedules and questions to those in AEI were used to gather participants' perceptions in this research. In addition, this moving image study attempted to build on the AEI research by employing longer-term data collection, where possible, in the following academic year.

Overall, the research data collection period spanned 11 months – from January to December 2006. The nine case studies were each studied for varying degrees of time within this overall period.

A common methodological framework was used across the nine case studies. This took the form of a pre-, during, post- and longer-term follow-up methodology. So, for each case study, the fieldwork was carried out in four stages in order to collect data at different time points:

1. before, i.e. *pre-project* (information and attitudinal data about the participants, the school and the film-artists before the case study project took place)
2. during (participants' experiences and views on the content and processes involved in the intervention)
3. after, i.e. *post-project* (perceptions of impact)
4. longer term (perceptions of longer-term impact, where possible, in the following academic year).

Within this overall design, there was an element of flexibility so as to select suitable data collection techniques in each context. Thus, data was collected through a selection of the following techniques, appropriate to the circumstances of each intervention:

- i) one-to-one interviews with six pupils per case study, before and after the project
- ii) focus group interviews with pupils during the project
- iii) one-to-one interviews with four of the case study pupils in the following academic year
- iv) interviews with teachers and staff in schools, creative professionals/film-artists and Creative Partnerships staff
- v) researcher-administered short questionnaires (for children over the ages of seven or eight) completed after the projects
- vi) observations of teaching and learning, with some interview/focus group questions referring to the observed sessions.

It is important to note that in order to explore impacts and factors that affect impacts, the interview schedules were designed so as to be semi-structured, always with an open-ended item first for participants' views. For example, when exploring impacts, participants were asked in an open-ended item first for their views on effects or what '*they had got out of the project*'. There then followed a series of more focused questions which prompted the interviewee to consider whether effects had been experienced in specified areas (e.g. communication skills, personal development, etc). If so, interviewees were asked to provide examples.

The total numbers of interviews completed during the fieldwork were as follows: children and young people (130 individual interviews and 10 focus groups), teachers (35 interviews), film-artists (18 interviews). In addition, wider contextual interviews with Creative Partnerships staff totalled 10 interviews.

Analysis

The research sought to extend existing understandings of impacts on young people by:

- building on an existing typology of impacts from arts education interventions, in order to ascertain any distinctive impacts for young people from these moving image education activities
- examining impacts at a longer-term stage, e.g. the following academic year, in order to track (if possible) any progressions between outcome categories for young people, and to explore any longer term embedding of outcomes in teaching and learning
- producing a typology of 'effectiveness' factors that includes features (content, contexts and processes) relevant to both the moving image and Creative Partnerships arenas.

A model of effects on young people was developed as part of the analysis for this research. It used and adapted categories from previous research, in particular the pupil effects typology from the *Arts and Education Interface* (AEI) project (Harland *et al.*, 2005). By mapping to this existing typology, it was possible to undertake a secondary-data analysis, where the pupil impacts from the moving image case studies were cross-referenced with those from primary and secondary school-arts partnerships (i.e. the AEI project).

Similarly, a typology of factors was also developed. This, however, is not directly comparable to AEI, as additional context features relating to moving image and the Creative Partnerships context also played a part.

Interviews were recorded and summarised to a standard case study framework. Researchers then coded the data to spreadsheets and charts, and included references to either effects or process factors where they appeared in the case study data (i.e. not just in response to the particular questions concerned). In the analysis and interpretation of the data, greater saliency was given to responses to initial open-ended questions. The triangulation of data across different sources (e.g. interviews with different participants, questionnaires, etc) also formed part of the analysis.

The case studies

Nine case studies took part in the research. The sample covered a cross-section of school phases (primary, middle and secondary) with young people from seven–14 years old.

The nine case studies offered a range of shorter and longer term projects, and were characterised as follows.

- All nine case-study projects were organized as Creative Partnerships interventions, all involved film-artists working in schools, and all involved moving image based work.
- Most of the projects might be described as ‘one-off’, culminating in a showcase event where the work was seen by audiences.
- Specific topics or themes were overtly addressed in some of the case studies, for example, the slave trade and primary-secondary school transition. Other projects included themes such as water, the sea and local identity.
- The nine case studies covered a range of types of moving image, from animation to live action/documentary, and also montage of found materials with live footage.
- There was less emphasis in the case-study projects on critically viewing and interpreting moving image than there was on making moving image.
- The projects varied in their timescales, curricular links, the kinds of films that were made, the numbers of pupils involved and the amount of contact time that the pupils had with the film-artists.

Part Two of this report provides greater detail about the types of projects and film work covered, the participants, timing and duration, content, processes, and so on. In outline, the nine case studies comprised the following.

1. Animation using found objects and art materials involving eight classes in two primary schools. This culminated in a Creative Partnerships-hosted animation festival in the town.
2. Montage of ‘found’ material and interviews presented as part of a music performance and projected onto sculptures. This project involved small groups of pupils from three secondary schools.
3. An interview-based, live-action documentary with special effects presented as a live web-broadcast. The case study involved one class of primary pupils but the broadcast linked into a larger project.
4. A multi-artform, three-day carousel project including model animation located in the history curriculum. This culminated in a live event where the film was presented as part of a promenade theatre performance.
5. An animation project using found objects, arts materials and special effects software shown as part of a local arts tour. The project took place over five days in a middle school.
6. An animation project involving montage using cutouts, found objects, pixilation, still images and special effects software. The case study followed one school but 18 other schools were working in parallel for a screening at an arts festival.

7. Live action montage of found material, word sculptures and pupil voices. The project took place in a primary school and there was no presentation of the final film.
8. A curriculum-based project involving a whole year group in a secondary school. Six classes each made a live action film in a different genre including, experimental, documentary, music video, drama, comedy and reality TV. In addition one class made seven animations using cutouts, models and some special effects. The project culminated in a screening at a local cinema.
9. An industry-model project involving two secondary schools. Young people were involved at all stages, from brainstorming, pitching their ideas to a local broadcast company, to involvement in the finished product. There was a public screening in a local arts centre and broadcast on regional television.

About this report

Following the introductory sections, there are three further parts to the report. Each part corresponds with one of the three aims for the report. The three parts are set out as follows.

- Part One** Explores the distinctiveness of effects from moving image education as found in these case studies. It first looks at the effects on young people from the moving image case studies (Chapter 1). It then presents a comparison between the outcomes from these moving image education case studies with those from specific arts education interventions (AEI) (Chapter 2). This is followed by an exploration of the wider impacts from these moving image case studies (i.e. those on teachers, schools, film-artists, parents and the wider community) and the sustainability of effects (Chapter 3).
- Part Two** Explores key features of the case studies in context by presenting an overview of the moving image education projects (Chapter 4), before going on to explore the processes and models of practice perceived and observed in the case studies (Chapter 5).
- Part Three** Presents an exploration of effective practices. First, Chapter 6 investigates factors of effectiveness pertaining to these moving image education projects identified by participants and those identified through the research. Finally, Chapter 7 offers some possible implications for policy and practice regarding moving image education in schools.

Part One

The distinctiveness of effects from moving image education

About Part One

Part One of this report explores the impacts from the moving image case studies in this study. It addresses the first aim of the research: to identify the distinctive learning outcomes from moving image education, as found in these Creative Partnerships case studies.

It contains three chapters. Chapter 1 sets the scene by first outlining a model of effects from arts education interventions upon which the research analysis is based. This chapter goes on to describe and evidence the effects on young people from the moving image case studies. Chapter 2 discusses the similarities and differences between the impacts for young people from arts education with those from moving image education – as found in these case studies. Chapter 3 examines the impacts from these case studies for teachers, schools and creative professionals, and for teaching and learning more widely.

1 The effects on young people from the moving image case studies

1.1 About this chapter

This chapter addresses part of the first aim of the research: to identify the learning outcomes from moving image education by describing and evidencing the effects on young people from moving image based work (as found in the nine Creative Partnerships case studies).

It starts by outlining a model of effects on young people from arts education, upon which this research analysis is based (section 1.2). It then sets out a typology of potential effects on young people from the moving image case studies (section 1.3). The frequency and strength with which these effects are reported by pupils, teachers and creative professionals/film-artists are then discussed (section 1.4). Descriptions and evidence of high-, mid- and low-ranking effects on pupils are portrayed (section 1.5). The extent of corroboration between data sources is then discussed (section 1.6). Longer-term effects for young people are presented (section 1.7). The chapter concludes with a discussion of the implications of the main findings (section 1.8), which were as follows.

The most frequently and strongly reported effects on pupils from the moving image case studies were:

- affective outcomes, **particularly immediate enjoyment and a sense of achievement and satisfaction**
- film knowledge, appreciation and skills, **especially film skills and techniques**
- social development, **especially working with others and teamwork.**

Other outcomes identified in some of the moving image case studies and with moderate levels of impact included:

- personal development, **in particular self-confidence**
- transferable effects, **especially transfer to other subjects and areas of learning**
- communication skills, **solely within the generic communication domain (e.g. speaking, listening, presenting)**
- developments in creativity, **mainly in terms of ‘feeling more creative’ or enhanced abilities to use and develop their own ideas and imaginations.**

The effects that were nominated least frequently and with limited intensity were:

- changes in attitudes towards, and involvement in, film activities, **although (intended) participation in film outside school was cited across all nine case studies**
- knowledge, skills and appreciation beyond moving image
- social and cultural knowledge
- thinking skills.

In the **longer term**, perhaps unsurprisingly, the effects had dissipated in frequency and strength, with one key exception – the level of effect on **transfer to other subjects and learning** had increased. In addition, whilst impacts on young people's social development were reported with less emphasis than immediately following the project, they reported feeling able to continue to build social relationships and make new friends in the longer term.

1.2 A model of effects from arts education

NFER has carried out previous research into the impact of arts education on children and young people. This includes a study of the impact of the normal in-school arts curriculum (i.e. visual art, music, drama and dance) on pupils in secondary schools (Harland *et al.*, 2000); and a study of 15 arts-interventions as part of Arts Council England's *Arts and Education Interface* (AEI) initiative (Harland *et al.*, 2005). Both these studies built a model of impacts on young people across the arts. The AEI initiative especially provides a useful comparison with these moving image education projects, as it involved interventions in school with specialised input from artists/arts-educators (the case study box below has further details).

The AEI initiative

The **aim of AEI** was to explore the relationships between the arts and education through a programme of arts-based interventions. These were organised within two Education Action Zones (EAZs) – a government initiative serving areas of deprivation (e.g. high levels of unemployment, youth unemployment, crime, drug-related problems, schools with high Free School Meal status, etc), and where schools could suspend some of their national curriculum commitments in order to raise levels of achievement particularly in literacy and numeracy. Schools could aim to do this by focusing on aspects such as literacy, the arts, sport or any area of their choosing. In this light, the two EAZs involved in AEI both indicated that curriculum interventions in the arts would be possible.

Fifteen different arts-interventions were designed by the Arts Council and researched by NFER. The 15 interventions comprised:

- five one-off interventions (relatively short-term, involving a particular group of young people, their teacher and a specific artist or arts organisation)
- four series interventions (in which the same group of young people experienced a activities across a series of artforms, over a period of time)
- three developmental interventions (in which the same group of young people experienced activities in the same artform, over an extended period of time)
- three interventions which concentrated on the professional development of teachers.

The 15 interventions involved young people from 4–16 years old. They were mainly in school – primary, secondary and one special school for children with learning and behavioural difficulties. Two out-of-school interventions also took part. The 15 interventions covered the visual arts, drama, music, dance, and elements of photography, radio and technology.

Impacts on children and young people

Eleven broad categories of effects for pupils and young people were identified in the AEI research. These were set out into the model of effects shown in Illustration 1.1 below. The model takes into account the findings from the AEI interventions, as well as outcome categories and terminologies from previous research (e.g. Harland *et al.* 2000; Sharp and Dust, 1997, Winner and Hetland, 2000).

Illustration 1.1 Pupil effects from the arts model (NFER copyright, 2005)

- I **Affective outcomes**
- II **Artform knowledge, appreciation and skills**
- III **Social and cultural knowledge**
- IV **Knowledge, skills and appreciation beyond the arts**
- V **Thinking skills**
- VI **Developments in creativity**
- VII **Communication and expressive skills**
- VIII **Personal development**
- IX **Social development**
- X **Changes in attitudes towards and involvement in the artform**
- XI **Transfer beyond the artform**

Transferability

The ordering of the categories in the model (illustration 1.1 above) shows the extent to which the broad outcomes might transfer from the immediate effects associated with learning in the moment (e.g. enjoyment, artform knowledge and skills) through to those applied to a wider arena (e.g. thinking skills, social skills, transfer to other areas of learning, to young people's futures, etc). I.e. the initial and most immediate effects appear at the top of the model, while those requiring greater degrees or distance of transfer appear at the bottom. This builds on Moga *et al.*'s (2000) imagery, where initial outcomes portray 'near transfer' or a 'narrow bridge', while the latter ones signify 'far transfer' or a 'wide bridge'.

1.3 A typology of effects on young people from moving image

Building on the above model from arts education, we now set out a typology of potential effects on young people from the moving image case studies. As in AEI, this typology presents a conceptual framework that incorporates all of the potential outcomes portrayed across the nine case studies. Because it builds on the model in AEI, the typology also encapsulates those impacts found in AEI (which in itself built on those in other studies such as Sharp and Dust (1997), Turner (1999), Harland *et al.* (2000) and Winner and Hetland (2000)). The typology therefore provides a 'total' model of impacts which might be observed in moving image education work. The frequency and strength with which these areas actually light up on this map, however, vary, and these are set out in Section 1.4 later.

I Affective outcomes

The first broad category is made up of four sub-types of effect:

A. Immediate enjoyment

Examples of enjoyment may include references to a sense of 'fun' and experiencing excitement, being energised and a sense of pleasure.

B. Wellbeing and therapeutic

Included here are references to emotional wellbeing, such as feeling calm, relaxed or happy. Physical wellbeing or health and fitness might also be included here.

C. Sense of achievement or satisfaction

This sub-type captures more deep-seated manifestations of pupils' affective responses e.g. 'pride' in their achievements, coupled with an inner sense of satisfaction or fulfilment.

D. Immediate motivation

Included here are references to immediate motivation, ownership and personal engagement in the project, closely linked to immediate enjoyment.

II Film knowledge, appreciation and skills

This broad grouping contains five sub-types of effect:

A. Film knowledge

This covers impacts on pupils' understanding of: the elements of the artform (such as visuals, sound, effects), associated definitions or genres (animation, documentary), production processes (such as story-boarding, model-making, drawing and editing) and the historical or cultural context of the artform. Also the broader comment: how films are made.

B. Film appreciation

This encompasses pupils' willingness to engage in a broader repertoire of styles or genres, feeling or seeing a connection to the real world of film-making, including what it is like to be a film-artist and what their role entails. It also embraces pupils valuing or appreciating the products or performances/broadcasts within film more.

C. Film skills and techniques

This embraces references to skills and techniques for using and manipulating tools and materials (e.g. animation sets, operating cameras, performing, lighting, using green screen).

D. Interpretative Skills

This includes pupils' enhanced ability to 'read' and decode artform processes and products and to develop the critical skills to do so – e.g. becoming a critical viewer/listener or filmmaker. Also developing the vocabulary to discuss and interpret films and the ability to use the language of film for expressive purposes.

E. Making aesthetic judgements

This signifies pupils' enhanced capacity to value and care for others' work and their ability to make evaluative/critical judgements about the quality of works of art, based on such criteria as aesthetic or technical merit. This is at both the micro (e.g. relating to a particular shot) and macro level (e.g. a good film/a bad film).

III Social and cultural knowledge

This broad category contains three effect sub-types:

A. Social and moral issues

This could encompass increased awareness of issues such as equal opportunities, racism and disability, as well as bullying, conflict and issues relating to drugs and alcohol.

B. Environment and surroundings

This sub-type describes pupils' greater awareness of their environmental, visual and social surroundings, and may include making greater sense of the world about them and their place within it. It also includes awareness of local communities, generational and local groups.

C. Cultures, traditions and cultural diversity

Included here are references to enhanced awareness of people's cultures and traditions (including arts and non-arts related), enrichments to one's own sense of cultural identity and greater multicultural awareness.

IV Knowledge, skills and appreciation beyond moving image

Pupils' knowledge and appreciation in areas of learning beyond moving image can be addressed through film-work. This occurred where the content of the project was directly related to other curriculum areas for example, the history curriculum in a project about the slave trade. It also happened serendipitously for example, an animation project for which pupils reported considerable development in their drawing skills.

V Thinking skills

Two sub-categories are included here:

A. Cognitive capacities, concentration, focus and clarity

This sub-category emphasises effects on mind and thought in the moment (including thinking hard and thinking on the spot), enhanced flexibility of thought or nonverbal reasoning skills. It might also include improvements to memory.

B. Problem-solving skills

This describes pupils' problem-solving, not just in the moment, but finding strategies for getting from 'a' to 'b'. It also includes independent thinking skills and thinking skills within a group.

VI Developments in creativity

Developments in the realm of creativity include five sub-categories:

A. *Feeling more creative*

Generic description of feeling more creative, or like a more creative person.

B. *Ability to explore and use given ideas*

Using, trying out and '*practising*' given themes and ideas and being able to realise them in a medium or artform.

C. *Capacity to be imaginative and creative*

Including enhanced capacities for original thought, imagination and exploration of your own ideas.

D. *Capacity to expand and experiment*

At a more enhanced level, there is the capacity to expand and experiment, including '*trying out*' and incorporating others' ideas with your own.

E. *Developments in risk-taking*

Impacts in this sub-category might be associated with higher levels of risk-taking.

VII Communication and expressive skills

This broad category is made up of two outcome sub-types:

A. *Communication and expressive skills through the artform*

This encompasses pupils becoming more able to express themselves through moving image. It can also include pupils' increased recognition of film as providing a medium for self expression, and their feeling '*free*' to use them.

B. *Generic communication skills*

This can be viewed as the more transferable of the two types, including: the use of language (both spoken and written), the expansion of vocabulary, improvements in verbal skills, speaking and listening, presentation skills, and pupils' ability or confidence in expressing their ideas, values or opinions.

VIII Personal development

Effects relating to pupils' personal development include a range of attitudes, attributes and skills, resonating with Gardner's (1993) description of intra-personal intelligences. These are categorised here into five sub-types:

A. *Sense of self and identity*

This sub-type refers to pupils developing an awareness of their own identities and increased understanding of their own personalities or emotions, including awareness of themselves as members of a class/group.

B. *Self-esteem*

Enhancements here could involve pupils feeling '*better about themselves*', a sense of '*pride*' in themselves, feeling less concerned or worried about what others may think of them and feeling '*empowered*'.

C. *Self-confidence*

Increases in self-confidence could include: pupils' feeling more able to speak out or contribute their ideas, feeling more confident in their general abilities, and overcoming shyness or embarrassment.

D. *Moving image confidence*

This included pupils' enhanced belief in their abilities in film or moving image, and also feeling more confident whilst performing (e.g. on camera, or on stage), or more willing to be in front of an audience.

E. *Sense of maturity*

This comprises the skills and attributes contributing to pupils' growing maturity. It includes: becoming more motivated and organised, taking responsibility, accepting advice, patience and recognising the benefits of working hard and learning.

IX Social development

Social development, which approximates Gardner's concept of inter-personal intelligences, is classified into three sub-types of effect:

A. *Working with others and teamwork*

This describes pupils' developing better working relationships – with other pupils, teachers or film-artists, and learning the social skills of working together in an effective way, which might include teamwork.

B. *Social relationships*

This includes making new friends, and developing social (as opposed to working) relationships with a teacher or film-artist. It also includes pupils' ability to expand their social circle, and feeling more confident engaging with new people.

C. *Social awareness of others*

This sub-type comprises increased empathy for others and their situations, enhanced tolerance or sensitivity, and the breaking down of social barriers between people.

X Changes in attitudes towards and involvement in film

This category is made up of five sub-types:

A. *Attitudes to learning about moving image*

This covers pupils' desire to repeat the project experiences. Changes in pupils' enthusiasm for film within regular schooling, and the importance attached to learning it are also included, e.g. an increased desire to do 'more film' in school (e.g. to learn more about film, to watch more film in school, to talk about film more in school).

B. *Positive image of ability in moving image*

This comprises pupils' sense of '*being better*' at film overall, not necessarily, however, within regular school lessons. (I.e. as film is not part of the compulsory school curriculum, we cannot gauge improvements in pupils' film abilities, as we could for example in music or visual arts, where 'hard indicators' such as grades from teachers could be sought here.)

C. *Attendance and behaviour during project activities*

This category includes references (in perceptions) to pupils' attendance and behaviour during project activities, compared with their normal patterns of behaviour and attendance in school. (Again, we cannot locate such impacts within a 'film curriculum', as we could, for example, in music or drama.)

D. *Participation in moving image beyond school*

This covers pupils' increasing (or desiring to increase) their participation in moving image – either informally at home, or through attendance at extra-curricular clubs. For those already participating, increased motivation for such activities is also included.

E. *Attitudes towards careers in film*

At a basic level, this includes pupils being more aware of the possibilities for careers within the film world. At a deeper level, pupils may have experienced a desire to pursue a career in moving image, and have actually taken steps towards that goal.

XI Transfer beyond moving image

This final category contains outcomes transferring beyond the project artform, to four arenas in particular:

A. *Other subjects and learning*

This covers reports of attitudes, skills and intelligences **transferring** directly to specific subjects or other areas of learning in school. It does not cover new knowledge and skills relating directly to the activities undertaken during projects (these would come under category IV). Instead it covers those instances in which pupils describe a transfer of effects to other subjects.

B. *Life in school*

Included here are attitudes and enjoyment of school, including general attainment, attendance, behaviour and subject-choice.

C. *Current life outside school*

This encompasses effects on pupils' everyday lives beyond school, including work and extra-curricular activities (not related to moving image) and home life. Actual or planned transfers to

other artforms and creative and cultural pursuits are also included.

D. Future life and work

Transfers to pupils' future lives include effects viewed as important for 'adult life', applicable to the world of work in general, or to careers and future leisure activities within arenas other than those of the artform of the intervention (i.e. other than film).

1.4 Effects on young people: frequency and strength

Having set out the typology of possible impacts on young people (in section 1.3 above), we now examine the frequency and strength with which these effects were reported overall.

To do this, we consider the frequency with which outcomes were reported across the nine case studies (i.e. in these terms, frequency is the number of case studies in which an outcome was reported).

We also consider the 'strength' with which outcomes were perceived amongst participants. This includes a composite view of the number of pupils reporting an outcome (or the number for whom teachers or creative professional report the outcome) and the emphasis they placed on that outcome. A researcher rating was then made, which took into account whether the effect was experienced by only some, most or all of the pupils taking part and the extent to which the reports were emphasised by interviewees. This was applied to pupils', teachers' and creative professionals' responses. A composite rating was then also made, combining these responses, according to the following criteria.

- **High-ranking** (at least two of the following types of reference): referred to in response to open questions by all or most pupils interviewed, expanded upon by all or most in prompted questions, frequently referred to as a strong effect (mainly 'a lot') in questionnaire responses, and evidenced also by the teacher and/or film-artist.
- **Mid-ranking** (at least two of the following types of reference): referred to in response to open questions by some pupils, referred to by some or most pupils in response to prompted questions only, referred to less frequently, or with less strength in questionnaire responses (mostly 'a bit') and evidenced by the teacher and/or film-artist for some pupils.
- **Low-level/limited**: referred to only in response to prompted questions, for some pupils only, or with limited examples.
- **No impact**: an absence (or extremely limited claims only) of responses in that category, or 'no' effect.

It is the composite view of strength that will be used to describe the findings in this Chapter. This composite ranking will be used according to the number of case studies where the outcome is evidenced (i.e. 'breadth' or frequency across the case studies). This analytic process mirrors that applied in the *Arts and Education Interface* study, with which the findings from these moving image education case studies will be compared in Chapter 2. The extent of corroboration between pupils', teachers' and creative professionals' perceptions and questionnaire results are discussed in section 1.6.

1.4.1 Frequency of broad outcomes

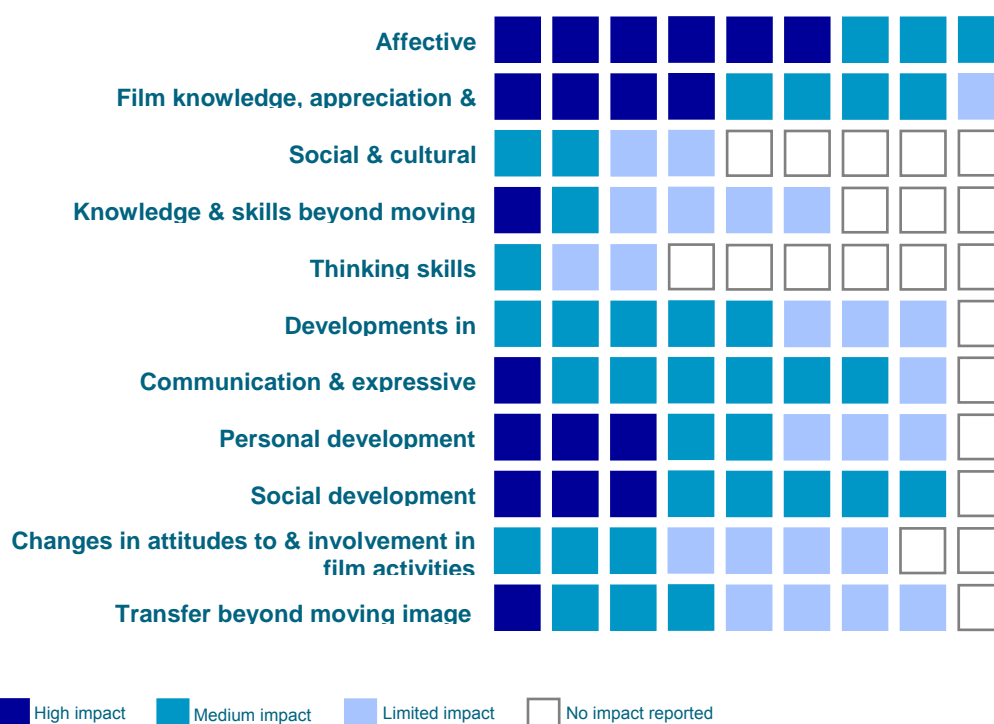
Two of the eleven broad categories of outcomes were reported in all nine case studies. These were: affective outcomes (category I) and film knowledge, appreciation and skills (category II).

A further five categories revealed outcomes for pupils in eight of the nine case studies. These were: developments in creativity (category VI), communication skills (category VII), personal development (category VIII), social development (category IX) and transferable skills (category XI). Occurring with less frequency across the case studies were: social and cultural knowledge (category III) in four case studies, and thinking skills (category V) in three case studies.

1.4.2 Strength of broad outcomes

Within the breadth of outcomes reported, the relative strength of effects on pupils varied. Figure 1.1 portrays a composite view of strength across the broad outcome categories.

Figure 1.1 Strength of broad outcomes



Note: Each block or square represents **one** case study. The order of squares indicates case studies with highest to lowest impact. The columns should not be taken to represent case studies.

From Figure 1.1, it can be seen that the highest-ranking effects (i.e. where interviewees from the highest number of case studies described impacts for all or most pupils) were:

affective outcomes, film knowledge, skills and appreciation, social development and personal development. These categories were followed by communication and expressive skills, referenced in the majority of case studies as an impact for pupils but mainly in response to prompted questioning.

Transferable skills were evident in most of the projects and were amongst the top impacts in one case study. Whilst developments in creativity were cited in almost all the case studies, these were generally impacts for some pupils only, or were limited in the evidence given. Limited or no impact was most evident for social and cultural knowledge, other knowledge and skills (beyond film) (with the exception of one case study, where strong impacts were reported) and young people's thinking skills.

1.4.3 Frequency and strength of outcome sub-categories

A more detailed picture of the impacts gained by pupils from the moving image case studies can be found by considering each of the sub-categories making up the broad outcomes. Figure 1.2 gives a composite view of strength of all 39 sub-categories across the nine case studies. The top six most commonly and strongly evidenced impacts across the nine case studies were:

- film skills and techniques
- working with others and teamwork
- immediate enjoyment
- film knowledge
- sense of achievement and satisfaction
- transfer to other subjects and learning.

1.4.4 Highest, mid and lowest ranking effects overall

Taking a holistic view of the frequencies and strengths of the broad outcomes and sub-categories, an overall ranking of the highest and lowest effects can be outlined, with the mid-ranking effects set in between.

The highest ranking effects from the moving image case studies overall were:

- affective outcomes, particularly immediate enjoyment and achievement and satisfaction
- film knowledge, appreciation and skills, especially film skills and techniques, and film knowledge, but less so in terms of appreciation of film (this includes the film genre of the project) and far less so with regards to interpretative skills or the ability to make aesthetic judgements
- social development, especially working with others and teamwork, and some enhancements to social relationships, but far less in terms of social awareness of others.

Mid-ranking effects overall were:

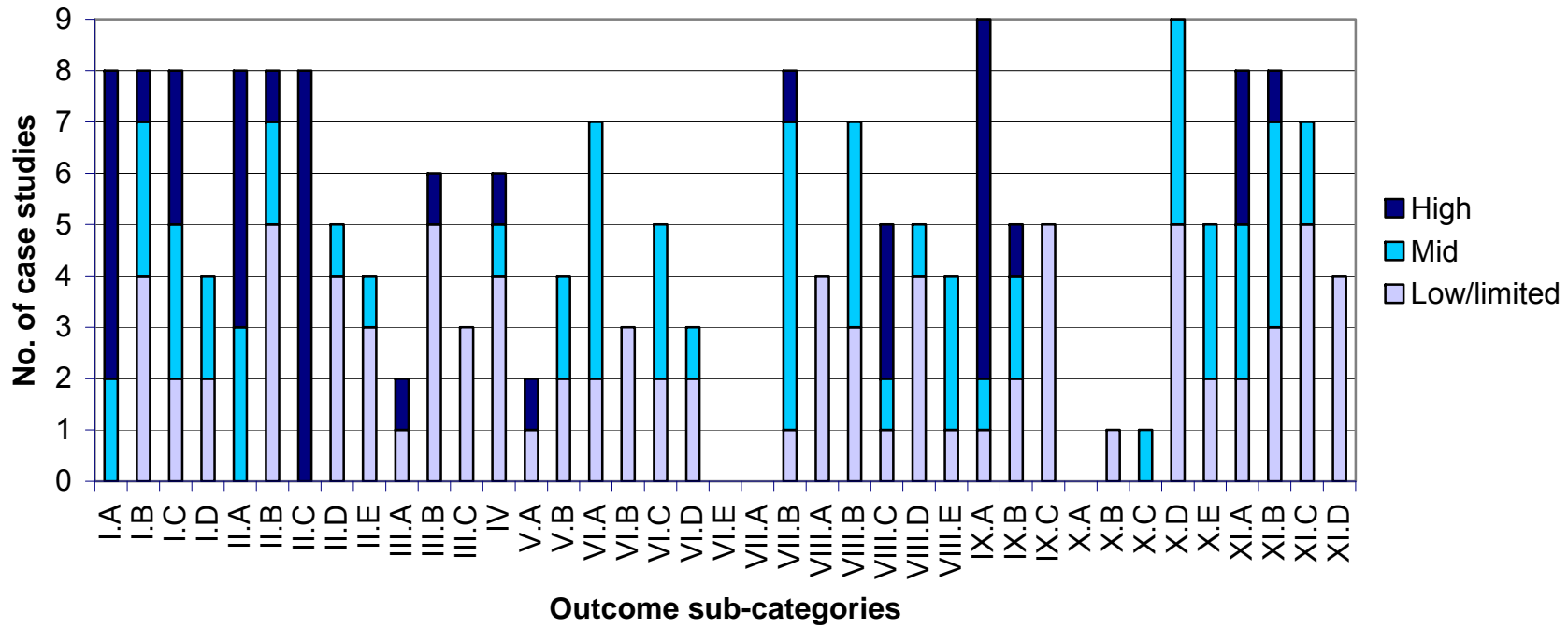
- personal development, in particular self-confidence, but less so in terms of sense of self and identity or sense of maturity
- transferable effects, especially transfers to other subjects and areas of learning
- communication skills, although these were solely within the generic communication skills domain (e.g. listening, speaking, presenting) rather than expressive domain (i.e. self-expression through film)
- developments in creativity, mainly in terms of 'feeling more creative' or pupils' enhanced ability to use and develop their own ideas and imaginations.

The lowest ranking effects overall for pupils from the moving image case studies were:

- changes in attitudes towards and involvement in film activities (although participation/intended participation in film outside school was cited across all nine case studies)
- knowledge, skills and appreciation beyond moving image
- social and cultural knowledge, mainly limited impact with one or two exceptions
- thinking skills, both sub-categories were limited with one or two exceptions.

Having set out the broad frequencies of effects across the nine case studies, considered the strength of effects, and arrived at a ranking of effects as high, mid and low, we are now ready to turn to a more detailed description of the participants' perceptions of the effects on pupils. Section 1.5 provides descriptions and evidence (in the form of quotations in the margins) of the high-, mid- and low-ranking effects on pupils from the moving image case studies.

Figure 1.2 Frequency and strength of outcome sub-categories



Key

<p>I Affective outcomes A Immediate enjoyment B Wellbeing and therapeutic C Achievement and satisfaction D Immediate motivation</p> <p>II Film knowledge, appreciation and skills A Film knowledge B Appreciation of film C Film skills and techniques D Interpretative skills E Ability to make aesthetic judgements</p> <p>III Social and cultural knowledge A Social and moral issues B Environment and surroundings C Cultures, traditions and cultural diversity</p> <p>IV Knowledge, skills and appreciation beyond moving image</p>	<p>V Thinking skills A Cognitive capacities, concentration, focus and clarity B Problem-solving skills</p> <p>VI Developments in creativity A Feel more creative B. Use given ideas and themes C Explore own ideas & imagination D Experiment, incorporate others' ideas E Risk-take</p> <p>VII Communication and expressive skills A Communication and expressive skills through film B Generic communication skills</p> <p>VIII Personal development A Sense of self and identity B Self-esteem C Self-confidence D Confidence in moving image performance E Sense of maturity</p>	<p>IX Social development A. Working with others and teamwork B Social relationships C Social awareness of others</p> <p>X Changes in attitudes towards and involvement in film activities A Attitudes to learning film B Positive image of abilities in film C Attendance and behaviour during the film project D Participation in film beyond school E Attitudes towards careers in film</p> <p>XI Transfer beyond moving image A. Other subjects and learning B Life in school C Current life outside school D Future life and work</p>
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1.5 Descriptions of the high-, mid- and low-ranking effects on pupils from these moving image education projects

1.5.1 High-ranking effects

This section presents descriptions of young people's perceptions of impacts on the areas of effect that were ranked most highly and includes the following areas of the typology:

- affective outcomes
- film knowledge, appreciation and skills
- social development.

Affective outcomes

Enjoyment was a key outcome for pupils from these moving image education projects and registered as a 'high' outcome in two-thirds of the case studies. In general, pupils described impacts in four areas, all of which contributed to an overall sense of enjoyment. In strength order these were:

- immediate enjoyment – pleasure, fun, excitement, freedom
- achievement and satisfaction – sense of achievement, pride, capability
- wellbeing and therapeutic – feeling calm, relaxed, happy or energised
- immediate motivation – engagement with project activities.

Figure 1.3 shows the four areas of impact that comprise 'affective outcomes' in diagrammatic form.

Figure 1.3 Affective outcomes



They all said they didn't think history could be so exciting or so interesting. They all tried something new and you get such enjoyment from that.

(Teacher)

Over the six weeks that we done it, it was like you couldn't wait to get in that lesson. Knowing that we were doing a film project, we just wanted to go there all the time

(Girl, Y7)

I feel really proud of how the broadcast went. I feel happy and confident that I've really done it!

(Girl, Y6)

I'd say I got an achievement. I think I did really well. I made good progress.

(Girl, Y5)

I felt relaxed because I didn't have to do work.

(Boy, Y3)

It's made me look at things different, not just to be angry all the time. I'm dead calm now.

(Girl, Y8)

I can chill out around people.

(Boy, Y8)

I think the most important impact is me having more energy. I've always wanted to play football but I never was able to run really fast cos I'd get chest pains and stuff and I feel more energetic.

(Boy, Y7)

Immediate enjoyment

Enjoyment emerged as an important outcome from questionnaire responses, with the majority of responses indicating that pupils obtained a lot of enjoyment from these moving image education projects. Many of the young people had never done any moving image based work before, either in or out of school, and as a result the projects offered them opportunities that were fresh and new.

In about half of projects, young people described feeling excited and reported that they had had fun. In a couple of projects, some pupils described a sense of freedom related both to being able to do 'whatever we want' and to being '*free from the rigidity of school*'. The young people interviewed frequently expressed their glee to researchers, particularly during the process-visit stage of the case study research. Teachers corroborated pupils' reports of enjoyment and in one case study this was described as the key outcome for pupils by the teacher.

Sense of achievement and satisfaction

Pupils from all but one of the moving image projects described feeling a sense of achievement from the project. This took the form of pride in the final product, or in an individual contribution, or of whole group achievement for some pupils. Pupils also described being surprised with what they were able to achieve and were delighted when they found they were capable of more than they thought: '*I thought to myself "We did that, look what we're capable of"'*' (Girl, Y9).

Wellbeing and therapeutic outcomes

Therapeutic effects, related to young people's wellbeing, also emerged across case studies. Particularly in two of the case studies, being free from the strictures of the school timetable, or from the literacy and numeracy hour and from other pressures of the 'normal' school day helped pupils to feel relaxed – even when working to strict deadlines within the project itself.

In at least one project, working in a different way, and more closely, with the class had led to new levels of understanding between pupils, which had boosted pupils' wellbeing. By working with others, and enjoying the process, pupils reported being calmer within themselves and consequently as a group, calmed down. Teachers too described having seen pupils get a sense of release or of relaxation: '*They were all so absorbed by what they were doing – that is relaxing*' (Teacher).

One more surprising therapeutic impact was the report by one pupil that the project had led to him having more energy. Carrying heavy film equipment and volunteering for extra work had, he felt, improved his fitness and energy levels.

I was always volunteering to get up for like 7 o'clock to be there at 8 o'clock or whatever it was.

(Boy, Y7)

All of them enjoyed it a lot. This was evident in that they wanted to be doing it all of the time. They weren't bothered about their breaks.

(Teacher)

Immediate motivation

A further impact contributing to young people's enjoyment of moving image projects was on their motivation to be involved in and progress with project activities – reported in five case-study projects. Pupils were motivated by enjoying the work, and increased motivation and personal engagement with the project led to higher levels of enjoyment for example, some pupils were willing to give up their free time to work on project activities. Observations of such behaviour were made by film-artists and teachers as well as by pupils.

Teachers and film-artists further noted pupils' motivation to be included in the moving image projects, both in terms of a reduction in incidences of poor behaviour (in one case study, where this would normally result in exclusion from such projects) and in terms of the excitement and anticipation with which moving image work was greeted.

Film knowledge, appreciation and skills

Of all eleven areas of the impact typology, pupils' film knowledge, appreciation and skills emerged as one of the highest-ranking outcome categories. There were impacts here for all nine of the moving image case studies and high-level impacts for four of these. The sub-categories within this broad outcome include, in order of strength and frequency:

- film skills and techniques
- film knowledge
- appreciation of film
- interpretive skills
- ability to make aesthetic judgements.

The discussion below will discuss each of these sub-categories in turn.

They all now know how to create a moving image, how to edit, how to add sound and writing, how to change the lighting and how to focus. They pretty much had no knowledge at all and now they've all gained some.

(Teacher)

I know how to animate now. I wasn't able to do it before, now I know how, exactly how to move them, like, do it only in

Film skills and techniques

Emerging as a high-ranking impact for pupils in nine case studies, developments in film skills and techniques would appear to have been the most widespread and most important effect for pupils who took part in moving image case studies. The specific skills and techniques pupils felt that they had learnt were wide ranging and included, amongst others:

- holding and operating cameras
- using tripods
- model making
- set building
- research skills

small steps. I learnt how to move things. I learnt not to make things too complicated. I learnt how to use a camera properly by taking pictures and then playing them back to see your last picture.

(Girl, Y8)

It's given me skills for if you've got to interview a person you've got to write it down, camera it, cut out all the long bits and then if you want to change it make it look like drawings

(Girl, Y7)

This project has shown me that a lot of films are drawn and they are not real.

(Boy, Y3)

First I just thought that people were drawing, I never thought they were actually making them out of clay and moving them bit by bit.

(Boy, Y8)

Every scene is planned and every shot movement.

(Girl, Y7)

I've got a lot more respect now for anyone. I used to dislike actors cos I thought "Their job's easy, they just stand there and talk" but there's a lot more that's gone into it. When you think what work goes into just cartoons. It takes six months just to make one cartoon.

(Boy, Y9)

It's hard to know what the audience will like and what they will think of your film, and how you have to be aware of that when you're making a film.

(Girl, Y9)

- using lighting
- using sound equipment
- performing types of shot e.g. wide, sweep, close up, extreme close up etc.
- scriptwriting
- interviewing
- using green screen
- editing skills
- software skills
- using laptops
- performance skills, e.g. presenting, acting
- how to make and use flap books
- drawing skills for animation
- how to direct

As well as emerging as a high-level effect in pupil-interview data, this area of impact was particularly strong in questionnaire responses and emerged especially in response to open questions on what pupils felt they had learned or gained from their involvement in these moving image education projects.

Film knowledge

Developments in film knowledge included understanding the elements of film, recognising associated definitions or genres (such as animation or documentary), and understanding technical/film processes. Young people from eight of the case study projects expressed developments in terms of their film knowledge and understanding and this was a high-ranking effect in five projects.

Many pupils referred to knowing or understanding 'how films are made' or to having a greater understanding of either film in general, or of a particular genre such as animation. This understanding was developed through engagement with the process and tended to be expressed by all or most of the pupils.

There were also references to developments in understanding or knowledge of film processes, for example, how films are researched, planned, composed, how long they take to make the steps or processes that must be undertaken. Some knowledge of these areas and particularly of the amount of work involved in a film was expressed in seven of the nine case studies. The majority of comments referred to the time it takes to make a film, which appeared to strike young people especially whilst they were involved in the process themselves (i.e. in the process interview focus groups).

There was little evidence of impacts on young people's knowledge of the historical or cultural context of film, although in one case study, the teacher felt there was some raised awareness of the way in which film can be used to communicate social or cultural meaning, and one pupil reported beginning to consider the purpose of film and its audience.

I didn't used to watch cartoons, now I love them.

(Boy, Y3)

I don't normally sit down and watch a film but I do it more often now because it's really interesting – especially documentaries. I used to really think they were boring but now having done one ourselves it's made me really think "Oh, they're quite interesting".

(Boy, Y7)

I know a lot more about film, especially behind the scenes, we saw what different things go on.

(Girl, Y9)

When you watch a film and it's got all animated computer simulation type of thing and you think – how do they do that? I actually understand now how to do it, now I've learnt how to do it I can understand it.

(Boy, Y6)

It takes away a bit of the realism. For instance, if you're watching your favourite show you can really get into the zone and you follow it as if it was a real-life drama, but now you keep looking in the glass window so you can see the reflection of the cameras and stuff.

(Boy, Y9)

Film appreciation

Developments in pupils' appreciation of film were more limited amongst the case studies, although there was evidence of medium-level impact in two projects, and high-level impact in a further project. In two thirds of the projects, pupils reported having a wider palate as far as the type of film they would watch was concerned. A small number of pupils had learnt about new genres, such as documentary or short films and had begun to watch them, whereas prior to the moving image project they would not have done. Other pupils reported watching a wider range of film and developing their appreciation of film in this way.

An area of wider impact was on pupils' knowledge of what it is like to be a film-maker and having seen or felt a real connection to the world of film-making. While this was not an impact for every pupil involved in a moving image project, it did appear to be a considerable impact for pupils from three of the moving image case studies that took place over a longer time frame.

Interpretive skills

Developments in pupils' interpretive skills could include their abilities to read or decode film and their vocabulary to discuss film. This area of impact was limited within these case studies, with four of the nine case studies revealing no apparent effect in this area. Of the case studies where there was some effect, this tended to be low or relatively limited.

A small number of pupils perceived that they were more able to read and decode artform processes and products. This related to experiences of watching moving image with more of a connoisseur's eye for special effects, and thus watching and decoding with a sense that they know how it is done: *'I definitely try to understand a film now instead of watching it, thinking of it as something to do. I really listen to see the story lines and I can see types of shot, cuts, moving from scene to scene'* (Boy, Y7).

In general, teachers and film-artists described developments in interpretative skills in terms of pupils' discussions (two case studies): *'They were discussing and explaining all the time. They were doing a lot of discussion so I'm sure that they improved their ability to discuss moving image'* (Teacher).

It was dead interesting really, how you had to pitch your voiceover because I thought you just had to say something, but no, you had to get it right.
(Boy, Y9)

Being aware of what's in your frame, surrounding your interviewee.
(Boy, Y7)

Making aesthetic judgements

Reports of young people's enhanced capacity to make aesthetic judgements tended to concern judgements at the *micro* level, that is aesthetic judgements relating to the process of film-making, rather than finished products. Outcomes in this area were also very limited and were found in less than half of the case studies. In the main they referred to '*knowing what's good to film*' (Girl, Y7).

There was one comment in the case studies overall that related to judging finished films, and this was concerned with 'special effects' i.e. judging films based on their technical merit: '*Now I can pick out, like, what's a good film and what film ain't; like the effects and that lot, how they work them out*'. (Boy, Y7).

Social development

Developments in young people's social skills emerged as the third highest-ranking category of effects from the moving image case studies overall. This area of impact included the following sub-categories:

- working with others and teamwork
- social relationships
- social awareness of others.

Reports from case-study pupils revealed that working with others and teamwork was an area of particularly strong effect from moving image case studies, enhancements to social relationships were present, but there was less impact in terms of young people's social awareness of others.

We've learnt a lot about teamwork, more than anything and working with people you wouldn't normally work with.
(Girl, Y10)

If you broke the chain of your role then everything would have messed up so everyone had to stay focussed on that.
(Boy, Y10)

If we didn't cooperate as much as we did we wouldn't have got the job done.
(Boy, Y10)

Working with others and teamwork

The most commonly and intensely experienced social-skills impact was on teamwork and was reported by pupils in open response in all but one case study, and emphasised in response to prompted questions. Pupils realised the benefits of working in a team and gained cooperation and negotiation skills. The nature of these moving image projects meant that pupils worked in groups and were aware that the success of their project was closely related to their ability to perform as a team.

Social relationships

The nature of these moving image projects meant that pupils were often working with other young people that they had not previously worked with, always working with new or unfamiliar adults (i.e. the film-artists), and sometimes with people from the community and from other schools. Enhancements to their social relationships ensued. A secondary

In film-making, a group had to decide to do one person's idea.

(Film-artist)

They do not listen to each other and it was nice for them to say 'I've got an idea, can I share it with you? What do you think?' and the others would go 'It's good, but why don't we incorporate it with this?'. It was really nice to see that mature attitude develop.

(Teacher)

impact was that pupils interacted with and formed bonds with other pupils: *'There was one boy in particular, he is sometimes silly and he doesn't really interact with people very well. He really worked well with some of the people in the group and that was good'* (Teaching assistant). Pupils also made new bonds of friendship: *'I made new friends'* (Girl, Y8).

Social awareness of others

There were fewer reports of developments in pupils' social awareness of others than for teamwork. In one moving image project there were developments in empathy emphasised by the teacher. The increases in empathy appeared to be associated with the context of the work e.g. young people learning about the slave trade. In isolated cases pupils also described having a changed view of other people, or being better able to understand that different people have different tastes and points of view.

1.5.2 Mid-ranking effects

This section covers those areas of effect that were ranked as mid-level effects overall and includes the following:

- personal development
- transfer beyond moving image
- communication skills
- developments in creativity.

Personal development

Impacts on pupils' personal development, in particular on self-confidence, emerged as a mid-level effect overall and were present in seven case studies, although there were high-level gains in three case studies. This category of impact comprised the following five sub-categories of impact in order of frequency and emphasis.

- self-confidence
- self-esteem
- sense of maturity
- confidence in moving image performance
- sense of self and identity.

Enhancements to self-confidence and self-esteem were most prevalent, with more limited impact on pupils' sense of maturity, confidence in moving image performance and their sense of self or identity.

Self-confidence because like if they put you in a spot where you had to answer, that's like got me more confident in putting my views across.

(Girl, Y8)

It's made me more confident because I used to be quite shy when I met new people but now I can talk more and get used to meeting new people.

(Girl, Y6)

I've always been a loud character, but I've got more self-esteem. I wasn't as confident as everyone else. I speak up a lot more.

(Girl, Y10)

It made me feel good about myself.

(Girl, Y3)

As you get older you can't just mess around all the time and because you're a girl, you've got to act like a girl.

(Girl, Y8)

Self-confidence

As noted in the introduction above, developments in self-confidence emerged as the most emphasised effect in this category and were reported by pupils in their questionnaire responses, open responses and during interviews. Enhanced confidence included descriptions of pupils feeling more confident in their capabilities, more confident to express themselves and their ideas, overcoming shyness and feeling more able to speak to other people. As well as pupils, teachers and film-artists also noted improved self-confidence sometimes for individual pupils, and sometimes for the group as a whole. In general, self-confidence was particularly raised amongst those pupils with lower reports of self-confidence before the moving image work.

Self-esteem

Alongside improvements in confidence, in seven of the case studies reports of increased self-esteem emerged amongst some pupils – although with somewhat less emphasis. These encompassed comments about positive self-image, such as feeling ‘good about myself’, or a sense of increased self-worth.

Sense of maturity

Other less frequently emphasised personal development outcomes included gains in maturity for example, accepting responsibility, or acting responsibly. These outcomes were associated with the roles that the pupils had undertaken within the project e.g. research roles or directing roles, or were associated with the context of the work e.g. working with pupils from another school.

Confidence in moving image

Increased confidence in moving image based work was also expressed by a small number of pupils across the case studies. Here pupils tended to refer to their acting or performance abilities, although in three case studies pupils also referred to a more positive belief in their film-making skills.

Sense of self and identity

A small number of pupils described developments in their sense of self and identity. In general, these related to understanding their own feelings and emotions and references were isolated. As with increased ‘maturity’, such outcomes tended to be associated with the context of the work undertaken during the project.

Transfer beyond moving image

Transferable effects, especially transfers to other subjects and areas of learning, emerged as a mid-ranking effect overall across moving image case studies. While one case study registered a high level of impact within this category, three were mid-ranking and four limited in terms of impact. This category covered impacts in the following areas, which mirror the rank order of the strength of impacts reported:

- other subjects and learning
- life in school
- current life outside school
- future life and work.

I like English more 'cos in films you need English to write scripts and that's how I like English more.

(Boy, Y7)

I've really started to enjoy science now and maths, I'm starting to enjoy that. PE, I would always try it but where I'm asthmatic I can't do stuff but I'm really trying to go to after school sport clubs. I think where we were moving around quite a lot it's made me more active so I wanna do more stuff like football.

(Boy, Y7)

I think it might help in technology maybe because I make a lot of things there and some of the stuff we made there might help me in technology. Like we learnt how to cut things to make them like stuff that we needed, props and that. And that might help in technology.

(Girl, Y8)

[In other subjects] ... before I used to be all independent in a group but there's more ideas to share.

(Boy, Y7)

Transfer to other subjects and learning

With the exception of one project, there was some mention from pupils in every case study of transfer effects from the moving image project to their interest, enjoyment or progress in other subjects. The range of subjects mentioned by pupils was wide and included:

- science
- literacy/English
- art and design
- ICT
- technology and electronics
- PE or sport
- history
- PSHCE
- media studies.

Those pupils who ascribed improvements in learning in other subjects to these moving image projects tended to credit the practical activities they had been involved in such as model making, drawing, carrying equipment and using computers. While these things had not directly taught them about other subjects, they encompassed practical skills and knowledge that they felt they could transfer to the subjects listed above.

As well as the transferability of practical skills, some pupils talked about the transferability of competencies such as social and communication skills, and thinking skills and creativity. They particularly mentioned using new team working skills and/or communication skills in all their lessons. For example, one pupil felt that her new team working skills had helped her in PE and another felt that the critical skills she had developed through watching film would help when the class watched

I think I'm more creative and have more ideas in other lessons. I also think I know that my first idea might not necessarily be the best one but you have to keep trying to get the best approach to something.

(Girl, Y9)

I have no evidence of this, but there were plenty of transferable skills being developed: thinking skills, problem solving skills, seeing other strategies, literacy and numeracy.

(Teacher)

I thought it was good that the school had got involved with it and it's good to see the different things that the school does.

(Girl, Y9)

It was like having Christmas every day!

(Boy, Y7)

It's made me see that it's not just always in school; that it can be a laugh sometimes. Most of the time it's dead boring and you just have to sit there and write. And I'd like to do that again, go out of school and learn by doing what you did with that, instead of just sat in a classroom all stuffed up and just writing all the time.

(Girl, Y8)

You can get fun things out of school as well as boring things.

(Girl, Y7)

videos in PSHCE. Two pupils further described developments in creativity and thinking skills and the way in which they had started to apply this to their work in other subjects.

Teachers in particular discussed skills-based competencies that they felt their pupils had developed through these moving image projects. Their evidence for this tended to be limited to claims since, due to the nature of teaching in secondary schools, teachers of these pupils were not able to see evidence of transfer to other subjects. In addition, teaching staff from one project reported an observed impact on pupils' immediate writing and especially vocabulary after seeing the rushes from their film.

Unusually, as well as skills-based competencies such as research and evaluation skills and analysis and debating skills, one teacher further emphasised the personal qualities of patience and empathy, which she hoped pupils were transferring to their work and conduct in other subjects.

Life in school

Across the nine case studies, reported impacts on pupils' relationship with school tended to be of mid- or limited effect. Where pupils experienced impacts in relation to school, it tended to be on their attitude, enjoyment, engagement or behaviour. The most common effect in this category was on attitudes to school, described by pupils from six case studies. Pupils talked about a shift in their attitudes to school resulting from the experience of the project for example, thinking that the school offered more interesting opportunities from time to time and that school *'is better'* or *'more exciting'*. In two case studies, teachers described pupils feeling *'more settled in school'* as a result of the project and being able to get to know their classmates better. For certain pupils, or certain age groups, this settling effect also improved pupil attitudes to school.

In a number of the projects, pupils described increased enjoyment of school. This appeared to be influenced by their attitude to and engagement with school. A few young people described feeling more motivated to work hard, and in one project to concentrate harder – this was particularly evident in children of primary age and was not an outcome for projects that took place with young people at key stage 3.

Conversely, those projects in which pupils reported some impact on their behaviour did include secondary-aged children. While poor behaviour was not generally an issue for the young people who participated in the research, a number thought that they were more motivated to behave well so that they could be

Helped me be well behaved and not behave silly; if you're good there you get rewards.

(Boy, Y3)

It all builds up so if you miss one thing you can't do the next thing.

(Boy, Y7)

It makes school fun, like you get out of your lessons for a week. I thought it was really good. If I didn't come much that would have changed me but I come anyway.

(Girl, Y8)

If there was like a club that could be helping with cameras then I would try it.

(Girl, Y6)

I've got a different understanding of art. I thought before it was just painting, now films, music, a tap running can be art.

(Boy, Y7)

What happened before the film and what's happening now is exactly the same and I don't think it'll change; I like things the way they are.

(Girl, Y9)

involved in the moving image project. Typically, this lasted for the duration of the project, although one pupil suggested that she would continue to be well behaved in the hope that she would be selected for opportunities in the future.

Attendance was not generally an issue for the case study pupils either and may explain the low impacts on attendance. Pupils did describe a strong motivation to attend during the project – and those case study pupils that missed sessions were disappointed. As a result, attendance during projects was very good. In one project the teacher provided the example of a pupil for whom she had seen enormous improvements in attendance patterns. This was credited to the experience of the project.

None of the pupils recounted impacts on their wider attainment or achievement and teachers found it very difficult to state whether this had been an impact. However, in one project where the topic of the moving image work was rooted in a curriculum area, the teacher had seen considerable impacts on attainment in a written exam: *'I've just been looking at their history exams and they're very, very good. A lot of the questions say to 'use your own prior knowledge' and they've obviously got all this understanding – because they feel it themselves'* (Teacher).

Current life outside school

Effects in this sub-category were, on the whole, limited. Where they were evident, pupils described a willingness to get involved in an art or animation club, should one start at their school. Wider impacts on pupils' creative and cultural participation beyond school were limited.

While there was little evidence of participation in creative or cultural activities beyond the moving image projects, or beyond those the pupils were already involved in at baseline, there was evidence of some new understanding or appreciation of creative and cultural activities. Some pupils reported a desire to visit their local theatre (although this had not transmuted into action), and others spoke of knowing more about art. Where parents were so inclined, there was some suggestion that young people visited galleries, museums, and/or theatres and might be developing new, more sophisticated, knowledge and understanding of art.

For the majority of pupils, there was no difference for them in this category of effect and it caused them no concern: *'Making the film was great but it hasn't changed anything'* (Girl, Y9).

It's made us think that we can do better things in the world. We've made these good films and it makes us think we can do that with the rest of the world.

(Girl, Y6)

Future life and work

There was limited evidence of effect in this sub-category in four of the case studies. The evidence tended to amount to vague claims or intentions from isolated individuals. These claims covered a range of areas with one pupil announcing intentions to study ICT and media in further education as a result of his experience on the project, a further pupil intending to work hard for a job, and one final pupil expressing that she now had wider aspirations.

Communication skills

While within the typology communication skills covers both the generic (e.g. speaking, listening, presenting) and expressive (e.g. self-expression through moving image) domain, reports across the case studies revealed that these moving image projects generated outcomes for pupils only in the generic communication skills category. Pupils reported gains in this area in eight of the case-study projects, and these tended to fall into the mid-level range of impact, although gains were high in one and limited in a further case study.

I think it's helped me in my group work 'cos when we were doing the planning, for instance, a lot of people had different ideas like the idea about the red shoes clicking. So you listen to that and you build on it.

(Boy, Y10)

Communication skills

Developments in pupils' communication skills appeared to be explicitly linked to their experiences of teamwork in these moving image projects. Where pupils described impacts on their communication skills, these most frequently related to developments in self-expression – that is their confidence or ability to share their opinion, point of view or ideas with other pupils. The dominance of team-working in these projects meant that pupils who wanted their ideas to be included had to speak up and express themselves. Pupils also described developments in their listening skills both in terms of listening to others' opinions, and listening carefully so that ideas could be sifted and incorporated into group work.

I think it's learnt me that you have to give everybody a chance to have their say. Not just go and take the first idea that somebody thinks of, but thinking it through.

(Girl, Y8)

The case study that displayed high-level gains in communication skills showed evidence of developments particularly in spoken language, through the context of the work undertaken on the project (e.g. young people pitching their ideas and working on voiceover). these pupils described developments too in their vocabulary, self-expression, confidence to communicate, persuasive and listening skills.

Developments in creativity

Developments in creativity emerged as a mid-level category of impact for the pupils overall. Across the case studies, the frequency and emphasis given to impacts in this area was somewhat variable, with five case studies emerging with mid-level effects and three with limited effect. While questionnaire responses revealed that this was often a strong effect for

pupils, in interviews some pupils had little to say about what exactly this meant for them and rarely offered examples. Thus, it would appear from the evidence that some pupils found it difficult to talk about what impacts on their 'creativity' were. That said, a number of pupils were able to describe impacts and it was apparent that 'being creative' meant a range of things to them – mainly in terms of 'feeling more creative' or pupils' enhanced ability to use and develop their own ideas and imaginations.

When we were writing plays we had time to think about it again and make it more imaginative and exciting.

(Girl, Y6)

It has made a difference to my creativity because I was imaginative before, but now I know that you can do whatever you want. I'm more open-minded.

(Girl, Y8)

I'm more creative in my lessons. In art I've got a better imagination to draw.

(Boy, Y7)

Ideas just come in your head now cos you've had that bit of experience about working on storylines.

(Boy, Y9)

From one little idea, we just improved it and improved it and then just expanded it.

(Boy, Y9)

Sometimes, if you get it wrong it makes it better, more interesting.

(Girl, Y7)

Feel more creative

Some young people felt they had become more creative through the opportunities that they had had in the projects to be creative. A few felt that they had gained the ability to 'access' their creativity. In general, this area was commented on by just a few young people, and emerged in three case study projects.

Ability to explore and use given ideas

There was limited evidence for some impact on pupils' abilities to explore and use given ideas. For example, in one project pupils had incorporated found objects into their animation and described new understanding of how this could be achieved.

Capacity to be imaginative and inventive

Most often, pupils talked about impacts on their creativity in terms of the creative process itself: the role that their mind played, for example in accessing their imagination, generating and developing ideas and what they did in practice – for example, drawing and making.

Pupils showed considerable variation in their understanding of what creativity might be. From young people's responses, in most cases, they saw 'creativity' as being able to make an object by hand, or being able to draw or paint. In response to questions about impacts on their creativity pupils talked about their ability to perform aspects of a creative process. One area of the creative process in which improvements were frequently described by pupils was their ability to generate and develop ideas: *'I think I've learnt some ideas and I can pick out the best ones'*.

Capacity to expand and experiment

Several of pupils described having more ideas post-project, and some pupils went further, describing an intention for the future of not accepting their first idea, but to refine and develop it.

Risk taking

Related to an enhanced capacity to expand and experiment, a few pupils described a new willingness to make mistakes – and to cope with the consequences of mistakes, indicating that in rare cases there were developments in risk taking.

1.5.3 Low-ranking effects

This section covers those areas of impact for which levels of impact were found to be lowest overall and includes:

- changes in attitudes towards and involvement in moving image
- knowledge, skills and appreciation beyond moving image
- social and cultural knowledge
- thinking skills.

Changes in attitudes towards and involvement in moving image

Changes in attitudes towards and involvement in moving image activities ranked among the lowest reported effects, although participation and intended participation in moving image/film outside school was cited across all nine case studies. This area of impact included young people's attitudes to learning about film, a positive image of their abilities in film, their attendance and behaviour during the film project and participation in film beyond school. The questionnaire data in particular is useful to highlight here.

It's got me more interested in animation and photography and stuff. I've got a digital camera the same as what we were using so it's got me using that more.

(Girl, Y8)

Attitudes to learning about film

Questionnaire responses revealed that young people's enthusiasm towards *making* film was very positive. After the projects, a large majority of pupils strongly agreed with the statement '*I would like to have more opportunities to make film in school*' and a considerable number of pupils indicated that they would like to '*get better at making films*'. There was little evidence from the interview data, however, that pupils would like to learn more *about* film.

Positive image of abilities in film

As film is not part of the compulsory school curriculum, the research did not attempt to gauge impacts on pupils' film abilities using 'hard indicators' such as grades from teachers. Whilst the pupils did gain considerable developments in the specific 'film skills' involved in each of the projects (as reported in section 1.5.1), there was little evidence from the interview discussions that case-study pupils held any broader abilities in film in higher regard as a result of involvement in the project. That said, there was some evidence from the key stage 3 questionnaires that pupils experienced developments in their confidence with technology and video cameras.

Attendance and behaviour during the film project

Many of the pupils involved in the case studies explored here were already good school-attendees and well behaved. There was some evidence that pupils were more motivated to attend

I don't like writing and during the film project I wasn't bored

(Boy, Y3)

Before I wanted to be in a movie and now I might like to be a cameraman.

(Boy, Y6)

I've wanted to be an actor for ages and it's made me more determined.

(Boy, Y9)

project activities (see *affective outcomes* in section 1.5.1). In addition, in those projects involving pupils with behaviour issues (one case study in particular) the headteacher suggested that she had seen a significant improvement in behaviour from certain individuals. There were two further comments from one of the case studies that the experience of the project would affect their future behaviour and attendance in school.

Participation in film beyond school

In rare cases, pupils had made more film for example, short animations using their own digital camera and software or short films using mobile phones. As well as wanting to make more film, some pupils reported a desire to watch more film in six projects – what type of film was not always specified, although it appeared this was something they would do outside of school. For some, this included a wider range of film (as noted in *film appreciation*, in section 1.5.1).

Attitudes towards careers in moving image

In five of the case studies there were pupils who thought they would like, or '*wouldn't mind*', a career 'in film'. Where they specified the type of film work they might like to do there were actors, animators, directors and a cameraman. For the two pupils who wanted to act, this had been their ambition before the project but their experience had made them more determined to make that their career. The project offered up a new direction, however, for those interested in animation or operating cameras.

Social and cultural knowledge

Across the nine moving image case studies, impacts on social and cultural knowledge emerged in four projects, two of which displayed a mid-level effect and two limited effect overall. Within the sub-categories, however, there was variation in the level of effect, with one case study revealing high-level impact on social and moral issues and a further case study with high-level effects on environment and surroundings. There was very limited impact in the third sub-category of cultures, traditions and cultural diversity.

It teaches you more about the world around you and what really happens to people that you don't really know about. I think it's made better because all I knew was you've got different people from other places that mix with other people and I didn't really understand that people used to get whipped and treated like

Social and moral issues

With the exception of one case study, the level of impact in this area was low across these moving image projects, with just one further project showing limited effect with regard to an enhanced understanding of conflict for one pupil. In the case study for which this was an important effect, pupils described considerable impacts on their knowledge of '*how to treat people*' and '*racism*'. From exploring the slave trade through the project, pupils had extrapolated this knowledge to the world around them. One of these pupils reported more thoughtfulness

they did because of the colour of their skin.

(Boy, Y8)

Say the recent war between Afghanistan and America. There's the Americans and the Afghans and they was just fighting, but then I realised it was fighting for reasons.

(Boy, Y8)

I found out that X place has a lot of high tech things in it. And I wasn't really sure what the studios were like in X place – I was just thinking they were small studios that did small films – but some really big films have been going on there. They film Coronation Street there.

(Girl, Y6)

When they interviewed local residents they discovered that there was a lot of negative feeling and hostility to this [groups of teenagers using the park]. It was interesting because it totally changed their perceptions of this place and they said at the end of it that 'We don't really want to use this place anymore'.

(Teacher)

about conflict and world events. The teacher there also reported some sophisticated transfer of understanding in which one pupil, during a walk through a nearby city, commented that without the slave trade, many of the beautiful buildings that fill the city would not have been built.

Environment and surroundings

Impacts on pupils' knowledge of their environment and surroundings covered both the physical environment (local and further afield) and people and communities. Pupils predominantly described having discovered new places over the course of the project. There were also reports of having been brought into contact with people from their local communities, particularly amongst those projects that had produced documentaries or had interviewed community members.

Improved knowledge of the wider environment encompassed the discovery of cultural resources, such as theatres, film studios, museums that pupils had not been aware of. An extension of this was evident in two projects, where pupils described a new appreciation of their local area, concomitant with raised aspirations for themselves and for their area.

In the case study that registered a high level of impact in this sub-category, this related to new knowledge of local groups in the community. For example, a pupil who had made a documentary about a park and the role it played in the local area, both as a gathering place for young teenagers and as a recreation space for the community at large, discovered that the wider community did not share the perceptions of the park that her peer group did and it had, in fact, become feared by local residents. This renewed awareness of the park's standing in the local community and what it represented to local residents had caused the pupil to re-evaluate a number of ideas she held about the local area and local residents and to re-consider her aspirations for the local area.

Cultures and traditions

Evidence for developments in this category was limited across the case studies; a low-level effect was discovered in three of the case studies. There were isolated comments from pupils about having seen a documentary or having learnt about, for example, African culture. There was a little more evidence of pupils' increased awareness of their own culture and traditions,

although again this was limited to two case studies. This tended to come from the content of project work, for example, having interviewed older local residents or considered the role of a local football stadium within the community and British culture more widely.

Knowledge, skills and appreciation beyond moving image

Reports of knowledge, skills and appreciation beyond moving image (i.e. other learning and skills developed through the project activities but not related to moving image) were generally limited in emphasis, occurring in six of the nine case studies.

I've just been looking at their history exams and they're very, very good. A lot of the questions say to use your own prior knowledge and they've obviously got all this understanding because they feel it themselves. It's helped them develop their knowledge so much more. Whereas before they kind of had an idea of what happened, what went from a few sentences is now pages of essays and in the class we can have debates about it because everybody's got a view and they're much more willing to listen and to speak about it.

(Teacher)

Reports of knowledge, skills and appreciation beyond moving image were variable in the emphasis given to them by pupils. Where they occurred, they were diverse and appeared to be individual to the particular moving image project that pupils had undertaken.

For example, in one case study, pupils reported learning about nature – the weather, animals, birds and trees. In another project for which this area of impact was a high-level effect, pupils reported new knowledge about the slave trade. And in three projects, pupils reported other learning about local history as a result of their filming activity – either through scouting for locations, interviewing community members, researching topics or visiting community or civic institutions.

Thinking skills

The area of thinking skills revealed limited impact across two case studies and mid-level effect for one case study, in the remaining case studies reports of developments in this category were apparently absent.

A lot [of thinking skills] were involved. Things like information processing; working out how the equipment is to be used; problem-solving in the whole process for example, making mistakes; going back and doing it again to improve it; evaluating skills, constantly asking "Is this working well?"

(Teacher)

Cognitive capacities, concentration, focus and clarity

Reports of developments in this area were limited for two case studies, highlighted by a teacher who noted pupils' improved concentration and focus following film-viewing and isolated reports of 'thinking hard'. However, in one case study, pupils reported developments in their ability to 'think on the spot', describing changes they made during the process of filming.

Problem-solving skills

While the questionnaire responses tended to suggest that there

We came across quite a few problems, like with the camera stopping – if you came to the end and you couldn't take any more pictures. So I had to think how to get the camera back to the right angle, which was quite hard. We learnt to deal with it more.

(Girl, Y8)

Thinking in terms of the consequence of actions, which I think is a strong thing in film-making. Learning at school is often broken down into bite-size pieces and skills and learning don't transfer. But here, they do something one day and they have to come back to it the next and I've got time to do it again and get it right. I see that as a much more mature way of thinking about things. It's a good mixture of theory and practice as well, having an abstract idea, conceiving of it through animation and then making it into something real.

(Film-artist)

had been some impact on young people's thinking and problem-solving skills, in interview, pupils reported fewer impacts in this area (in four case studies). For one case study in particular, however, developments in problem solving skills from the project were reported by all pupils in prompted response and included such things as:

- 'thinking on the spot'
- getting permissions to film
- thinking around things if something had gone wrong
- changing shot positions
- finding compromises between what they wanted to do, and what they had time to do.

Teachers and film-artists were more certain in the view that these moving image projects had contributed to impacts on pupils' thinking and problem-solving skills. Indeed, the teacher and film-artist working on one of the moving image projects both described considerable impact, which was not reported by pupils.

1.6 Corroboration between data sources

In general, there was corroboration between pupils and teachers as to the overall frequency and strength of impact reported for pupils. The creative professionals'/film-artists' perceptions, where they felt able to contribute, also concurred, although they often found it easier to generalise to the group as a whole than identify specific pupils. Beyond this, there were two notable exceptions:

- pupils reported developments in creativity more frequently than teachers or film-artists, although pupils' explanations were somewhat limited
- teachers reported thinking skills where pupils did not, and indeed, there was the suggestion from amongst the teachers that pupils would not realise they had gained in this way.

There were also some differences in the pupil responses in the questionnaire data and the interview data. The main difference was that pupils were generally slightly more positive in questionnaire responses than in the interviews – however, in the questionnaires they responded to impacts on a fixed scale of either 'no', 'a bit', or 'a lot', with no examples

required. It was in the exemplification in the interviews, that evidence for those impacts was then explored, and included in the overall ratings. Further differences included the following:

- impacts regarding developments in creativity were more strongly reported in the questionnaire than in the interviews. Again, pupils seemed more able to select from 'no', 'a bit'; or 'a lot' than they were able to provide and articulate examples of such impacts
- on the other hand, impacts on young people's sense of pleasure and satisfaction (i.e. affective outcomes) were slightly less forcefully reported in the questionnaire data than in interviews.

These differences indicate that pupils may have some difficulty in discussing or exemplifying some of the more complex areas of impact – in particular developments in creativity. It may be that more explicit discussion of 'creativity' – what it might be and what it might mean – would arm pupils with the vocabulary and concepts to make sense of their experiences in creativity and describe the form that impacts, developments or progression in creativity might have taken. We will return to this issue in Chapter 5 when we consider the nature of creative learning within the case studies.

1.7 Longer-term impacts

This section focuses on the longer-term impacts on young people. It will cover:

- the frequency and strength of longer-term impacts (outcomes and sub-categories)
- some descriptions of longer-term impacts.

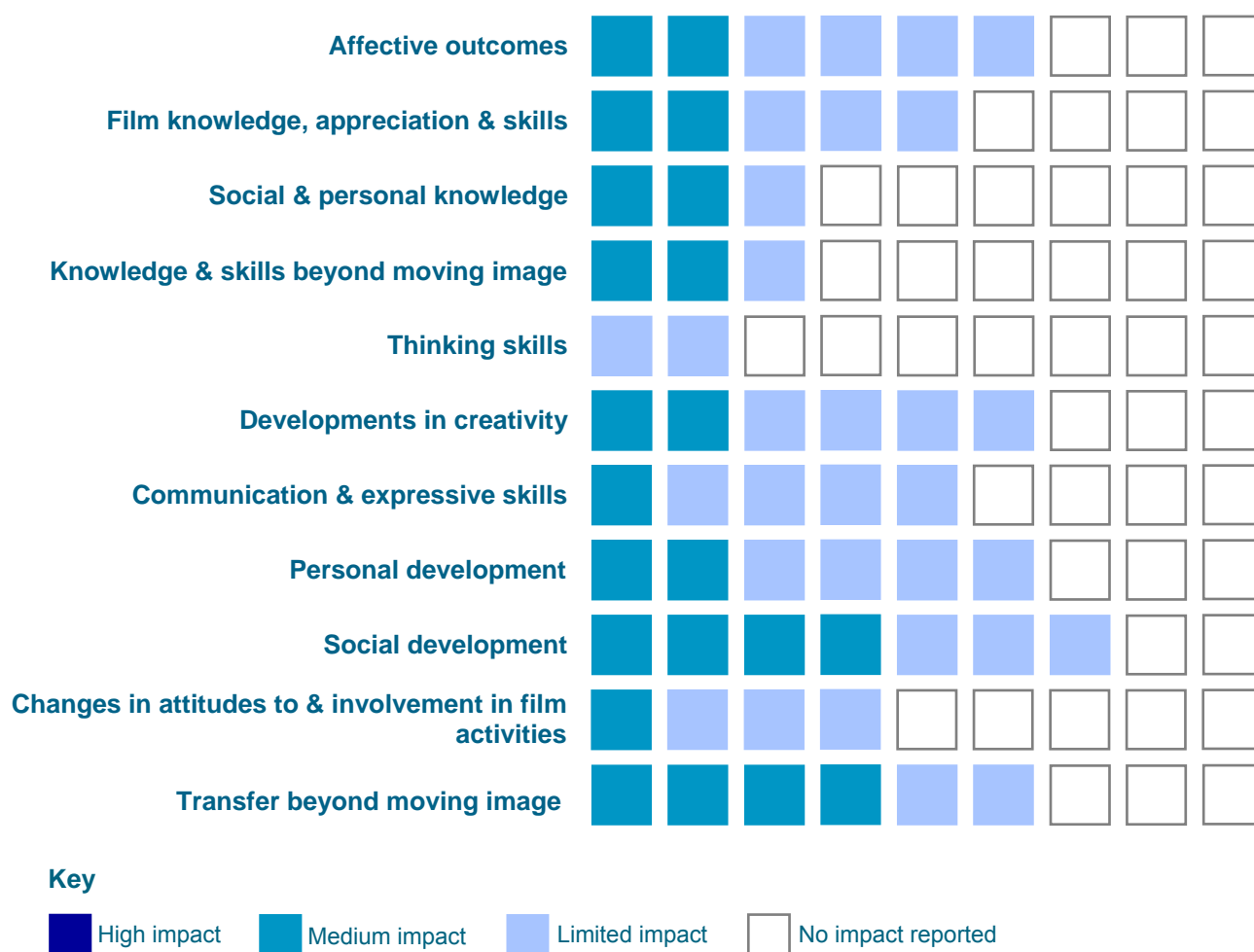
The data for this section was collected in the following academic year to the moving image projects. This presents a departure from previous research into the arts (Harland *et al.*, 2005), with which we compare these findings in Chapter 2, in that these interviews were aimed at following up four of the six case study pupils in each location in the following academic year. Logistical issues in one project school meant that it was not possible to re-visit the school to collect longer-term data. And in another of the case studies, the project had already spanned the summer and autumn terms within our time period, and so it was not possible to collect any further longer-term data. Thus, the longer-term impacts described here refer to seven of the nine case studies.

None of the seven projects had engaged pupils in designated follow-up work since the project. Thus the data presented below relates to the sustained effects of the initial projects. In the follow-up interviews, researchers asked pupils about the difference the project was making to them *today* and about any *lasting impact* that they felt the project was having on them. However, while every attempt was made to ask for current examples, we cannot be certain that pupils were not remembering or recalling impact as they felt it immediately after projects ceased. Where examples are given in the following text, and as far as was possible in the analysis, the effects relate to *lasting* impacts.

1.7.1 Frequency and strength of longer-term impacts

Using the same analytical approach to that described in section 1.4 above, the longer-term or lasting impact on young people was considered. In general, at this further time point, the overall frequency and strength of the outcomes had dissipated for the pupils. Across the broad categories, no outcomes were reported with a lasting high level of impact (see Figure 1.4 below). The impacts tended to have reduced in intensity and in the range of response.

Figure 1.4 Longer-term effects: broad outcomes

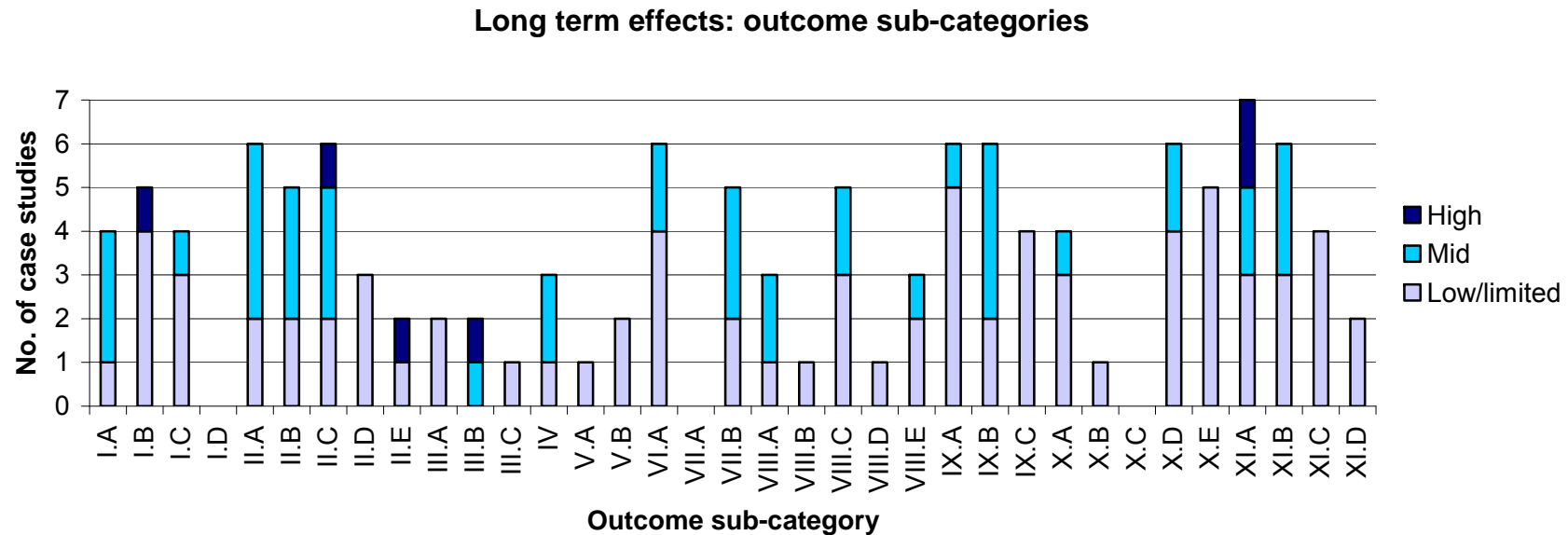


Note: Each block or square represents **one** case study. The order of squares indicates case studies with highest to lowest impact. The columns should not be taken to represent case studies.

From Figure 1.4, however, it is possible to observe that the highest ranking long-term effects (i.e. where interviewees from the highest number of case studies described impacts for some pupils – mid-level effects) were: social development and transfer beyond moving image. These categories were followed by: affective outcomes, personal development, developments in creativity, and film knowledge, appreciation and skills. Finally those impacts registering the least effect in the longer term were: social and cultural knowledge, knowledge and skills beyond moving image, communication and expressive skills, changes in attitudes towards and involvement in moving image and, finally, thinking skills.

As with the initial impacts, within these broad outcomes there were some sub-categories for which young people registered some high-level lasting impact, e.g. transfer beyond moving image to other areas of learning and film skills and techniques (see Figure 1.5 below). Moreover, transferable impacts, particularly to other subjects and other areas of learning, emerged as more lasting effects when compared with its rating in section 1.4 (i.e. this sub-category had increased in its impact, both in terms of the number of case studies and the overall strength with which it was felt). This was the only sub-category of effect to have increased in strength and breadth over time.

Figure 1.5 Long term effects: outcome sub-categories



Key

<p>I Affective outcomes A Immediate enjoyment B Wellbeing and therapeutic C Achievement and satisfaction D Immediate motivation</p> <p>II Film knowledge, appreciation and skills A Film knowledge B Appreciation of film C Film skills and techniques D Interpretative skills E Ability to make aesthetic judgements</p> <p>III Social and cultural knowledge A Social and moral issues B Environment and surroundings C Cultures, traditions and cultural diversity</p> <p>IV Knowledge, skills and appreciation beyond moving image</p>	<p>V Thinking skills A Cognitive capacities, concentration, focus and clarity B Problem-solving skills</p> <p>VI Developments in creativity A Feel more creative B. Use given ideas and themes C Explore own ideas & imagination D Experiment, incorporate others' ideas E Risk-take</p> <p>VII Communication and expressive skills A Communication and expressive skills through film B Generic communication skills</p> <p>VIII Personal development A Sense of self and identity B Self-esteem C Self-confidence D Confidence in moving image performance E Sense of maturity</p>	<p>IX Social development A. Working with others and teamwork B Social relationships C Social awareness of others</p> <p>X Changes in attitudes towards and involvement in film activities A Attitudes to learning film B Positive image of abilities in film C Attendance and behaviour during the film project D Participation in film beyond school E Attitudes towards careers in film</p> <p>XI Transfer beyond moving image A. Other subjects and learning B Life in school C Current life outside school D Future life and work</p>
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1.7.2 Some descriptions of longer-term impact

This section presents descriptions of young people's perceptions of longer-term impacts on them from the moving image projects studied here. It describes each category of effect in order according to the frequency and strength accorded by interviewees (i.e. pupils, and where possible their teachers) in the case studies.

Social development

In the longer term, social development was the most prevalent outcome across the seven case study projects.

Social relationships

Developments in pupils' social relationships emerged as the strongest sub-category of lasting social impact, with pupils from four projects describing in open response their greater abilities to make new friends and build new relationships with pupils in the class as a result of the moving image projects. Such descriptions were corroborated by teachers for three of the projects: *'When you see them now they are much more confident. They're not scared to forge relationships and work with other people'* (Teacher).

Working with others and teamwork

Lasting developments in skills to work with others and to work in teams emerged in open response in four projects, and there was some mention of lasting impact in this sub-category across most of the case studies: *'I've learnt that teamwork will get you through things; just like, being on your own, you're not going to get very far'* (Girl, Y8).

Social awareness of others

There was limited evidence of long-term effects on pupils' social awareness of others. Two isolated comments from pupils from separate case studies referred to this: one where the content of the project had inspired consideration of how to treat other people, and one where the experience of working on the project had encouraged the pupil to respect other people.

Transfer beyond moving image

Over the longer term, the levels of effect on transfer beyond moving image, especially to other subjects and learning was perhaps the one area in which there was least movement – that is, the level of these effects did not fall.

Other subjects and learning

This sub-category emerged as a high-level impact for two case studies long term and all seven case studies revealed at least some limited impact in this area. Pupils noted current enhancements in their interest or ability to apply their learning from the film project to areas of the curriculum including: art, science, music, drama, English, design and technology, ICT, and history.

Comments related to things like drawing skills, feeling more interested in English or generally 'more skilled': *'It makes me think more creatively in ICT. My PowerPoints always*

used to be quite boring but now everyone thinks they're really good ... and I've started being more creative in English because we had to be really creatively with the film, asking different questions' (Girl, Y7). Such impacts were further corroborated by teachers (where they felt able to comment). In one case increased interest in history was reported by all the pupils interviewed who felt the project had brought the subject alive and were intending to include it when they chose their options at the end of the academic year. Their teacher also commented on their ability to refer back to their learning from the project when studying other topics in humanities, such as racism and Islam.

Life in school

There was some evidence that improvements in pupils' attitudes, behaviours and enjoyment of school increased after the end of the moving image case study projects. While there was no long-term increase in this area, in six case studies the level of effect remained the same, and in only one case study did it decrease over time. Pupils' comments related in the main to their continued enjoyment of school and the exciting opportunities it had been found to offer them. In one project, the teacher felt that her pupils felt a renewed sense of pride in their school, which she felt was very important to the extent to which they had settled in the school and felt they belonged. The sentiment that pupils had settled in school was reported in two further case studies and in several projects pupils felt they were working harder than previously.

Current life outside school

In the intervening time between the end of the case study projects and the longer-term follow-up visit by researchers, pupils from two projects reported having taken up extra-curricular creative activities as a result of enthusiasms from the moving image projects. Activities taken up included arts or crafts clubs, making/writing films and drama scripts and more formal organised activities such as Brownies. In one of the case study projects, the school was setting up an animation club and several pupils expressed a desire to join this. In a further case study, a pupil described a trip with his family to the Tate Modern in London, although this type of cultural participation was an isolated incident in the longer term. In general, teachers did not feel able to comment on this area of their pupils' lives.

Future life and work

Longer term, impacts on pupils' thoughts regarding their future jobs or careers remained limited. In one case study the experience of the project had encouraged a pupil to consider media studies as a GCSE option. In isolated cases, pupils described increased motivation to do well at school in order to improve their future prospects: *'I want to do well in school now. I want to have a good job when I'm older and stuff like that and I want to get far in life'* (Girl, Y9).

Personal development

Longer term, there was evidence of lasting impact on personal development in all seven case-study projects. Responses were particularly strong regarding self-confidence, with pupils from four projects describing this in open response. *'If I ever talk to someone new, I used to get a bit nervous, but now I think it gave me a bit more confidence'* (Girl, Y7).

In three projects, there were more individual developments long term regarding enhanced understanding of 'the type of person I want to be' such as a 'nicer', fairer or a 'more

creative' person. However, such comments or personal journeys were rare and may well have coincided with other factors or developments in the young people's lives.

Affective outcomes

The level of enjoyment that pupils experienced during the project had certainly dissipated in the longer term. However, pupils continued to express pride in their achievements – especially where projects had culminated in a showcase event of some description for example, seeing their film work '*on the big screen*'. In a number of projects there appeared to be longer-term impacts on pupils' wellbeing. In one of these, a number of pupils felt that they were happier as a result of having been involved in the project. In the other, the pleasure that the film had given to others was a source of longer-term pride and wellbeing.

Developments in creativity

In the long-term, developments in creativity continued to be described by some pupils. While two projects emerged with mid-level effect for two projects (for which most of the pupils described developments in response to prompted questions), in the remaining projects the evidence was limited or apparently absent. Where developments were described, they generally referred to lasting improvements in imagination or developing and exploring ideas. In one project in particular, developments in creativity had left one pupil feeling like '*a more creative person*' in the longer term, and one pupil felt the long-term impact had been less fear about making mistakes.

Film knowledge, appreciation and skills

In the longer term, impacts on pupils' knowledge and skills regarding moving image emerged as a mid-level impact in two case studies and a limited impact in a further three. The range and intensity of these effects were considerably reduced compared with reports immediately following the moving image projects.

Film skills and knowledge

The strongest area of lasting impact related to film skills and knowledge, with pupils describing camera and sound skills, as well as animation skills that they felt had remained with them long term. Beyond these skills, a most common response to questions about impact in this area (six case studies) was that pupils still felt they knew how films were made. There was also evidence that pupils' appreciation of film had developed into the longer term with some pupils expressing increased experiences of watching film and a wider palate regarding what they would watch. In three projects pupils claimed they were watching film more frequently; in two pupils were watching a wider range of film and in two pupils described having begun to watch the 'special features' components of DVDs, in contrast to their behaviours before the project.

Interpretive skills and making aesthetic judgements

There was less evidence of longer-term developments in pupils' interpretive skills, although pupils from three projects described increased consciousness of film processes whilst watching film, for example shot types or '*tricks*': '*I know how to do it and that. So, when I watch a film I always say to my mum "Oh! I know how to do that!" like, do the tricks*' (Boy,

Y7). Similarly there was limited evidence of developments in pupils' ability to make aesthetic judgements, although this appeared to have been a considerable impact for pupils in one particular case study where the teacher described pupils as having made gains in their awareness of images – and pupils all described enhancements in the way that they now looked at things.

Social and cultural knowledge

Evidence for longer-term effects within the social and cultural knowledge category was offered by pupils in their responses to open questions in follow-up interviews. Where offered, pupils referred to knowledge about their environment and surroundings in two projects: local area in one project; and in another knowing local residents and having more knowledge of the conditions in the local area during World War II. In a further project one pupil described the lasting influence of the project on his knowledge of social and moral issues: *'It's made me think more about how we used to treat people and how we should treat people nowadays and that's made me different'* (Boy, Y9). This was corroborated by his teacher who had noted that the pupils referred to knowledge of racism in debates in RE.

Knowledge and skills beyond moving image

Evidence for longer-term developments in skills and knowledge beyond moving image was found in three of the case studies. In two of these, pupils felt that a lasting impact for them was on their drawing skills and this was sufficiently salient to be noted in open response. In a further case study, pupils described the impacts on their knowledge of the slave trade as a main and lasting impact from that moving image project.

Communication and expressive skills

Whereas immediately after the case-study projects enhancements to communication skills were highlighted to some degree for most projects, in the longer term these effects had dissipated. Generic communication skills were noted as limited impacts in four case studies, although there was more evidence for one moving image project where pupils noted impacts in this area in both open and prompted response. In two projects, pupils described lasting listening skills – in particular listening to others' opinions. In three projects, pupils described lasting developments in verbal skills, in particular confidence and skills to speak in front of others.

Changes in attitudes towards and involvement in film activities

Longer term, changes in pupils' attitudes to and involvement in film were relatively limited. Pupils from four case studies described a desire to learn about film, or at least to repeat the project experience. Pupils' attitudes towards careers in film were not especially changed in the longer term; there were isolated pupil-descriptions of desire for a career in film. One teacher, however, reported that some pupils were exploring film-work for their work experience.

Participation in film beyond school

The sub-category in which there was the strongest and most-widespread level of longer-term impact was pupils' participation in moving image beyond school. In two projects, pupils described making film at home in open response; and in prompted response there were further reports of this type of activity. Pupils reported beginning to make their own film, either using mobile phones, or cameras that they had obtained at home subsequent to the project. Efforts to make film had led one pupil to seek out editing software on the internet that he had taught himself to use: '*On the computer – this film goes on and on and on and I cut some of it out because I found an editing programme on the internet*' (Boy, Y8).

Thinking skills

Longer term, reports of developments in thinking skills were limited for three case studies. In one project, pupils and their teacher noted developments in their non-verbal reasoning, particularly an ability to look closely at things and represent them in non-narrative formats. In this same project one pupil described enhanced concentration and focus as a long-term outcome from the moving image project. There were reports of improvements in problem-solving skills longer-term in two further case studies, however the evidence was limited and there was no corroboration from teachers.

1.8 Discussion and implications

Chapter 1 began by offering a model of effects from arts education interventions upon which the analysis presented in it was based (Harland *et al.*, 2005). A conceptual framework of 11 broad categories for discussing the potential effects and outcomes for pupils from the moving image case study projects was then offered. This typology builds on the model from arts education interventions (as found in the *Arts and Education Interface – AEI*) and provides a 'total' model of impacts that might be observed in moving image education projects.

At a time when schools and Government agencies (e.g. Qualifications and Curriculum Authority; Department for Children, Schools and Families) are trying to ensure that learning and the curriculum is engaging young people, it is pertinent that moving image demonstrates a capacity for winning pupils' attention to some appealing forms of learning. It is also relevant to consider the affinities between pupils' beyond-school (e.g. at home, peer-group) cultures and these school-based moving image projects – film, unlike school, had cachet and relevance to pupils' out-of-school lives. The evidence demonstrates that moving image work represents a potential for making schooling more enjoyable, relevant and engaging for young people and resonates with findings from previous research (Harland *et al.*, 2000; Harland *et al.*, 2005).

Although questionnaire results revealed that developments in young people's creativity were quite considerable, the interview data showed that pupils had some difficulty in describing or exemplifying these effects. This area of impact emerged as a moderate effect on young people overall. Given that these moving image projects were mounted within the context of Creative Partnerships, this poses the question: is there more scope within Creative Partnerships projects involving moving image to develop even greater creative capacities, and more significantly, pupils' abilities to consider and discuss creativity? Of

course, it should be remembered that the evidence in this report pertains to nine case studies and represents a small part of the whole Creative Partnerships programme. Creative Partnerships places the development of creativity for learners as a high priority in the projects it funds. Equipping creative practitioners, teachers and learners with a language for describing their experiences regarding creativity could reap rewards in helping to understand more fully what developments in learners' creativity look like.

Thinking skills as an outcome area is notable for its low level of effect in these particular nine projects. It may be that, like creativity, pupils need help articulating developments in this category. On these projects, pupils might have benefited from explicit reflection and discussion between themselves, the teacher and film-artist regarding their learning, as it was the case in a number of the case studies that the teacher was cognisant of developments in thinking skills, although pupils did not describe these impacts.

This chapter also considered the longer-term impacts on young people from these moving image projects. Perhaps unsurprisingly, the effects had dissipated, with reports lessening in frequency and strength. There was one main exception to this – the level of effect on transfer to other subjects and learning had increased. In addition, whilst impacts on young people's social development were reported with less emphasis than immediately following the project, they reported continued abilities to make social relationships and new friends in the longer term.

The significant gains in social development both immediately following moving image projects and in the longer term could have implications for policy. Much of pupils' learning in schools is an individual, solo enterprise and it can be individually competitive. These moving image education projects seem to have provided an opportunity for learning in school to be collaborative and collegiate – dependent on each individual contributing something of worth for the overall good of the collective. These moving image education activities facilitated teamwork in a way that offered a wide range of different roles, drawing on different talents and strengths among the individuals participating. This might be especially relevant to those employers who say that schooling does not do enough to foster teamwork and joint enterprises.

While developments in young people's film knowledge, appreciation and skills was one of the main effects immediately following these moving image projects, the longer-term data reveals that this outcome, perhaps more than any other, was the most ephemeral. There are potential implications here for the longer-term sustainability of impacts, especially considering the emphasis young people placed on film skills as an area of development when these moving image projects had recently completed. This raises the issue of the extent to which structures or provision for longer-term moving image learning are put in place when teaching film knowledge and skills. Without practicing their new-found film knowledge and skills, pupils felt these skills had lessened. In contrast, other learning from the projects was part of the wider curriculum (e.g. the slave trade, literacy skills, community and citizenship), was therefore more likely to be further touched upon (whether through planned follow-up work or otherwise), and indeed was described amongst the longer term impacts for pupils. If learners' film skills (and associated film knowledge and appreciation) are to be sustained after such moving image education projects, provision and support for continued moving image work would need to be considered.

In these moving image case studies, there were far greater impacts on pupils' technical skills in making film than in their critical understanding of film (for example for making meaning, or for exploring the human condition). Along with the relatively limited impacts on pupils' social and cultural knowledge (or alternatively, issue-based learning), this dominance of skills-based learning has some implications for policy and practice. By focusing more on the technical skills of making film in these moving image projects, teachers and film-artists perhaps missed an opportunity to enthuse the young people more about the content and meaning of film. This mirrors findings relating to the visual art curriculum (Downing & Watson, 2004) in schools – that the visual arts were frequently taught in a way that did not engage pupils in the meaning and content of art. Given the many incidents of transferable skills reported in these moving image projects, there is strength in an argument that moving image education is important for young people as it can help them learn in many disciplines and spheres of activity. By tapping into the meanings and contents of moving image, there may be even greater potential for this wider learning. Both skills-based and meaning-based content could be important. Moving image could be seen as offering to meet wide-ranging educational needs, such as knowledge of drugs, inequalities, understanding other cultures, exploring the human condition, environmental issues, etc. This is a key message for both those who might wish to secure a more prominent place for moving image media on the arts and curriculum agendas.

2 Moving image and arts education effects compared

2.1 About this chapter

As well as mapping the outcomes from moving image, this study also aimed to explore the extent to which these were ‘special’ effects when compared with the outcomes from other arts-education projects (in particular the Arts Council’s *Arts and Education Interface* – AEI, and also referencing NFER’s *Effects and Effectiveness* study). This is part of the first aim of the research: ‘to cross-compare the moving image data with existing research (such as the NFER’s research into the Arts Council’s Arts-Education Interface initiative) in order to explore the similarities or distinctiveness of moving image outcomes from other artforms’.

To address this aim, Chapter 2 starts by briefly outlining any re-organisations made to the model of effects from arts education (as found in AEI) by the accompaniment of impacts from the moving image case studies (section 2.2). It then discusses the similarities and differences in the overall frequency and strength of effects, across the impact categories, from the moving image case studies with those from a collection of arts-education projects (as found in AEI) (section 2.3). A more detailed discussion of similarities and differences by different ‘art’ forms then follows (section 2.4). Section 2.5 provides messages for policy and practice and a summary of this chapter.

The key findings were:

- Like the AEI interventions, the moving image projects also delivered high levels of **enjoyment** for the young people.
- Within artform / film **knowledge, appreciation and skills**, the two sub-categories interpretative skills and aesthetic judgement-making, tended to be even less frequently cited in these moving image projects than in the other artforms. And unlike in other artforms, within film knowledge, gains in knowledge of historical, cultural or contemporary contexts of film were relatively rare.
- The outcomes within **social and cultural knowledge**, a low-ranking category overall, varied by artform. Relatively speaking, and comparing by artform, outcomes relating to social and moral issues tended to be found in drama, outcomes relating to cultural knowledge were found more often in music (relating particularly to the cultural content of the project), and outcomes relating to awareness of the environment and surroundings were found in the moving image projects and to some extent in visual art.
- Overall, these moving image projects showed no greater extent or strength of **developments in creativity** than in other artforms. Given that these moving image projects were mounted within the context of Creative Partnerships, it is perhaps surprising that these projects have not resulted in greater gains in this area. As discussed in Chapter 1, there would seem to be a need for helping young people to consider and articulate developments in their creativity.
- In terms of **communication and expressive skills**, a key finding from these moving image projects, was that the first sub-category (expressive skills) is rarely noted.

- Regarding **social skills**, impacts on pupils' working together and their teamwork skills were more frequently and strongly reported in moving image than in any other artform in the AEI (seven of the nine moving image projects had high ranking impacts here, whilst, for example, six of the ten drama projects in AEI had considerable effects for all or most here). In contrast, impacts in the realm of social awareness of others were relatively rarely cited in relation to moving image.
- Both drama and moving image (according to the AEI and to these moving image projects here) showed the strongest effects that **transfer** to other areas of life and learning in school.
- Like the other artforms, the moving image projects studied here delivered lower ranking effects around **social and cultural knowledge, thinking skills and other knowledge and skills**.

By looking at the 'top ten' outcomes within each artform from AEI, the visual arts portrayed comparatively strong developments in creativity, aesthetic judgement making and interpretative skills, dance was relatively strong on teamwork and physical well-being, drama displayed the greatest potential for generating a wide array of effects, as well as for 'strong' impacts, and music was the only artform to portray impacts comparatively strongly in the realms of social and cultural knowledge. In a similar vein, from these moving image projects, film appeared relatively strong for generic communication and transfer to other subjects and learning, but was comparatively weak for impacts on appreciation of film and expressive skills.

Some answers to the key research question on the **distinctiveness of outcomes** relating to film, then, can be summed up in its configuration of outcomes, which showed similarities to aspects of the different artforms. Outcomes from film (according to these moving image projects) tended to be like those from visual art in terms of generating skills and techniques, impacts reflected the working together and social skills outcomes of drama, and they covered a narrower range of outcomes as did music.

The process by which researchers came to these findings and the findings themselves are described in the following sections.

2.2 The impacts typology: similarities and differences

As discussed in section 1.2, NFER has carried out previous research into the impact of arts education on children and young people. This includes a study of 15 arts-interventions as part of Arts Council England's *Arts and Education Interface* (AEI) initiative (Harland *et al.*, 2005). The AEI initiative provides a useful comparison with these moving image projects, as it also involved interventions in school (as well as other education, cultural and community settings), with specialised input from artists/arts-educators. That said, there are also differences which should be borne in mind when comparing these two studies. The AEI initiative comprised a specific design of interventions, including several longer term and developmental or sustained interventions, those where pupils experienced several artforms consecutively, and short-term or one-off projects. The AEI initiative also had relatively more secondary schools than were in our moving image sample. In addition, in AEI, any underlying themes or principles might have been associated with the context of the AEI –

set within Education Action Zones, in two urban settings, and not part of Creative Partnerships, which was launched after the completion of the AEI initiative.

This moving image research project has used similar methodologies, interview questions and analysis techniques as those used in AEI in order to be able to compare, as far as possible, the results from moving image (as studied here) with those from a selection of arts-education projects (as found in AEI). The full typology of potential impacts from moving image was presented in Section 1.3. This was developed using the AEI typology, and hence contains a 'total' view of all possible impacts on young people from such interventions.

We found that the impacts typology developed in previous arts education research (Harland *et al.*, 2005) retained its overall structure and sub-structure when used to classify impacts from moving image. (NB – this might also be a result of the methodology and question areas used in this moving image research, which were based on the areas probed within AEI – although open responses would always allow for other categories or sub-categories to emerge first.) However, a few subtle re-organisations to the typology have allowed researchers to more fully explore the impacts from the moving image projects studied here. These are outlined briefly here, for the interested reader:

- **the re-positioning of outcome ID 'immediate motivation'**

With regard to these moving image education projects, sub-category ID encompasses a sense of motivation in the moment. In relation to AEI interventions, such attitudinal effects were relayed in terms of young people's attitudes towards the artform sessions and subsequent artform lessons in school. For AEI interventions, these were coded under category X.C and tended to relay impacts on pupils' attendance and behaviour compared with a 'normal' artform lesson. Since most young people have no 'normal' artform lesson with which to compare their moving image experience, such motivational impacts have been coded here rather than in category X. Thus, immediate motivation is not a distinctive effect of moving image, but a re-positioning of the motivational effects for the artform/project found in AEI.

- **the expanded sub-categories within outcome VI 'developments in creativity'**

Whilst overall this category contains similar elements to those found in AEI interventions, we have more formally split it into five sub-categories ('feel more creative', 'use given ideas and themes', 'explore own ideas and imagination', 'experiment with and incorporate others' ideas', and 'risk take') in order to more accurately reflect participants' accounts of impacts in the area of 'creativity'. Previous typologies have intimated that these sub-categories might provide useful descriptions. Thus, these categories do not necessarily represent new or distinctive outcomes for moving image, but have allowed a sub-category consideration of the impacts in this category.

- **the division of sub-categories XI.A and XI.B ‘transferable learning to other subjects’ and ‘wider life in school’**

The original sub-categories here have been expanded to allow a separate consideration of transfer to subjects and learning, and transfer to life in school more broadly. I.e. in AEI interventions, the first two sub-categories were considered as a whole.

These slight re-organisations do not represent distinctive or additional effects from moving image compared with the arts, but have allowed researchers to locate and more fully explore the effects from moving image (according to these case studies) within the overall typology.

As we have said, the arts impacts *typology* developed in AEI encompassed the vast majority of moving image effects. However, in terms of the *actual impacts* gained from these moving image projects and those from other artforms, some differences can be found in the frequency and strength of the impacts occurring across the outcome categories, and in the configurations of impacts ‘achieved’. We first look at this by outcome category (section 2.3), and then by artform (section 2.4).

2.3 The impact categories compared

As noted above, the eleven broad categories of effects were relevant to the impacts on pupils from both the arts (according to AEI, Harland *et al.*, 2005) and from moving image (according to the nine case studies here). In order to compare findings from these two studies across and within the impact categories, we have considered aspects of the strength and frequency with which outcomes were reported. As far as possible, within these two data sets, we have used similar criteria with which to compare the findings¹. In particular, we have explored the relative number of projects (or ‘phases’ as called in AEI) that achieved a) considerable or moderate impacts for all or most pupils² in the AEI sample, and b) high ranking impacts³ for all or most pupils in the moving image study. Artforms explored in the AEI study, and considered here, are visual art, dance, drama and music.

¹ For the interested reader, in both AEI and in this moving image study, as far as possible, similar criteria were used to make overall composite ratings for each impact category and sub-category. These included: the number of interviewees in the group concerned registering the effect; whether the response was from an open and/or prompted item; whether interviewees felt an outcome was achieved by few, some or many pupils. In AEI the criteria also included the emphasis placed on the expression of the effect (e.g. in the language used to describe it), and the number of times it was mentioned in an interview. In the moving image research, the criteria also included the extent to which the effect was referred to in questionnaire responses, and was also evidenced by teachers and/or artists.

² In AEI, a rating system of 1 to 5 was developed, whereby 1 denoted limited or claimed impacts, 2 moderate impact for some pupils in the group, 3 considerable impact for some pupils in the group, 4 moderate impact for all or most pupils in the group, and 5 considerable impact for all or most pupils in the group.

³ In the moving image study, a similar rating system of 1 to 5 did not accurately describe the data collected. Instead, a rating system of 1 to 3 was developed, designed to be as comparable as possible to the AEI rating techniques, within the possibilities of the data collected. The criteria for these are set out in Section 1.4. High-rated impacts include references made by all or most pupils in response to open questions (i.e. akin to the ‘considerable’ effects in AEI). Such impacts are close to the rating of ‘5’ reported in the AEI study.

2.3.1 Affective outcomes

Like the AEI interventions, the moving image projects also delivered high levels of enjoyment for the young people⁴. Within this overall category (i.e. **affective outcomes**), sense of satisfaction and achievement was also reported with similar vigour across the artforms. However, within wellbeing and therapeutic (sub-category B), impacts relating to physical wellbeing, health and fitness were almost absent from these moving image cases, where they were comparatively strong for dance, for example.

Comparing the results with a study on the impacts of arts education in the secondary school curriculum (known as 'Effects and Effectiveness' Harland *et al.*, 2000), both arts-interventions and these moving image projects seemed more likely to achieve even higher levels of enjoyment. In AEI, this seemed related in part to the celebration and performance that was part of these interventions, which might not be so prevalent in the normal school arts curriculum. Similar stakes were evident in some of these moving image projects, such as through final 'showing', live performance, and even a red carpet viewing of the 'product'.

2.3.2 Artform / film knowledge, appreciation and skills

Within artform / film **knowledge, appreciation and skills**, the two sub-categories interpretative skills and aesthetic judgement-making, tend to be less frequently and strongly reported than the sub-categories of knowledge, appreciation, and skills. This is the case across all the artforms considered here. However, within moving image, gains in interpretative skills or abilities to make aesthetic judgements were, in comparison, even less frequently and less strongly reported in these case studies than in the other arts. A nuance in the effects here from these moving image projects, albeit from only a small handful of examples, is that young people also based their judgement-making on technical merit, as well as aesthetic merit.

The AEI study found that young people's gains in visual art, dance, drama and music knowledge related closely to learning about processes and techniques. This was also the case in the moving image projects. However, whilst this outcome could also include gains in knowledge of historical, cultural or contemporary contexts relating to the artforms, this was rarely the case within the moving image projects studied here.

2.3.3 Social and cultural knowledge

Compared with other effects, the strength and frequency of impacts within **social and cultural knowledge** from the AEI interventions (Harland *et al.*, 2005) were comparatively low in the artforms considered (see also Harland *et al.*, 2000). This too was the case in the moving image projects. However, the frequency and strength of each sub-category varied across artforms.

For example, awareness of social and moral issues were found to be amongst the least frequently mentioned effects in school visual art, dance and music (Harland *et al.*, 2000)

⁴ For example, for enjoyment (sub-category 1A) four of the five visual arts phases in AEI achieved considerable impacts for all or most of the pupils, eight of the ten drama phases did likewise, as did four of the nine music phases. In this moving image study, six of the nine projects achieved high ranking impacts for all or most of the pupils.

and in all the artforms in the AEI interventions (Harland *et al.*, 2005), although they were relatively more common in school drama (in Harland *et al.*, 2000). In the moving image education projects, with the exception of one project, developments in awareness of social and moral issues did not really feature.

Impacts in the second sub-category of social and cultural knowledge, environment and surroundings, were evidenced by low level and largely adult testaments across the artforms in both AEI and 'Effects and Effectiveness'. However, impacts in this sub-category have come into sharper focus with the moving image projects from the young people's own testaments. Comments from the young people themselves highlighted that such projects had impacts on their awareness of their social surroundings and communities, and/or impacts on their awareness of visual and environmental surroundings. Whilst still relatively rare, one of the moving image projects achieved high ranking impacts in this sub-category (i.e. for all or most pupils).

Previous studies suggest that impacts related to advances in cultural knowledge are linked to the content of the project, and, in the projects studied in AEI for example, these occurred chiefly within music rather than the other artforms (e.g. through world music projects such as African drumming, steel band work, classical Indian music, etc). The same would seem to the case with these moving image case studies. Again, whilst relatively rare, where such impacts did occur, these seemed related to the content of the project (i.e. a film project about the slave trade).

Thus, the configuration of outcomes within this overall low-ranking category varies by artform (see section 2.4). Relatively speaking, and comparing by artform, outcomes relating to social and moral issues tended to be found in drama, outcomes relating to cultural knowledge were found more often in music (relating particularly to the cultural content of the project), and outcomes relating to awareness of the environment and surroundings were found in these moving image cases and to some extent in visual art.

2.3.4 Knowledge, skills and appreciation beyond the artform / moving image

In the AEI study, and in this research, impacts in this category seemed related to the content of the project, rather than necessarily related to artform. Where the artform is used to explore a substantive content, theme or topic area (e.g. the water cycle, World War II, etc), pupils seemed to gain other knowledge and skills directly related to this content.

2.3.5 Thinking skills

Previous research suggests that **thinking skills** (made up of the sub-categories cognitive capacities and problem-solving) are not especially prevalent outcomes from arts education or arts interventions (Harland *et al.*, 2000 and 2005). This was also the case within the moving image case studies. However, in AEI one of the drama projects achieved considerable effects for all or most pupils in cognitive capacities, as did one of the moving image projects here (i.e. it achieved a high rating).

Within cognitive capacities (the first sub-category here), improved memory has been found to be an impact, from music for example (Harland *et al.*, 2000). This element of thinking was not apparent in the effects from the moving image case studies. However, in the moving image projects, an additional description of impact on thinking skills, was improved 'information processing'.

2.3.6 Developments in creativity

Developments in young people's creativity have covered similar aspects in moving image as in other artforms. However, the relative frequencies and strength of such impacts varies across different studies and artforms. The study of the impact of school arts-education (Harland *et al.*, 2000) found developments in creativity and imagination to be amongst the most frequently cited impacts in visual art and in dance. In AEI, one of the drama projects achieved considerable effects for all or most pupils' creative development in drama, whereas all nine of the music projects there had just some or limited effects only. Overall, the moving image projects showed no greater extent or strength of outcomes here than those in these previous studies. Given that these moving image projects were mounted within the context of Creative Partnerships, it is perhaps surprising that these projects have not resulted in greater gains in this area. As discussed in Chapter 1, there would seem to be a need for greater attention to helping young people consider and articulate developments in their creativity.

2.3.7 Communication and expressive skills

In previous studies (e.g. AEI and 'Effects and Effectiveness'), this category has been made up of impacts on young people's **expressive skills** (e.g. self-expression through a non-verbal medium such as painting in visual art) and outcomes for their more **general communication** (e.g. vocabulary, speaking clearly, listening skills). Some nuances within the second sub-category in relation to the moving image projects included interviewing skills, listening 'carefully', and presentation skills.

A key finding from the moving image projects is that the first sub-category (expressive skills) is rarely noted in relation to moving image. It is interesting that arts projects in AEI and the moving image case studies were less likely to achieve expressive skills when compared with a study of the normal in-school arts curriculum ('Effects and Effectiveness' Harland *et al.*, 2000). In that research, the visual arts were particularly associated with self-expression through a non-verbal medium (in fact, expressive skills were amongst the most frequently cited outcomes in visual art in that study); and drama education was felt to deliver greater confidence for young people to express themselves and their opinions. A more regular immersion into the artform (as experienced in the school arts curriculum when compared with the arts-intervention diet), perhaps allows pupils to absorb themselves into their work and thus give themselves expression and a voice through their art.

2.3.8 Personal development

According to the two studies, AEI and this moving image research, **personal developments** can be achieved frequently and strongly in such interventions. The sub-

categories making up personal development encompass similar elements in all of the artforms considered here, including moving image. Within the sub-categories though, sense of self and identity and sense of maturity tend to be less frequently or strongly cited than impacts on self-esteem and self-confidence particularly. This was the case in the AEI interventions, and in the moving image projects – perhaps even more so. For example, where cited, sense of self and identity was solely a limited effect in the moving image case studies, whilst in the arts it occurred as a moderate effect for all or most of the pupils in some of the AEI interventions.

2.3.9 Social development

According to the two studies, AEI and this moving image research, **social developments** can be achieved frequently and strongly in such interventions. Of the three sub-categories making up social development, in all the artforms considered, working with others and teamwork was more frequently and more strongly reported than impacts on social relationships or on social awareness of others. This pattern was also the case for the moving image case studies, although more polarised. Impacts on pupils' working together and their teamwork skills were even more frequently and strongly reported in moving image than in any other artform in the AEI (seven of the nine moving image projects had high ranking impacts here, whilst, for example, six of the ten drama projects in AEI had considerable effects for all or most here). In contrast, impacts in the realm of social awareness of others (e.g. empathy, tolerance, understanding another's point of view, and so on) were relatively rarely cited in relation to the moving image cases here.

2.3.10 Changes in attitudes towards, and involvement in, the artform / moving image

Within this outcome, positive changes in young people's attitudes towards learning the artform of the intervention tended to be the most common of the sub-categories in each of the artforms in the AEI. In the moving image projects here, this was not the case. None of the outcomes was especially common. It can be noted that the frame of reference is different for the young people regarding moving image than it is in the arts. Often in the arts, they have some curriculum arts to frame their attitudes against, whilst in moving image, mainly they do not. However, in the moving image study, the desire to make more film (particularly in school) and to watch more film (more so at home than in school) was evident across all the projects (e.g. from the questionnaire data). In the other arts, young people's frame of reference was reasonably broad (e.g. curriculum, home, hobbies, school-arts more broadly and so on) and hence there was greater engagement where pupils' might detect some change in attitudes. In contrast, in moving image, young people's frame of reference was more limited; generally the films that they watch at home on DVD and TV, and some cinema-going. There seemed to be less potential for changes in actual involvement in film activities.

2.3.11 Transfer beyond the artform / moving image

Effects that transfer beyond the artform to life and learning in school, outside school, and potential to future life and work were similarly configured in AEI and in the moving image

projects. In all of the artforms considered, effects to life and learning in school were overall more commonly and strongly reported than the other aspects of transfer (i.e. to outside school or to future jobs). Both drama and moving image seem to show the strongest effects here. Regarding moving image, transfer effects to learning in school were particularly strong within three of the nine moving image case studies, and likewise, three of the ten drama projects in AEI had considerable effects for all or most pupils.

As can be seen from the discussion above then, outcomes from these moving image projects can be encompassed within the typology of impacts from arts education interventions. However, some of the chief differences are in the absences or lower frequencies of some of the impact categories in moving image compared with other artforms, in particular the lower nominations of expressive skills, and interpretative and aesthetic judgement-making skills.

A more detailed examination by artform, (as experienced in the artforms in the AEI interventions, and in the nine moving image projects studied here) will help to consider any distinctive features or configurations in these moving image outcomes. Section 2.4 now presents this.

2.4 Impacts by artform

Having discussed the overall similarities and differences in the actual outcomes gained from the moving image case studies with those from the arts (according to AEI) by impact category, we now provide a discussion of these similarities and differences across different 'art' forms. As explained in section 2.3, to do this, we have compared the findings from the artforms in the AEI initiative with those in the moving image projects. As far as possible, within these two data sets, we have used similar criteria with which to compare the findings – section 2.3 explains the comparisons we have used. The artforms explored in the AEI study, and considered here, are visual art, dance, drama and music.

Table 2.3 shows the top ten outcomes (at sub-category level) that were most frequently and strongly reported in each of the artforms considered, i.e. in the visual arts, dance, drama and music (according to AEI). These are ranked according to the number of projects (or 'phases' as called in AEI) that achieved considerable or moderate impacts for all or most pupils in the AEI sample.

For comparison, Table 2.4 shows the top ten outcomes (at sub-category level) that were most frequently and strongly reported in moving image (according to the nine moving image projects studied here). These are ranked according to the number of moving image projects with high ranking.

Table 2.3 The ‘top ten’ sub-types of outcome in artforms (i.e. visual arts, dance, drama, music) according to the AEI study (Harland *et al.*, 2005)

Visual arts	Dance	Drama	Music
IIC. Artform skills and techniques	IA. Immediate enjoyment	IA. Immediate enjoyment	IA. Immediate enjoyment
IA. Immediate enjoyment	IIB. Artform appreciation	IXA. Working with others and teamwork	IIC. Artform skills and techniques
IIA. Artform knowledge	IIC. Artform skills and techniques	IIB. Artform appreciation	IIA. Artform knowledge
IC. Sense of achievement, satisfaction and happiness	IXA. Working with others and teamwork	VIIIC. Self-confidence	IIB. Artform appreciation
IIB. Artform appreciation	IB. Sense of physical wellbeing (part of wellbeing and therapeutic)	IIA. Artform knowledge	IC. Sense of achievement, satisfaction and happiness
VIIID. Artform confidence	VIIID. Artform confidence	XIA.&B. Transfer to other subjects and learning and life in school	VIIID. Artform confidence
IXA. Working with others and teamwork	IC. Sense of achievement, satisfaction and happiness	IIC. Artform skills and techniques	VIIIB. Self esteem
XA. Changes in attitudes towards learning the artform	IIA. Artform knowledge	VIIIB. Self esteem	XA. Changes in attitudes towards learning the artform
VIIIB. Self esteem	XA. Changes in attitudes towards learning the artform	IC. Sense of achievement, satisfaction and happiness	IXA. Working with others and teamwork
VIA. Developments in creativity	VIA. Developments in creativity	XA. Changes in attitudes towards learning the artform	VIIIC. Self-confidence

* In Table 2.3, it is important to note that the top ten outcomes are relative within each of the artforms shown. The table represents a place ranking down each column in the table, and not an absolute comparison across the rows. For example, all of the five visual art projects in AEI had considerable impacts for all or most pupils in artform skills and techniques (the number 1 ranking outcome for visual art), three of the visual art projects achieved this for artform appreciation (the 5th ranked outcome), and none of the projects achieved this for developments in creativity (the 10th ranked outcome). In contrast, in drama, eight of the ten drama projects in AEI had considerable impacts for all or most pupils in immediate enjoyment outcomes (the number 1 ranking outcome for drama), four achieved this for artform knowledge (the 5th ranked outcome), and two of the projects achieved this for changes in attitudes towards learning the artform (the 10th ranked outcome for drama).

Table 2.4 The ‘top ten’ sub-types of outcome in moving image, according to this moving image research study

Film
IIC. Film skills and techniques
IXA. Working with others and teamwork
IA. Immediate enjoyment
IIA. Film knowledge
IC. Sense of achievement and satisfaction
XIA. Transfer to other subjects and learning
VIIIC. Self-confidence
VIIB. Generic communication skills
XIB. Transfer to life in school
IIB. Wellbeing and therapeutic outcomes

* In Table 2.4, again, these top ten outcomes are relative within the moving image cases studied here. For example, all eight of the nine moving image projects in this research had high ranking impacts for all or most pupils in film skills and techniques (the number 1 ranking outcome for moving image), three of the projects achieved this for sense of achievement and satisfaction (the 5th ranked outcome), and one of the projects achieved this for wellbeing and therapeutic outcomes (the 10th ranked outcome for moving image).

By comparing the configuration of outcomes in the top ten (and elsewhere) for these moving image education projects, with the other artforms in AEI, some key findings emerge. According to the projects studied here, these are as follows.

- Like visual art, moving image artform / film skills and techniques as a top ranking impact. However, compared with visual art, outcomes from moving image tend not to emphasise developments in creativity or aesthetic judgement-making. Echoing AEI-noted differences between, say, drama and the visual arts, this may suggest that the team-oriented nature of artforms like drama and film-making reduces the experience of creativity that is more often reported within ‘solo’ artforms more commonly found in the visual arts.
- Compared with drama, outcomes from moving image are not as broad or wide-ranging, although working with others and teamwork is to the fore in both, and transfers to other areas of learning also appear in both drama and moving image top tens here.

- Outcomes in moving image rarely cover physical wellbeing, as they do in dance. Although in moving image, they do cover other aspects of wellbeing such as feeling calmer.
- Like music, moving image has a narrower range of outcomes than say, drama.
- Moving image appears relatively strong on generic communication skills, such as speaking and listening. It appears in the top ten for moving image (with one project achieving high-ranking outcomes), but not for other artforms. However, it should be noted that in AEI, drama also had one project that achieved considerable effects for all or most pupils' generic communication skills. (The other artforms had no projects achieving this level of outcome here.)
- Whilst artform appreciation appears in the top five for visual art, dance, drama and music, this outcome is comparatively weaker for moving image. It is not in the top ten.

It would seem then, that moving image outcomes (according to the projects studied here) can be likened to different aspects of the other artforms considered here, but that the overall configuration of outcomes for moving image and each of the other artforms is distinctive. Indeed, in the AEI study, each of the artforms displayed distinctive configurations of outcomes for pupils. The key findings were as follows.

- Comparatively, the visual arts portrayed developments in creativity, aesthetic judgement making and interpretative skills more highly than any other artform.
- Dance was relatively strong on teamwork and physical well-being.
- Drama displayed the greatest potential for generating a wide array of effects, as well as for 'strong' impacts.
- Whilst music produced the narrowest range of effects, it was the only artform to portray impacts comparatively strongly in the realms of social and cultural knowledge (e.g. via African drumming, Steel band work, classical Indian music, etc).

From the cases studied here, we might now add:

- Moving image portrayed developments in generic communication more highly than visual art, dance or music, and tended to include aspects of transfer more so than the other artforms. In addition, like drama, moving image showed a high potential for gains in working with others and teamwork. However, it was relatively weak on film appreciation and expressive skills.

2.5 Discussion and implications

This chapter began by looking at the similarities and differences made to the organisation of the typology of effects on young people from arts education (Harland *et al.*, 2005) by the supplement of the moving image data from this study. The impacts typology retained its overall structure and sub-structure when used to classify impacts from moving image; the arts impacts typology developed in AEI encompassed the vast majority of the moving image effects found here. However, in terms of the actual impacts gained from these moving image cases and those from other artforms, some differences were found in the frequency and strength of the impacts occurring across the outcome categories, and in the configurations of impacts 'achieved'.

Some answers to the key research question on the **distinctiveness of outcomes** relating to moving image can be summed up in its configuration of outcomes, which showed similarities to aspects of the different artforms. According to the projects studied here, outcomes from moving image tended to be like those from visual art in terms of generating skills and techniques, impacts reflected the working together and social skills outcomes of drama, and they covered a narrower range of outcomes as did music.

When comparing the arts and the moving image cases studied here, there are some key messages for policy and practice.

1. Impacts in the category, film knowledge, appreciation and skills, need to be considered as a whole. The emphasis on technical skills outcomes for young people from the moving image projects, but with comparatively fewer impacts on their knowledge and appreciation compared with other artforms, suggests that this focus could be eclipsing some of the other impacts that might be gained in relation to contextual knowledge about film, and its wider appreciation. Pupils could perhaps do with gaining more of the contextual learning around film – either in the curriculum, or within projects such as these – to hang their new ‘appreciation’ on. Based on these case studies, and when compared with other artforms, it might be worth considering greater attention by teachers and creative professionals to learning around film knowledge and appreciation, as well as film skills.
2. The low ranking of social and cultural knowledge in moving image raises the question to what extent do moving image projects such as these relay learning about languages, meanings and cultures? Other research shows that such impacts were only gained where specifically planned for, and where they were part of the content of the project (e.g. learning *about* cultures and traditions through world music, learning about the issue of bullying through role play in drama, etc) (Harland *et al.*, 2005). In the AEI arts interventions, it was music that was only artform to portray comparatively strong impacts on cultural knowledge. It is interesting that not more of the nine moving image projects studied here included aspects of cultural diversity or social and moral issues, when ‘film’ that is seen in the cinema, for example, has references to diverse situations, relationships, peoples and worlds, both fictional and non-fictional. It might be that pupils require help discovering and articulating a cultural literacy within moving image. But it might also be worth considering whether creative professionals and teachers can provide greater attention to these areas as part of moving image projects in schools.
3. It is interesting that film clearly has both technical skills and transferable skills amongst its ‘top ten’ sub-categories of outcomes (as does drama). At a recent international conference on the impacts of arts education, much debate was made over two distinct visions or schools of thought – one of the arts for arts sake, and the other of the arts as a medium for transferable outcomes to other areas of learning (e.g., Bamford, 2007; O’Farrell, 2007). Moving image appears to provide for both these arenas, and harmoniously so. With no firm or ‘discrete’ place in the curriculum, if moving image can help other learning (as the evidence suggests from these nine moving image projects) it is worth focusing attention on how to maximise such transferable outcomes. Chapter 5 will show how greater attention to ‘curriculum fit’ might be beneficial here.

3 Wider impacts from moving image case studies

3.1 About this chapter

Although the principal aims of this study centred on the effects of the projects on the young people who participated in them, the research also sought to document (albeit in less detail) the impact on others – the creative practitioners, teachers, schools, the children’s families and their local communities. In part, this was with a view to gauging the extent to which the learning and practice gained from these projects was sustained and embedded in the longer term.

To do this, in the interviews that followed fairly soon after the projects the pupil participants were asked to describe any ways in which the projects may have ‘made a difference’ to teachers, the school, the creative professionals, families and the local community. At the follow-up stage they were asked whether they thought the project had made any lasting differences to these people. Just after the projects teachers and creative practitioners were invited to outline any impacts the project may have had on them and their teaching or their work. At the follow up stage teachers (but not creative practitioners) were asked:

- had there been any lasting impacts on their own teaching?
- had anything from the moving image work been incorporated into their schemes of work or the school curriculum?
- had the moving image work influenced the teaching of other staff in school or in different subject areas?

Drawing on the interview data from all the fieldwork phases, the first section of this chapter (3.2) presents the findings on the effects of the projects on:

- teachers (from pupils’ and teachers’ accounts)
- schools (from pupils’ and teachers’ accounts)
- film-artists (from the pupils’ and film-artists’ accounts, predominantly the latter)
- parents and the wider community (from pupils’ accounts)
- others (from pupils’ accounts).

The chapter then goes on to explore the development and sustainability of effects (3.3) before ending with a discussion and implications (3.4).

The key findings were as follows.

- Although all of the projects demonstrated some impact on teachers, the reported effects often appeared somewhat transient and not necessarily yet acted upon (e.g. ‘*teacher was nicer for a while*’ and expressed intentions to develop their practice).
- Impacts on teachers could be captured within the following categories (in order of frequency according the number of case studies where these effects were reported): affective outcomes; teachers’ knowledge and skills; impacts on practice; new

awareness and value shifts; motivational outcomes; and material and provisional outcomes. These map to some of the categories presented in the arts-education report (i.e. AEI), which itself drew on an earlier model of outcomes from teachers' CPD (Kinder and Harland, 1991).

- Impacts on the creative practitioners (i.e. the film-artists) could be captured within: affective outcomes; motivational and attitudinal outcomes; and new awareness and value shifts.
- Evidence that the moving image projects contributed to whole school changes was strongly reported in one of the moving image projects. However, it was found to a limited degree elsewhere. Examples of impact included: perceptions of a higher profile for the school; being encouraged to teach creatively in other departments; improved networks between school and other partners; and making it more likely that opportunities for similar projects and trips will be taken up by staff. However, these were, in the main, isolated examples. Overall, whole school impacts could be described as relatively minimal.
- Most of the projects showed some signs of effects on parents and the wider community, though in at least four cases the evidence was limited. Impacts particularly focused on improved family relationships.

3.2 Effects on teachers, schools, film-artists, parents and the wider community

3.2.1 Effects on teachers

In order to portray the impact of the projects on teachers, we have made use of a typology of effects presented in a report (Harland *et al.*, 2005) on the *Arts and Education Interface* (AEI) interventions mounted in the years immediately prior to the Creative Partnership initiative. Adopting this model offers the possibility of comparing the effects on teachers studied in this earlier report with those in the nine moving image projects studied here – thereby pursuing this research’s brief to identify any distinctive effects from moving image education interventions (see Chapter 2).

The nine categories that make up the effects framework presented in the arts-education report (i.e. AEI), which itself drew on an earlier model of outcomes from teachers’ CPD (Kinder and Harland, 1991), comprised:

- career development categories
- material and provisional outcomes
- informational outcomes
- affective outcomes
- motivational and attitudinal outcomes
- new awareness and value shifts
- knowledge and skills
- impact on practice
- institutional and strategic outcomes.

While the last category is the subject of the next sub-section on effects on schools, the evidence for each of the first eight of these categories is considered in turn below.

Career development

Across the data from the nine projects, there were no accounts of teachers suggesting that project involvement had contributed to teacher promotions or career developments.

Material and provisional outcomes

In two cases, there was evidence of teachers at the schools acquiring equipment because of their participation in the moving image projects: one obtained specialist editing software and another received new cameras.

Informational outcomes

The data included nothing that could be classified under this effect type (e.g. there were no apparent reports of teachers being better informed about available sources of support for moving image education work).

Affective outcomes

Most (but not all) teachers had enjoyed their involvement in the project. However, there were few substantial accounts of either strong positive or negative effects on teachers' emotional states. The following was an exception to this trend:

I still cry when I watch the documentary. It's the only one, but I still cry. When I did this presentation last week and I showed the documentary and the tears are there! It makes me really, really emotional because I'm so proud of these kids and what they achieved and I believe it. If I'm teaching something that I don't enjoy then the kids don't do very well at it and I've known that since I started teaching. But it works the other way. If you really, really believe that they can do anything, then they can.

Teacher

Motivational and attitudinal outcomes

In about half of the projects teachers expressed increased motivation and enthusiasm for using moving image work in their teaching (e.g. the idea of children using pre-shot material with editing software; to use video cameras more; keen to use animation in normal teaching). This category of impact on teachers also included a request to attend follow-up CPD sessions and for running other projects:

It's altered my attitude to the potential of moving image projects can offer students. It's not only process but producing an exciting product enthuses students.

New awareness and value shifts

Teachers' broader awareness of the potential and possibilities of moving image work was reported in five of the nine projects (e.g. insights into how children engaged with video material; increased appreciation of pupil voice; children's potential and capacities greater than realised before; eyes opened to what they can do in moving image and by the quality of finished product; opportunities and limits of equipment and software; *It's given me lots of ideas I want to use in my teaching.*)

New knowledge and skills

Teachers' enhanced knowledge and skills was evident in two-thirds of the projects (e.g. teachers acquired '*rudimentary film-making skills*'; watched films in a different way; learnt how to improve future partnership projects; to teach with passion and enjoyment; another teacher said she had '*learned to look more carefully*', beyond the literal, and in her teaching, beyond the direct outcome. She was a little more prepared to be surprised, just as the pupils were). Indicating a lack of enthusiasm to repeat the moving image work in a

similar way, the teacher who had learnt about the organization of future partnership projects identified the following lessons for the future:

- keep the process simpler
- focus the work on one artist
- don't involve technology centrally (perhaps use moving image as a capture medium later in the process)
- work in a more traditional medium (e.g. drama)
- plan better and have more integration with the life of the school.

The issue of whether these gains in knowledge and skills were enough to act as a platform for developments in practice was raised in one case: a film-artist was unsure whether the teaching staff who worked with her on the project had acquired sufficient new knowledge and skills in animation and associated pedagogies to be able to teach other children the process:

I think she had a better idea about how she can use animation, whether she can transfer it to use in the classroom I'm not sure. But she did start to get involved, so that says to me that her confidence had grown in maybe doing these things, but I would be interested to know whether it threw up a lot of questions to her as to how would I do this with a big class? Do I need any specialist equipment?.

Film-artist

Impact on practice

References to developed teaching practices and repertoire were recorded (e.g. more risk taking and feel more creative; used video cameras, film-making or animation in teaching and in pupil's self-evaluations; use art and drawing more confidently; re-energised teaching). These effects were alluded to in four of the nine schools. However, in two of these cases either the early experiments with animation were not sustained or the effects were only loosely related to other activities than moving image (e.g. one pupil said her teaching assistant '*liked art more*'). In one of these schools, the teacher tried animation in her teaching in the immediate weeks after the project, but this was not continued due, it was said, to a school fire, lack of suitable time, and a change of job and role.

In two schools, however, there were signs of more lasting impacts on the teachers' classroom practices. In the first of these, the teacher recounted:

- **using cameras and film-making in her teaching** – '*I've actually picked up a camera and used a camera within the first three weeks of this year in my lesson, filming the kids and getting them used to the technology, but I have to say I did have to go and call on my Year 8s to go and get it and set it up and do all the technical stuff because their skills are far better than mine*'.
- **being more confident and realising that pupils will usually rise to challenges** – '*I think it's made me much more confident and has given me this belief that if you set a challenge, the kids will rise to it. In fact, I use that phrase so much. This morning with my Opening Minds I said "You haven't let me down, you always rise to any challenge*'.

- **taking more risks and being more creative in her teaching** – describing an upcoming observed lesson for performance management, *‘It could all go dreadfully wrong, but I don’t care because if they don’t quite achieve it then they will learn something from it’*.
- **using moving image in her teaching for self-evaluation** – *‘pupils watch themselves hot-seating and learn from it’*.

In the second case, the teacher described three main impacts on her practice:

- **making her teaching more stimulating and practical for pupils** – *‘I’ve always tried to use music and videos and plays, but then realising I could take all of this a step further and I could actually, just using simple props like [X] used in the moving pictures, to show things. I’m getting so many more ideas that it doesn’t have to be so heavy on the reading and writing’*.
- **using sources and products from the project to enrich other teaching** – for example, adapting some of the ideas from the project in her dance lessons, e.g. working on a dance on the theme of being trapped, the teacher showed them the sequence in the DVD of the performance where the pupils beat out a rhythm using paper chains.
- **friendlier with pupils** – here, the teacher cited improved relationships with the pupils: *‘It’s made me really like the kids and want to actually speak to them. It’s nice to enjoy who you’re teaching’*. She had also learnt that you could trust the pupils to behave and to do it themselves: *‘if you put faith in them, they rise to the occasion’*. One of the pupil interviewees felt that the teacher was *‘nicer’* as a result of the project.

Although allusions to the latter change were received in other cases, they were not corroborated by both teachers and pupils and they tended to be restricted to the relationships engendered by the project itself with a lack of evidence for this leading to a sustained change in practice.

Thus, overall it may be said that although all of the projects demonstrated some impact on teachers (or teaching assistants in some cases), the reported effects often appeared somewhat transient and not necessarily yet acted upon (e.g. *‘teacher was nicer for a while’* and expressed intentions to develop their practice). Stronger evidence of teachers doing anything differently to change or broaden their subsequent practice was found in a smaller number of the projects (i.e. three). For the majority of cases, data collected at the follow-up stage suggested that teachers’ early enthusiasm, new insights or enhanced knowledge were not yet converted into sustained curriculum or pedagogic change. The reasons for this somewhat limited impact on teachers’ practice, which are probably many and varied (e.g. some teachers may have started from a high baseline and did not feel the need to develop their repertoire further in this direction), are considered in Part Three. Only one teacher cited CPD as a legacy of the project; this may be an important factor to consider.

3.2.2 Effects on the schools

Evidence that the moving image projects contributed to whole school changes was found to a limited degree in some of the projects. However, overall it could be described as relatively minimal. However, one project had particular impacts on the school as a whole. Here, the film project, which impressed the whole staff, played a supportive role in consolidating the introduction of the reforming ‘Opening Minds’ curriculum. Following the project, the school had achieved Artsmark Gold status. ‘Opening Minds’, along with the moving image work,

was seen a critical factor. The project had helped foster a more positive local image for the school. Teachers, from across the country, who visited the school to see 'Opening Minds' at work were shown the film and encouraged to engage in similar activities. As a result of the project, cameras were used more widely across the school and the 'Opening Minds' curriculum was utilising some of the teaching strategies adopted through the moving image project (e.g. lots of groups working independently on different things). As another impact of the project, the teacher's increased awareness of pupil voice had fed through to influence the re-writing of the school's anti-bullying policy.

In the remaining projects, rather than providing further examples of how the ripple effects of moving image interventions can engender whole school changes, teacher-interviewees testified more to the obstacles that all too often impede such a chain reaction (e.g. key teachers leaving, changes in the senior management, unforeseen events like fires, limited teacher involvement in the project or related CPD, a shift of focus to other projects and initiatives, or 'project' overload: '*The school is involved in a lot of projects and some projects are a bit lower profile, as this one was*'). Nevertheless, the type of school effects observed (though often in our data from only one source) in the other cases included:

- **a higher profile for the school** – as one pupil put it, '*I think it's made quite a big difference to the school, because I think the school is getting more noticed now, it's got the broadcast and all these big things that are going on – like drama outside the school or going on big trips*'.
- **encouraged teaching creatively in other departments** – as one teacher said: '*I've fed back to my department ways that we could do history.... The concentration exercises, I've passed onto our social worker and she's going to present them in whole-school training.*'
- **improved networks between school and other partners** – one school had become a CP lead school and the teacher felt they were awarded this status because of developments associated with the project, which involved several primary schools coming to the school
- **made it more likely that opportunities for similar projects and trips will be taken up by staff** – and has given staff a better sense of how to organise similar projects in the future.

3.2.3 Effects on the film-artists

This was not an area of high impact and fewer effects than those for teachers were recounted. However, this was almost certainly due in part to the fact that the data collection methods gave less attention to the effects on creative professionals. For example, unlike teachers, they were not interviewed at the longer-term follow-up stage, which meant that we could not enquire whether any of the new insights that they gained through the projects had led to changes in their actual practice. It should also be recognised that because many of the film-artists in these projects were highly experienced practitioners in schools and other sites of learning, the scope for further professional learning may be somewhat less than for less experienced practitioners.

By way of describing the small number of self-reported effects on creative practitioners, we followed the approach taken by the arts-education interventions report (Harland *et al.*, 2005) and applied to the data the same categories as those used for the teachers.

However, of the nine categories in the typology (see above teachers section), probably only three are needed to capture creative practitioners' accounts of the moving image projects' effects on themselves:

- affective outcomes
- motivational and attitudinal outcomes
- new awareness and value shifts.

Affective outcomes

Generally, practitioners seemed to enjoy the projects. In one project, a practitioner with little previous experience of working with children directly found the project very stimulating: '[it's different] *becoming an instigator, not a documenter of other people's projects... it's refreshing and exciting...allows me to be experimental...different from making a commissioned documentary, there's more freedom*', and he compared it to doing his degree work. In another project, a creative practitioner felt particularly positive about engagement with the project, the actual interactions with the children and the opportunity to work with fellow creative professionals. Nevertheless, some negative reaction to the separation of the project from the rest of the life of the school was reported, in particular teachers' seeming lack of interest in attending the CPD. Some critical reactions were also registered by a creative professional in another project. These centred on the lack of budgeted time for film-artists' research, planning and post-production time (as opposed to paying only for contact time). He saw this as the key to serious shortcomings in the project, and diagnosed an underlying ethos in which artists are seen as '*miracle workers*' and as people who can find their rewards for their work on a spiritual level rather than in proper monetary payment. He recommended that any CP initiative should begin with project training for teachers, for example, in hosting a CP project.

Motivational and attitudinal outcomes

In one case study, the creative professional reported finding the project very enjoyable and the opportunity to collaborate with different disciplines had been very interesting for him. This had started him thinking about going on a theatre course to develop, in the future, ways of mixing film/moving image and theatre – an animated film was used in this project as club-type visual images behind the performance.

New awareness and value shifts

Testimonies from three cases could be classified under this type. One creative professional, for example, was now more aware of how schools and pupils are organised. It was said that this would be carried over into future work with schools. In reviewing her experience in order to take something forward to her next project, one film-artist demonstrated an increased awareness of a possible gender-based difference in pupils' reactions to moving image work:

I think every project highlights something and in this one it's maybe observing a little bit of a difference between what the girls and boys find interesting. I've always noticed that the boys will enjoy the whole technical side and just making a film

about... like the army or wrestling. The girls are a bit more difficult, because not as many girls tend to want to work with cameras anyway. I think it might just be a confidence thing again or maybe a lack of confidence in skills. So it's always interesting to see how the girls work. It would be nice to maybe think in the future if there are any girls in projects, just to pay a little bit of attention to how they discuss it and where their interests lie or how they approach work. What their whole way of discussing things and what's interesting to them in a discussion, maybe that.

Again through a process of self-reflection on the project, the film-artists in another case had identified ways they could refine their work in future interventions: *'it also brought home to [us] how we must show other people's work more. We maybe need to put a compilation together'*. There was also a sense that in the light of the project they would place greater value in the learning potential associated with the sound tracks for films: *'also we learnt about the advantages of bringing in the sound track people. That was a learning experience for us and we'd like to build on that'*.

Overall, a conspicuous feature of these testaments is the extent to which the reported effects are reliant on a process of the film-artists' self-reflection and review. There were no reported organisational or collegiate effects for the film-artists. This may be a factor to consider regarding the sustainability of such effects.

3.2.4 Effects on parents and the wider community

Most of the projects showed some signs of effects on parents and the wider community, though in at least four cases the evidence was limited. In this regard, it is worth stressing here that we are heavily dependent on pupils' accounts of these wider societal effects and because we were not able to cast our data collection net as far as parents and members of the local community, pupils' perceptions are uncorroborated by other sources.

Overall, the following types of impact (in an approximate order of strength and frequency) were reported:

- in three cases, at least one pupil volunteered that their family relationships (i.e. sibling as well as parent-child relations) had improved (e.g. as a result of making films together, *'before like shouting but now we work together'*; parents listened and talk to their children more, *'she started being like proper nice to us since then and I have been good [since] then'*)
- in at least four projects, pupils thought that their parents were impressed by, and felt pride in, what their children had achieved; and that it had raised parents' perceptions of their children's potential and capacities
- pupils in four cases said that parents and other members of community thought more highly of the school as a result of the project
- in one project, pupils took it upon themselves to show parents how to make animations
- a pupil in one project said his parents trusted him to use the parents' video cameras: [they] *'can trust me with a camera now. They used to never let me touch it kind of thing in case I break it and stuff but now they trust me more'*
- finally, in another project members of the community that appeared in the film were pleased to have been given a voice.

Enhanced familial relations, sometimes including more attentiveness and greater mutual respect between parent and child, is a particularly interesting outcome – and one that may constitute a distinctive effect for animation, if not moving image, education. The contagious desire to want to impart rudimentary animation techniques, coupled with the immediacy and widespread accessibility of basic technology, may give this artform special appeal as a shared leisure and bonding creative activity. Such a network of informal learning was described by one girl:

- Girl: [The project] *made a difference to my brother, because I told him and he's told all of his friends and they've made a lot of difference with his friends as well.*
- Interviewer: *So they have all got to know?*
- Girl: *Yeah.*
- Interviewer: *Do they know how to do flap books?*
- Girl: *Yeah. [My brother] told them how to do them.*

A girl in another primary school project relayed something similar: *'me and my friends and brother at home are always making our own little films'.*

3.3 Development and sustainability of effects

Some of the CP regional personnel stressed that these initiatives were not 'one-off' or 'artist in school' interventions. For them, it was seen as crucial that these projects were more than short-term inputs and contributed to a sustained programme of development and change – not necessarily for the young people directly involved, but certainly for the teachers and staff, and schools as a whole, and thereby ultimately all of the pupils at the schools. That the projects should leave a 'legacy' and that the changes they foster should be 'embedded' in the curriculum and school were viewed as paramount objectives. To give an example, several references to the discourse of sustained change can be extracted from one CP officer's account of the origins and thinking behind their moving image project:

[The school] are going for whole school approaches as part of our strategy from day one, working with all staff and not just one class. ... I want to make sure that after CP there is a network of artists who are capable of working not just as one-offs in schools. ... To do this we are working with a consultant from industry who specialises in rapid organisational change... What's different is that they are used to doing projects with one teacher, not with the head and whole school.

Initially, we insisted we went through the head, to get school engagement. ... we also insisted that all staff should attend a day when they could find out what CP was. ... I find it very important that you get everyone together; otherwise, it's nothing more than arts in school projects and it's not changing anything or challenging them. So I insisted that we had the staff out. ... you can't get 81 staff but we got the key movers and shakers. ... They worked with the rapid organisational change consultant for a day and came up with their aims and objectives for what they wanted to do with CP, the bones of a master plan for three years.

They wanted to look broadly at creativity in the curriculum ... They also wanted to focus on ICT because that was one of their strengths ... Cross curriculum working was also among their ideas... They were quite up for throwing things in the air which was quite exciting.

Such expressions of objectives and strategies for sustained and embedded change might indeed underlie most CP interventions. However, in the nine cases studied here and within the timescale of our research, there was limited evidence of actual changes or developments in the practice of participating teachers, or amongst their colleagues. In only one of the nine schools did we garner accounts of significant degrees of change at the whole-school level.

Section 1.7 of this report explored the longer-term and lasting impacts on the pupils themselves. Whilst those longer-term impacts focused on transferable and social skills, sustained continuity and progression in the pupils' *moving image learning* was difficult to evidence. During the projects, there were signs of what in the arts-education interventions report (Harland *et al.*, 2005) were called 'outcome routes' – sequences of cumulative learning where one effect leads to another. A teacher in one of the moving image projects had noted such progression in the pupils' learning:

It's kind of like a cycle. Improved confidence leads to speaking out loud more and the more you speak in class, the higher the levels you're hitting. You're analysing more, you're evaluating more, you've got more empathy, which improves your academic work and then you've got more confidence because you're doing better. And, as you're more confident, you're working with people better, so it's like a domino effect really.

In another case, there were indications of one girl's immediate enjoyment ('affective outcomes') of the animation process leading to further experimentation of the techniques amongst her family ('changes in attitudes and involvement in the artform'). In the same project, one boy's acquisition of new skills in the use of editing software ('knowledge and skills' gains) had, in the view of the film-artists, precipitated a creative invention of transparent images in their film ('developments in creativity'). However, in pupils' post-project experiences there are very few accounts of any further progression in their moving image learning (with the exceptions of the one school that generated school and curriculum changes and a small number of pupils' own informal and out-of-school adoption of the film-making processes).

In seeking explanations of why, in the majority of our nine moving image projects, there was overall what can be described as limited sustained learning outcomes for pupils, teachers and schools, we attempt to offer some explanations. (i) the project itself did not provide a platform for further developments; (ii) the after-life of the project, including teachers CPD, was perhaps not planned sufficiently in advance of the project; and (iii) there was an intention for sustaining the project after the film-artists left but events transpired which disrupted that process (e.g. initiative overload, key personnel leaving, promotions, building work, fires). We should also note that for the particular pupils involved in the moving image projects, continuity and progression might not always be possible over the years (e.g. if they move from primary to secondary school). These are issues that CP,

participating schools and film-artists working as creative professionals might need to consider when wishing to make sustained change.

3.4 Discussion and implications

By way of summarising this section on the projects' outcomes for people other than the pupils, the evidence indicates that the projects had relatively limited effects on teachers and their schools, especially in the longer term. One of the case studies, however, did substantially feed in to whole school change. Whilst longer-term and lasting impacts for pupils focused on transferable and social skills, sustained impact beyond the life of most of the projects and, in particular, in the pupils' *moving image learning* was less frequently evidenced. It should be emphasised that this research was considering the sustainability of both moving image practice, and to some extent creative learning opportunities experienced by the particular pupils involved, rather than evaluating sustainability within the whole CP context. Pat Thomson's work for CP will be informative in this respect. Nevertheless, the findings may have some import regarding issues of sustainability. Planning for legacy, continuing development and embedded change might be important. It should also be noted, however, that unexpected events can detract from the change dynamic.

The data will not allow us to speak with as much confidence on the effects on creative professionals (i.e. the film-artists), but here again reports of initial impacts were not especially wide-ranging. Perhaps the most surprising and potentially interesting arena of impact was in the young people's families and friendship networks, upon which the informal cascading of film-making techniques could have a purportedly beneficial impact. Often, there is a disjuncture between school learning and young people's out-of-school learning: 'school music', for example, has been contrasted with young people's own informal networks for learning to play musical instruments (e.g. guitars, dj-ing) in their own preferred genres and styles. By illustrating the continuities between what was learnt in a school environment and what was then shared, taught and explored in an out-of-school context, this study has shown that film-making can straddle the school-home/street divide that can make school learning irrelevant to some young people. This is not a unique characteristic of moving image education (e.g. rap music and dance in schools can achieve something similar) but, it would seem from the cases studied here, that it may be a distinctive and valuable asset – and one which may offer interesting new angles on efforts to sustain and embed learning (e.g. by linking school learning to informal and community-based learning).

Part Two

The case studies in context

About Part Two

Part two of this report describes the participants, contents and processes involved in the nine moving image case studies explored in this research. It addresses the second aim of the research: to set the case studies in context.

Part two contains two chapters. Chapter 4 presents an overview of the nine projects explored in this study. Chapter 5 presents some information on the projects in action; in particular, on the processes involved in the moving image projects and the models of practice observed in the case studies.

The descriptions provided in these two chapters will then feed into Chapter 6 (in Part three of the report) in which we investigate which features of the moving case studies contribute to effective practices.

4 An overview of moving image education projects

4.1 About this chapter

Chapter 4 begins by offering a description of the participants involved in the nine moving image case studies, including pupils, teachers and artists. It portrays their backgrounds and experience in relation to moving image (4.2). It then goes on to explore the planning of the moving image case studies, including the aims and expectations of the participants (4.3). Section 4.4 considers the content of the case studies including, amongst other things, their themes, resources, links with the curriculum and timescales. Finally, section 4.5 offers some brief discussion points from arising from this chapter.

4.2 Case study participants

This section provides the reader with a description of all the participants in case study projects, including pupils, teachers and artists. It also covers the extent and nature of pupils' prior experience of moving image and film-making, as well as the teachers' and artists' backgrounds in moving image education. The key characteristics of participants were as follows.

- The nine moving image case study projects involved pupils from key stages 2 (four projects) and 3 (four projects) and one mixed group of key stage 2 and 3 pupils (i.e. years 5–8). The youngest pupils were in year 3, and the oldest in year 9.
- Overall, pupils in the interview sample had reasonably low prior experience of film-making. In contrast, these pupils' prior experience of watching film was higher. They described a range of regular viewing across cinema, DVD and TV and gave examples of the genre of film that they particularly enjoyed.
- All nine case study projects were organised as Creative Partnerships' interventions, all had film-artists working in schools, and all involved some kind of film-making. The majority of the nine case studies involved a single teacher and a sole filmmaker.
- The film-artists were all experienced in working with moving image production. Some were experienced at working in schools, others less so. However, there were no strong concerns from the film-artists about working in the case study settings.

4.2.1 Age ranges and numbers of participants

The nine moving image case study projects involved pupils from key stages 2 and 3 and comprised the following:

- **key stage 2** – four projects (year 3, years 3&4, year 5 and year 6)
- **key stage 3** – four projects (two in year 7, year 8 and year 9)

- **mixed group key stages 2 and 3** – one project (years 5–8).

The total number of participating children in each case study project varied from five pupils to 180 pupils. However, each ‘film’ that was made involved the following sized groups:

- small groups of fewer than ten children – four projects
- groups of between 20 and 30 pupils – four projects
- a group of 60 children – one project.

The majority of case studies under investigation involved a single teacher (or member of support staff, e.g. teaching assistant, learning mentor) and a sole film-artist. However, in two projects, two teachers were involved in activities. There were also a few exceptions where there was more than one film-artist involved: two projects had two film-artists and one project involved three.

4.2.2 The extent and nature of pupils’ prior experience of moving image

At baseline, pupils were asked about the extent and nature of their prior experience with moving image – that is, the film-making and film-watching that pupils’ experienced before the projects got underway.

Film-making

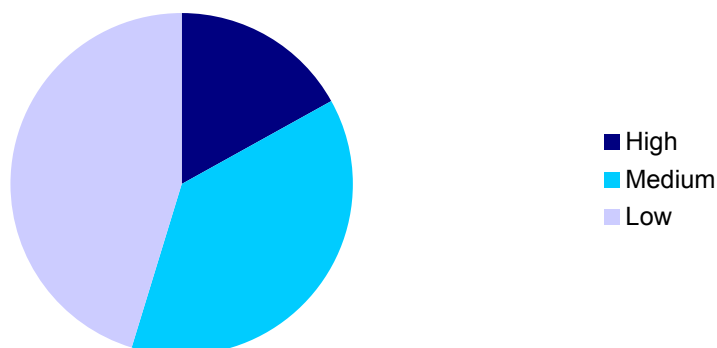
Their responses regarding film-making were categorised into the following classification.

- **High** – pupils who reported that they had been fully involved in moving image production previously, either at school or at home.
- **Medium** – pupils who reported that they had previously held a camcorder or assisted in a production e.g. with a family member, or who had previously appeared in a moving image.
- **Low** – pupils who reported that they had not been involved in the making of a moving image previously.

Figure 4.1 displays the overall levels of prior film-making experience across all of the case study pupils.

As Figure 4.1 shows, across the pupil interview sample, the young people reported generally lower levels of prior experience of making moving image work. There were some examples of some basic experience of moving image production with mobile phones and camcorders and some prior experience with moving image production at school. Across the interview sample, there were a few examples of pupils who had experience of using digital image editing software and making a complete moving image production.

Figure 4.1 Pupils' prior experience of film-making across all case studies



Source: baseline interviews with 53 pupil-participants.

Some of the key stage 2 pupils referred to knowing quite a lot about 'how films are made' and felt that they had the skills for making films; some knew about how films are made and felt that were able to spot where particular techniques had been used (such as computer animation).

At key stage 3, pupils described a range of prior experience of moving image production, with high nominations in one case study and very low levels across all pupils in another.

Overall, pupils' level of prior experience of film-making was medium or low. There were pupils in all projects who felt they did not have many film-making skills yet and they were excitedly anticipating learning about the whole process of film production.

Film watching

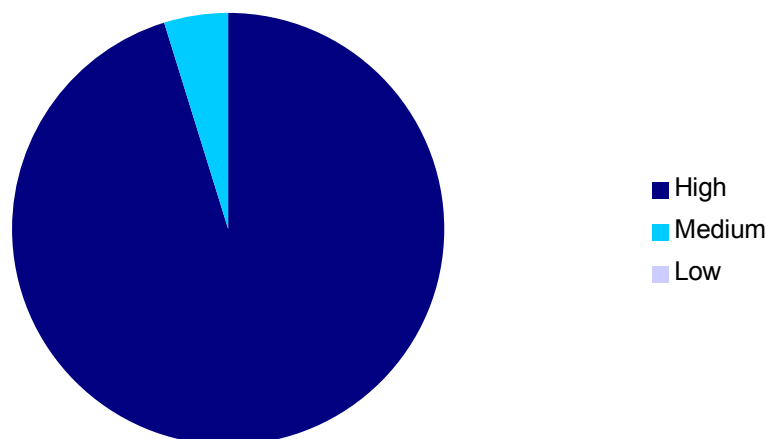
Young people's responses regarding film watching were categorised into the following classification.

- **High** – pupils who nominated a range of regular viewing across cinema, DVD and TV, and who could talk about genre (e.g. action films, animation, horror).
- **Medium** – pupils who reported two out of three of the regular viewing mediums cited above (i.e. cinema, DVD and TV)
- **Low** – pupils who reported one of these categories, or none.

Figure 4.2 displays the overall levels of prior film watching experience across all of the case study pupils. It shows that pupils' prior experience of watching film was generally high. This meant that, at baseline, they described a range

of regular viewing across cinema, DVD and TV and that they could talk about the genre of film or moving image that they particularly enjoyed.

Figure 4.2 Pupils' prior experience of film watching across all case studies



Source: baseline interviews with 42 pupil-participants (in two case-studies no data was available regarding pupils' prior experience of watching film).

Across the nine case studies, pupils from eight projects reported themselves as being highly experienced viewers of moving image material in all settings, home, cinema and/or school. In the remaining case, the majority of pupils were still in the 'high' category but two pupils talked about a smaller range of viewing mediums. No one reported him/herself as having low film watching experience.

4.2.3 Teachers' prior moving image experience

Prior to work starting on the project the teachers were generally enthusiastic, despite volunteering low levels of experience of moving image production in their settings. Some had used clips in their teaching and were confident about moving image as a medium to support learning. They were less confident about attempting to lead the projects at a higher level and, where noted, were looking forward to learning from the CPD on offer. Three of the teachers reported feelings of caution or nervousness over their own lack of experience in the field. No teachers – prior to their project – reported any negative feelings towards the proposed work.

I'm looking forward to it. I really want to learn about animation, I'm interested in that anyway and I love drawing and doing 'arty' activities. (Teacher)

I am confident because we worked with Creative Partnerships last year and that was an amazing project and I didn't think we could do that and we pulled it off. (Teacher)

I'm excited but worried that the pupils will be resistant to the drama aspect of the project. (Teacher)

4.2.4 Film-artists' backgrounds

The film-artists were all experienced in working with moving image production. Only one artist expressed any doubts in this direction, revealing a lack of direct experience of animation: '*...animation is not my strong point*' (but high experience in many forms of community and education work with the moving image).

Likewise, the film-artists were also experienced moving image educators, in both formal and informal settings. Indeed, there was an even balance across the case studies between artists who were experienced at working in schools and those who were not. Three of the nine case-study artists reported limited experience of working in schools. However, there were no seriously expressed doubts about transferability of skills and knowledge to the new setting. Prior to the start date of the projects, all of the artists felt positive about the work and the possible outcomes from it.

Any participation in film and screen-based media is something we're always keen to do. It always builds on our experience and understanding. I'm always interested in the mix of mainstream education versus non-mainstream and out-of-hours or different environments. So it's good for us to do work based in schools because we tend not to do that. We try and reach groups that wouldn't necessarily attend school or might be outside of school.
(Film-artist)

I did a BA in Fine Art about 20 years ago and within that I did experimental film, for which I particularly went there. From then, I started doing workshops with young people, weekend courses, all sorts, community projects and then school projects a little after – in Nottingham, East Anglia, Colchester, then Leicester before moving here. I've about 10 years experience of working in schools, all types and phases.
(Film-artist)

Most of my work has been in schools, museums and in the community. I've worked with all ages, from reception through to 90 year olds about playing bingo. In the school stuff I've done films dealing with issues like bullying, community issues and environmental issues.
(Film-artist)

4.3 Aims, expectations and planning case-study projects

This section provides the reader with a description of participants' aims and expectations regarding the nine moving image case studies, and the approaches to planning the case-study projects. The key findings from this section are:

- There was a wide range of aims and expectations for pupil outcomes from these projects. The most commonly expressed aims for pupil outcomes were in the areas of film skills and techniques, and also personal development, especially confidence and self-esteem.

- The aims as expressed by film-artists clustered around developing pupils' film production skills and enhancing film knowledge. In contrast, the teachers tended to nominate developing pupils' creativity and their social development, and expressed hopes for linking in with the curriculum and fostering some transfer of skills to other subjects and learning.
- Teachers' and film-artists' own expectations about what they themselves would gain from the projects were much less extensive than their aims for pupils.
- The nine case study projects displayed a wide variety of approaches to planning. This may have been because the planning and execution of each project involved a complex balance of budgets, staff time, pupils' curriculum commitments and the availability of people in the different partner agencies.
- The two projects with the most extensive aims and expectations, and involving the coordination of several agencies, also evidenced the most substantial amounts of advance planning. In the smaller projects, involving one class or a small hand-picked group, for example, most planning took place in close and ongoing contact between the film-artists and the key teacher in the school.

These findings are now explored more fully.

4.3.1 Aims and expectations

Aims and expectations for pupils were expressed in a number of slightly different ways. However, taken overall, the aims expressed in participant interviews fitted well into the eleven broad outcome categories presented in Chapter 1. (Note that interviewees were asked an open question here. They were not probed on the items listed: their responses have been categorised into these items retrospectively.)

Table 4.1 presents the aims and expectations for pupil outcomes. It shows the number of case studies for which participants (teachers, film-artists, Creative Partnerships staff, other partners and/or pupils) expressed aims relating to the eleven broad outcome categories. Where aims related to a specific sub-category of the typology, these have been included in the table.

Table 4.1 The aims and expectations for pupils in the nine case-study projects

Type of outcome	No. of case studies where outcome was aimed for
I Affective outcomes	4
II Film knowledge, appreciation and skills	
IIa Film knowledge	1
IIb Film appreciation	-
IIc Film skills and techniques	8
IId Interpretive skills	-
IIE Making aesthetic judgements	-
III Social and cultural knowledge	-
IV Knowledge, skills and appreciation beyond moving image	
Subject knowledge	1
ICT skills	2
V Thinking skills	
Vb Problem-solving skills	2
VI Developments in creativity	5
VII Communication and expressive skills	2
VIII Personal development	7
IX Social development	4
X Changes in attitudes towards, and involvement in, moving image	-
XI Transfer beyond moving image	
XIa Transfer to other subjects and learning	4
XIb Life in school	1

Source: baseline interviews with teachers, film-artists and Creative Partnerships staff

Overall, the areas in which the majority of case studies had expressed aims were for pupils' film skills and techniques, in particular, and for their personal development outcomes, especially confidence and self-esteem. There are notable gaps in this table. None of the case-study participants nominated aims for developments in pupils' social and cultural knowledge and there was no expressed endeavour to foster changes in attitudes towards and involvement in moving image beyond the projects.

However, when the aims that were expressed by film-artists were compared with those expressed by teachers, there were some striking differences. The aims as expressed by film-artists tended to cluster around developing pupils' film production skills and enhancing their film knowledge. There were very few nominations by film-artists for developments in other areas. Most notably, film-artists rarely referred to developing pupils' creativity or to their social development and team-working skills. In contrast, it was the teachers who nominated these two areas, and expressed hopes for linking in with the curriculum and fostering some transfer of skills to other subjects and learning.

Teachers' and film-artists' own expectations about what they themselves would gain from the projects were much less extensive than their aims for pupils. It is noticeable that, while both Creative Partnerships programmers

and the film-artists had comments to make about what teachers might gain from the projects, the expectations about the film-artists' gains were made solely by the film-artists themselves. Mainly this occurred where they were consciously entering a new area of experience. The relative novelty of film-making as an activity in school was reflected in the number of comments by teachers about their hopes of personal development in confidence and skills with film-making equipment, and their hopes that their schools would also benefit from this skills-development.

4.3.2 Planning

The planning and execution of each project involved a complex balance of budgets, staff time, pupils' curriculum commitments and the availability of people in the different partner agencies. Partners other than Creative Partnerships programmers had some role to play in all the projects (e.g. planning, providing a performance venue).

There were a number of planned aspects that varied across the projects, for example:

- numbers of pupils involved
- numbers and types of other partners
- numbers of artists and other adults
- the mix of artforms (e.g. a mix of film-making with other artforms was undertaken in five of the projects)
- the time allocated to actual film-making activity
- the intensiveness of the film-making activity.

Some of the projects were complex and multifaceted. In one, a project schedule was set up in which three artists in three different artforms would visit selected groups in three different schools on a carousel basis. Another project involved two schools and two external venues as partners and the management implications of this were recognised in planning meetings between participants.

The projects with extensive aims and expectations tended to evidence substantial amounts of advance planning; the two cases here were also the projects that involved the coordination of several agencies. In smaller projects, involving one class or a small hand-picked group, most planning took place in close and ongoing contact between the film-artists and the key teacher in the school.

The initial planning strategies for the projects took the following forms (note that the following forms are not mutually exclusive descriptors):

- three-way planning meetings, involving Creative Partnerships programmers, film-artists and the school (three projects)

- meetings between Creative Partnerships programmers and the school to plan projects before the film-artists were brought in (three projects)
- discussions between Creative Partnerships programmers and the film-artists that took place before the schools were involved (two projects)
- other partner agencies (e.g. a theatre company) made an initial approach to Creative Partnerships and instigated planning before involving film-artists and schools (two projects).

The planning tasks that were performed by teachers, regardless of their involvement in the project activity included identifying the children to be involved, finding space to use within the school and allocating staff time or cover.

Some participants' views on planning

... a lot of communication between the two of us [teacher and artist] as we've gone along. I think it's very important that it's not a separate entity.
(Film-artist)

[the project was] very well planned. There was good communication with the teachers who were open to new ideas, so there wasn't really a concern with this project.
(Creative Partnerships director)

Communications in schools ... work in such vertical ways that there is never any talking to each other. So I find it very important that you get everyone together; otherwise it's nothing more than an 'arts in schools' project and it's not changing anything or challenging them. So I insisted that we had the staff out.
(Creative Partnerships programmer)

Especially with young people and even more especially in a school setting, you have to have some flexibility because you don't know what spaces you're going to be working in and you have to be prepared to change your plans quite quickly if the group dynamic needs to change or you need to build concentration.
(Film-artist)

To sum up aspects of planning on these projects, there was a wide variation in the amount and detail of planning across these case studies. It was sometimes the case that the film-artists were happy with more limited planning as they felt it maximised their degree of freedom within the project. However, the findings to be presented in Chapter 6 will suggest that the quality of the planning approach is important, and in particular, that clear joint planning is likely to be associated with impacts that are stronger and more wide-ranging. Hence, moving image educators may need to heed caution in the temptation to 'go ahead' (e.g. through an organic and emergent ideology of 'let it all work out freely'): clear and detailed planning with the school might prove even more fruitful.

4.4 The content of the moving image case studies

This section of Chapter 4 provides the reader with an overview of the content of the moving image case studies. The key findings relating to content are:

- Four of the case studies chiefly involved animation. A further three of the projects involved live action/documentary, and the remaining two were based on a montage of found materials and live footage.
- A total of 25 films were made overall in the nine case study projects. Two projects involved the production of several films; three were scheduled to be part of larger, mixed art from events. In the other four, the intended and actual project outcome was a single film, showcased in a screening, and in one case also web-broadcast.
- Specific topics or themes were addressed in some of the projects, for example, slaves' experience of the *middle passage* voyages, older residents' memories of WW2, the experience of transferring from primary to secondary school, the local music scene and residents' attitudes to a local park. Other projects addressed themes such as *water, the sea* and *local identity*, or *things you can see/find in the park* or *things that remind you of something else*.
- All the case study projects used the film-artists' equipment such as cameras (both still and video), lighting, reflectors, tripods, microphones, laptops, monitors, CD players and software (such as *Monkey Jam, Frame Thief, Final Cut Pro, Squirrels* and *Adobe Premiere*).
- Most of the nine case studies did not specifically or overtly link to the curriculum in a planned way, although teachers were often able to cite potential curriculum links, especially at primary or middle school level for example, with art, ICT, science, geography, music, history and literacy.
- However, one of the case study projects was explicitly initiated by curricular demands from within the school. Here, the aim was for film-making activities to be built into the curriculum to help combine history, geography and drama in order to develop pupils' communication skills, social skills, confidence and self-esteem.
- Most of the projects might be described as 'one-off', culminating in a showcase event where the work was seen by audiences.
- The amount of time given to film-making activity in the projects varied from one day to seven days regularly spaced over an extended period. Three of the projects allocated specific time to pre-production activity with the pupils and the film-artist. In addition, three of the projects allocated specific pupil time to post-production and editing activity.
- Some continuing professional development (CPD) for teachers took place in five of the nine the case-study projects. This included teachers' opportunity to make their own films in advance of the project (in two case studies), informal working of teachers alongside film-artists throughout the project, and follow-up CPD in one case study project (specifically requested by the teacher, to cover more on the software which was used in the project and which the school then acquired).

These findings are now explored in more detail.

4.4.1 Themes and issues

Specific topics or themes were addressed in some of the projects. For example, slaves' experience of the *middle passage* voyages; older residents' memories of WW2; the experience of transferring from primary to secondary school; the local music scene; residents' attitudes to a local park. Other

projects addressed themes such as *water, the sea* and *local identity*; while those that used montage took very generic starting-points in their search for material to film, such as *things you can see/find in the park* or *things that remind you of something else*. While all these choices of topic required students to seek and select material, film's requirements for enough visual material for the duration – and usually also for sound – may have affected the ways in which themes were explored. Fictional narrative, live-action film-making was undertaken in two projects: here, the dominant issue for pupils was the creation of a comprehensible narrative sequence. Their stories tended to include some kind of moral message, such as accepting the status quo (*there's no place like home*) or adjusting first impressions (*don't judge by appearances*). Whilst such themes and issues were explored as part of the content of some of the case studies, more attention was given to the film knowledge and skills content of the projects – discussed below.

4.4.2 Emphasis on film knowledge and skills

Gaining an understanding of film language or style before embarking on film-making was emphasised in one project, where pupils spent several sessions viewing and discussing documentaries before making one themselves. Aside from this, it was the film skills that were emphasised in project content.

Four of the case studies chiefly involved animation, and in these the pupils were taught about the phenomenon of persistence of vision, in order to understand the necessity of taking many still images of their models or drawings for example, by making flap books. A further three of the projects involved live action/documentary, and the remaining two were based on a montage of found materials and live footage. In these projects, learning about moving image as an artform appeared subordinate to the acquisition of technical production skills such as how to take a clear and steady shot, or how to record good sound. Factors that are likely to have contributed to the dominance of technical film-making skills are the relative complexity of most of the projects, the short time available for their completion, and the imminence of showcase events. Chapter 6 will further examine such factors, to see which features might be associated with outcomes for pupils.

A total of 25 films were made overall in the nine case study projects. Two projects involved the production of several films; three were scheduled to be part of larger, mixed art from events. In the other four, the intended and actual project outcome was a single film, showcased in a screening, and in one case also web-broadcast.

4.4.3 Resources

All the case study projects used the artists' equipment such as cameras (both still and video), lighting, reflectors, tripods, microphones, laptops, monitors, CD players and software. Interactive whiteboards were used in two projects for post-production activity, and another school was able to provide some

software and a green screen to combine images (for example showing a pupil appearing to hold another pupil in the palm of her hand). Where the film-artists identified their editing software in interviews, it was *Final Cut Pro* or *Adobe Premiere* – both semi-professional systems. One school was keen to gain film-making equipment: they acquired two cameras and tripods as part of the project and intended to buy *Adobe Premiere* in order to continue film work in future. Software used on projects also included *Monkey Jam*, *Frame Thief*, *Final Cut Pro* and *Squirrels*.

In two projects, the original expectation had been that the schools would buy their own equipment in advance of the project, but this did not appear to have happened. One school did get Digital Blue cameras, but these quickly proved inappropriate for the task of filming ‘found’ material out of doors. Three of the four schools doing animation provided art materials (paper, paint, Plasticine, and a huge range of other decorative materials and props) and in the fourth school, these materials were provided by the film-artist. In the films that involved the collection of objects such as shells, pine cones, leaves, etc., the schools organised trips off school premises for the pupils to search for and select these materials.

4.4.4 Curriculum location and context

There was some variation in terms of the relative clarity and emphasis placed on curriculum links across the nine case studies.

One of the case study projects was explicitly driven or initiated by curricular demands from within the school. This project involved all 180 pupils in Year 7 as part of an initiative to combine history, geography and drama to develop communication and social skills, and pupils’ confidence and self-esteem. Film-making was built into this curriculum specifically to help realise these aims, and the school planned to continue with film-making in the longer term.

In two of the secondary schools, whilst not driven by curriculum demands, curricular connections were apparent. The most salient feature of one project was its theme of cotton and the slave trade. In contrast to the majority of projects, which in one way or another required pupils to draw subject matter from their own direct experience, this required pupils to engage with new knowledge (conditions on the slave ships, for example) and to incorporate this into their film. Thus, history was a key curriculum link, and the project also involved art and design, technology, citizenship and English – facilitated by the fact that this project involved a single Year 8 class.

Two other projects were explicitly driven by the non-curricular concerns of external partners (i.e. these projects were specifically planned not to overtly connect with the curriculum).

In the remaining four case studies, whilst not explicitly driven by curriculum links, teachers were however, often able to cite actual or potential curriculum

links, especially at primary or middle school level for example, with art, ICT, science, geography, music, history and literacy.

Finding interesting ways of doing literacy for boys – encouraging them to write without them realising that they're writing.
(Teacher talking about aims for the project)

I think sometimes you do have to say 'This is different. We want to do this. The children are going to learn so much from this'. That is important. And yes, they have got SATs, but sometimes it's just nice to have something a bit different. And they are going to be learning anyway. (Teacher)

... we wanted to sort of incorporate all the curriculum areas under this one area – geography, visual arts, hands-on... (Teacher)

Two projects showed evidence of significantly mismatched ideas about curricular links between the partners. In one, the teacher and CP programmer gave different accounts of what they thought the links were; in the other, it was the film-artist and the teacher who differed on this.

Curricular links were not a central focus for all the film-artists; in some cases they tended to approach the projects as described in 4.3.2, with an organic approach that looked for content and themes to emerge rather than pre-selecting them.

4.4.5 Timescales and time allocated

The actual numbers of days allocated to these projects and the size of the pupil groups varied considerably, so that the amount of time individual pupils had access to the film-artists differed widely from project to project. The amount of time allocated in these projects to practical film-making with the film-artist present varied across projects and is displayed in Figure 4.3. In this figure, while there may have been other preparatory activities, each 'dot' represents a day or half-day of film-making activity with the film-artist. Where a number of dots appear in the same cell of the table, this indicates that film-making activities took place on separate days or half days in the same week.

Figure 4.3 The time spread of the film-making activity in the nine case-study projects

	A	B	C	D	E	F	G	H	I
January 2006									
Week 1					●●●●●				
Week 2									
Week 3		●							
Week 4									
February 2006									
Week 1							●		
Week 2							●		
Week 3			●						
Week 4		●	●					●	
March 2006									
Week 1	●●		●		■		●	●	
Week 2			●	●				●	
Week 3		■	●				●	●	
Week 4			● ■					●	
April 2006									
Week 1			●	■				●	
Week 2								●	
Week 3									
Week 4									
May 2006									
Week 1							■		
Week 2						●●●			●●●●
Week 3	●●								
Week 4	●								
June 2006									
July 2006									
	■							■	
August 2006									
					■				
September 2006									
October 2006									
						■			■
November 2006									
						■			

KEY

- A day or half-day of film-making activity
- Showcase event

Figure 4.3 shows that, across the nine projects, the amount of time given to film-making activity varied from one day to seven days regularly spaced over an extended period. Activity that was both intensive and extended – five continuous days in one week – happened in one project. Film-making is a complex process that can potentially involve different numbers of people to contribute at different stages. Three of the projects allocated specific time to

pre-production activity with the pupils and the film-artist. In addition, three of the projects allocated specific pupil time to post-production and editing activity. This included some editing activity with pupils in two projects and a group demonstration of the principles of editing in a further one project. However, most of the films made had substantial post-production contributions from the film-artists.

In terms of the amount of time that elapsed in case study projects between the filming activity and the showcasing events, this was variable across projects. In two cases over a month elapsed between the film-artists' visits to the schools and the showcase event; in another it was over three months; and in a further case study nearly five months. In the remaining projects, showcase dates followed closely upon the school visits.

4.4.6 Continuing Professional Development

Some continuing professional development (CPD) for teachers took place in five of the nine the case-study projects, although it was not the focus of project activities. The types of CPD that took place can be characterised in the following ways (note that the following types are not mutually exclusive descriptors):

- CPD prior to the work with pupils (two case studies)
- CPD planned during the project (one case study, although due to staff illnesses this did not all take place as planned)
- informal CPD throughout the project (two case studies, e.g. in the form of teachers working alongside the film-artists)
- follow-up CPD (one case study).

The planned CPD in advance of the project which happened in two case studies involved teachers having the opportunity to make their own films, including editing. The follow-up CPD in one case study project, which the teacher specifically asked for, involved more work with the software which was used in the project and which the school then acquired.

4.5 Discussion points

These nine moving image projects varied in the extent to which they linked with the curriculum. However, as we shall see in Chapter 6, curriculum 'fit' was particularly important for establishing longer-term outcomes for pupils, especially transfer effects to other subjects and areas of the curriculum. In addition, our data revealed less evidence of aims for outcomes for film-artists than for the other types of participant. Previous research into arts-education interventions showed that by aiming to bring about outcomes for teachers, pupils also experienced a greater range and intensity of outcomes. It may be that by considering outcomes for the film-artist, projects such as these might also bring about stronger impacts for all participants.

5 Processes and models of practice

5.1 About this chapter

Chapter 5 concerns the project processes and developing models of practice observed by researchers and commented upon by the participants. The key findings are set out below.

- Most teachers stuck to managerial or behaviour controls while all the film-teaching and creative direction fell to the film-artists.
- Pupils liked the informal nature of the film-artists' pedagogic style. In particular, they responded positively to the film-artists' approach being 'on a level' with them. Teachers were perceived to loosen up during projects and to have been '*kinder*' and '*more relaxed*' when working alongside film-artists.
- The concentration and emphasis on activities fell on immediate pre-production (e.g. storyboarding) and the production process itself. Proportionately less time was spent on post-production (e.g. editing) and preparation (e.g. preparation, trying out ideas).
- Most of the case studies went through a number of phases over their duration and different pupil groupings and roles were the result. Some pupils were thus able to experience a range of different roles. However, most pupils did not choose the groups they worked in or their roles.
- Most pupils did not choose how, when or to whom their film would be shown. Similarly, in most of the case studies, pupils did not choose the topic or control the direction of the project idea.
- In one case study, pupils had choice over the topic and control over the direction of their project ideas. However, in most of the case studies this was not the case. In addition, pupils did not choose how, when or to whom their film would be shown.
- In rare cases, pupils had some involvement in the editing of their film. However, pupils from most projects had little control over the editing process. It did not appear to be the practice in these case studies to offer pupils copyright of the finished product (although pupils tended to be credited in the films that were made).
- Despite their lack of control over the final product, where an end screening was a feature of the project it was universally acknowledged by pupils to be a highlight of their involvement. In particular, pupils expressed a feeling that seeing their film in public had revealed or validated the fact that they had made '*a proper film*'.
- In these case studies there was a sense that the technology used was important in and of itself. Pupils liked being trusted to touch and use 'high-spec' film-making equipment. It may be that this transferred to a feeling of being valued and the sense of a change style of learning and classroom experience.
- Pupils felt that they had opportunities to be creative and use their imaginations, although there was no apparent shared and agreed definition of creative learning amongst pupils, teachers and film-artists.

- For the most part, pupils' prior experience of film making was not incorporated into project planning or activities through, for example, differentiation of tasks to accommodate prior experiences.

We will now explore these findings in more detail.

5.2 Roles of teacher and film-artist

Using data from session observations and from reports by teachers and film-artists, different roles taken up by teachers and film-artists across the nine case studies were identified. In the main, teachers tended to take on what might be called 'managerial roles', which included:

- behaviour control
- logistics
- support and reinforcement of pupils within activities
- choosing group composition
- helping with role allocation.

In these case studies, film-artists, on the other hand, tended to be responsible for project design, creative input, and introducing pupils to technical skills and areas of knowledge and understanding. 'Creative' input here is a shorthand for input of ideas, choice of medium and format and genre of product, introduction to equipment, and managing the direction of the activity and programme overall.

It is perhaps artificial to separate roles in this way: in a number of cases, it was clear that the film-artists were also taking on classroom management roles – they were like teachers, and had a number of pedagogic resources at their disposal (e.g. whole group and individual support; demonstrating and modelling; reviewing and revising). However, what was noticeable in these case studies was how few of the teachers involved took an artistic or creative lead, or shared the responsibility for driving the creative dimension of the project.

One dimension of the roles taken on by teachers and film-artists concerned the degree to which they were collaborative. Indicators of a high degree of collaboration included: prior joint planning; joint micro-planning; and management during and between sessions. Indicators of a low degree of collaboration included: teacher and film-artist not conferring with each other during or between sessions; and/or not planning sessions together.

In one project it was clear that there had been a particularly close working relationship between film-artist and teacher, in which, though their roles might have been distinct, they took joint ownership of the work. Both teacher and film-artist agreed that the teacher was part of the project – as a team with the film-artist, and as a learner herself.

I can't sit back, I have to take a role as well, it's a two-way thing.

Teacher

Her role [the teacher's] was much the same as mine, because she's had a lot of experience of film-making. So we were kind of a team, kind of like good cop, bad cop.

Film-artist

In the remaining case-study projects the teachers were felt to be a supporting presence, particularly in terms of classroom management issues, but also assisting in the 'hands-on' activities. However, as mentioned above, they did not appear to be the driver of the creative thrust of the projects.

5.3 Pedagogic styles

Across the nine case studies, pupils and teachers felt that film-artists brought a less 'formal' style to the classroom. Descriptions of the film-artist's pedagogy were often expressed in terms of the nature of the relationship with the artist and thus there is some overlap with this (i.e. section 5.4) in pupils' descriptions of the film-artist's approach. The film-artists were described as less didactic, more 'hands-on', more able to give individual attention, and more able to focus singly on tasks, than would a teacher. The film-artist's approach – being 'on a level' with them – brought about a positive response from pupils, and contributed to a leavening of the curriculum with something more relevant and directly engaging.

She was really funny and she made us really happy. She gave us all jobs and made everyone feel important even if they only had small jobs.

(Girl, Y6)

The filmmakers were good. If you needed any help they would help you and they showed you how to take different shots. They also suggested how to improve it. I enjoyed working with them.

(Girl, Y8)

They were talking to us like they were us mates so we understood them better instead of having some old guy talking to us that we didn't know what they were going on about.

(Boy, Y9)

The artists treated you really grown up as if you were a part of their company so you really get an insight. But it was good that you only get a bit of insight from the artist so you know what it would be like to individually work.

(Boy, Y9)

Teachers nag you. He [the film-artist] lets you do what you want. He trusts you, he doesn't check up on you all the time.

(Girl, Y7)

When teachers were engaged in project activity, they often were perceived as 'loosening up' in their role. That teachers were apparently learning alongside pupils seemed to be valued by pupils, and by teachers themselves. In project

activities that involved teachers working alongside film-artists, pupils reported their teachers to be '*kinder*', '*more relaxed*' and more helpful.

5.4 Participant relationships

Two sources of evidence for relationships between participants (pupil-pupil, teacher-pupil, artist-pupil, and teacher-artist) have been explored here: researcher observations of projects in situ, and interviewees' accounts. The former is necessarily a snapshot of relationships at one time point, and a partial view of a wider range of those relationships.

Researcher-observations of relationships and working atmosphere highlighted pupil-pupil relationships as positive, constructive and collegial (observed and noted in the snapshots of four out of the nine case studies). In one of these projects, pupils were observed to be considerate and mature in relation to each other. Pupil-artist relationships were universally observed as being informal, relaxed and friendly (in all of the case studies). Researcher-observations of teacher-artist relationships showed a range of interactions, including logistical dialogue and organisational matters, informal conversations over lunch, and friendly and collegial working. Observations of teacher-pupil relationships depicted positive, if directive, and fairly informal relations. These snapshots provide a partial view, but overall, point to 'friendly' relationships on these projects.

Where participants reported on relationships in the projects, it was descriptions of the relationships that developed between the film-artist and pupils that were most frequently highlighted by interviewees. Pupils talked about positive working relationships with the artist; in one case study the teacher remarked that the film-artist had learned the pupils' names; and in another the teacher noted that pupils were confident enough with the film-artists to prompt them or ask them for help. In some cases, teacher-pupil relationships were felt to be 'different' to normal by the pupils, and, as expounded by one of our teachers: '*We're all equals and we're all out there and we're all mucking in and it's not like a teacher-pupil relationship at all. Everybody's so much more cooperative.*'

5.5 Key activities

Table 5.1 displays an audit of the kinds of activities that were mentioned by participants in interview or observed by researchers during the research visit.

Table 5.1 An audit of key activities undertaken during the nine moving image projects

Sound recording	Watching material as preparation or stimulus
Interviewing people on camera for soundtrack	Watching rushes / reviewing own material
Making – models or cut-outs for animation	Writing commentary or script
Drawing for animation	Performing – drama, dancing, singing
Camera operation: recording for animation	Developing ideas – in talk or writing
Editing (animation)	Camera operation: from script
Camera operation: 'collecting images'	Editing footage
Writing after viewing	Rehearsing

The most common activities were film specific for example, sound recording, watching rushes and camera operation. There was also a cluster of activity related specifically to animation work. In addition to camera and sound, the animation work on these projects also required model or cut out making, or drawing. There were also reports across the case studies of activities specific only to other forms of film work for example, logging footage, researching locations and pitching ideas. Logging footage tended to feature only in the documentary or art-based video work here, where the pupils were not necessarily following a script. Pitching a film idea, as in one of the cases studied here, is something taken from the film and TV industry.

There were also some generic activities mentioned that one would expect to feature in film-making projects: rehearsing and performing; research; and developing ideas.

The concentration and emphasis on activities (see section 4.4.5 on timescales) falls into those that comprise the most immediate pre-production (storyboarding) and the production process itself. Proportionately less time was spent on post-production (editing; special effects; sound editing) and preparation (research; writing; planning; trying out and testing ideas; revising) than would be the case in real world film-making. This may be because of the desire to see an outcome, produced in a short space of time, or a concern about pupils spending time on activities that do not produce an immediate result.

5.6 Pupil roles

The nature of these projects meant that within the span of one project, different approaches and role allocations were taken. In addition, each case study seemed to exhibit its own particular combination of approaches. However, some commonalities emerged in relation to determining pupil roles and groupings.

In the majority of projects, individual pupils took on more than one role throughout the duration. Whilst in some projects, pupils worked in smaller groups to contribute to a greater whole, there were three projects in which groups were constituted around complete control of a piece of work – that is, individual groups of pupils managed the production of a single complete piece of work that they could call their own.

Overall, there was only one project where roles were allocated or decided from within the group itself. In the remaining projects pupil roles were allocated by the film-artist or teacher, sometimes on a rotation basis so that all pupils had experience of a number of roles.

In addition to the structured rotation decided by teachers or film-artists, two-thirds of the case studies went through a number of phases over their duration and different pupil groupings and roles were the result.

5.7 Pupil involvement, ownership and perceptions of the final product

Pupils' ownership of their work and of their own involvement in a process is often cited as a highly valued outcome in arts-based projects. We explored pupils' perceptions of the degree of ownership of their work in the nine case studies here.

Indicators of level of pupil involvement and/or ownership could include:

Choice of topic/ medium/ artform. As an indicator of ownership, the initiating driver of a project idea could be seen as significant. Across the case studies, there were no cases of an overarching project idea originating solely with a group of young people, although in one case study pupils had free reign to choose the topic and medium of their film, on a given theme.

Ongoing planning and design of project. In one project the young people exerted a degree of control of the direction of the project idea. They were consulted during the initial planning stages of the project; they then generated their own film ideas that were pitched to a local television broadcasting company before film-artists with the appropriate skills-match for their films were brought on board to assist them in making them.

Choice of groups and roles. In one case study, pupils chose the groups in which they worked and the roles they took on. This is not to say that more self-directed choice of roles or groups is better. Indeed it is possible that more equitable group work is achieved by adults making choices and decisions about roles and groups.

A sense of the whole project. For a number of the case studies, as the project was progressing, pupils were not necessarily aware of how their individual contributions fitted into a 'bigger picture'. This could have been

either because they were making component parts of a whole animation, or sequences that would become part of a bigger film, or that their film would be part of a bigger presentation or performance. When they looked back during impact interviews, pupils did feel that they knew enough about the project as it was going along, although they did not necessarily grasp how it would all come together.

Editing. In the world of film-making, ownership of a product is perhaps most thoroughly expressed through control of the editing process. It is one of the processes through which overall meaning can be made in a film. Although in animation projects, pupils were doing frame-by-frame assembly editing, it was only in a couple of the case studies here that the pupils reported that they were in complete control of the sequence of shots and story events, the length of shots and the combination with sound.

Ownership of outcome. In nearly all of the case studies, the over-riding outcome was the production, and showing, of a piece of completed film. Very often however, the conditions of showing the work were dictated by other parties and other interests. For example, in one project the showing of the work was always going to take the format of a live web broadcast (this was pre-planned, before the pupils became involved) (which is not to say that the experience of exhibiting the work in this way was not enjoyable for participants).

Copyright. Whilst in some of the produced work the young people were credited, none of the projects explicitly cited or designated the pupils as the copyright *holders* of the work they produced. In some cases, the copyright seemed to lie, by default, with Creative Partnerships or the film-artists. In some cases, the school did not have a final copy of the work produced.

Overall, project by project, the sense of pupils' ownership of their involvement ranged from a project where pupils' work originated in others' interests and agendas, to a project where the pupils were active in designing and executing their own work, commissioning artists to support them. The indicators of pupil ownership that were most commonly featured were when pupils were allowed some choice over roles and groupings. In some cases, pupil ownership was seen in their choosing the content and direction of the actual piece of work. Those indicators of ownership that featured least often were copyright of their work, editing, choice of medium/artform, choice of topic (to some extent), and the exhibition platform of their work.

Pupils' perceptions of the final product

The tangible outcomes from the nine case-study projects nearly all included some kind of performance or screening of the film made. Six projects culminated in a final performance for example, a web broadcast, public performance or screening in school or in a community venue such as a theatre, museum or cinema. Two others may have involved a screening subsequent to the final interviewing of participants. In only one of the case

studies was there no final screening of a finished, 'edited' film, although pupils did have an opportunity to observe the rushes. In nearly all of the case studies, throughout the project a final outcome – either a complete film or a series of short films – was being prepared for.

Where an end of project screening was a feature of the project, it was universally acknowledged by pupils to be a highlight of their involvement. Characteristic pupil descriptions of the value of presenting the outcome of a project included a sense that the final product had 'made' the project, or that the project experience would have been diminished without the final screening. In addition, pupils also expressed a feeling that the screening had revealed or validated the fact that they had made 'a proper film'.

That said, in one project the teacher and film-artist felt that the process was more important than the product, although this sentiment was not expressed by the pupils. In two further projects, some of the participating pupils felt that they had valued the process as much as they had the film outcome.

It wasn't so much the final film that got us all confident and all that, it was the actual meeting people and getting away from the school for a bit.

(Girl, Y9)

I wanted it [the final product] to be good. So I wouldn't have gone to that showing and gone 'Well everyone else has put effort in it but they haven't'. So we had to try us hardest so ours was well good.

(Boy, Y9)

The process was more important for me and for what I wanted the children to get out of it. But the product is important for the children.

(Teacher)

5.8 Pupils' engagement with technology

One of the most highly valued aspects of pupil engagement with film work in the cases studied here came from their responses to being introduced to new and high specification film technology. Invariably, the film-artist or practitioner brought their own equipment. The pupils' perceptions of the technology they used included:

- it was 'proper', 'professional', and expensive
- it was new to them
- it offered some challenges in mastering it – it was sophisticated and complicated
- it enabled processes to happen quickly and smoothly
- it enabled new possibilities in the work they were doing.

Across the nine case studies there were variations in the degree of pupils' engagement with the technology they were introduced to, ranging from a low- (one project), to mid- (two projects) to high- degree (six projects). This was

gauged from reports and observations of the degree to which pupils both used and enthused about technology.

In the case study with low engagement, pupils had minimal exposure to camera operation. In the two mid-level projects, pupils had one or two opportunities to use a camera. The high-level projects were characterised by sustained periods of use of a range of technologies – animation, sound, special effects, web broadcast.

Pupils described the value to them of being trusted with professional, expensive equipment, clearly a novel experience for a number of pupils. It may be that this transferred to a feeling of being valued, and of this type of project work being very different from their normal school experience (see also Chapter 6).

One view of technology in education is that it should not be seen as an end in itself and instead should be used as a tool to enable creativity. Here, pupils reported precisely the opposite – that the specification of the technology was often important in and of itself.

5.9 Pupils' opportunity to be creative

Creativity and ownership of ideas were important in several case studies. Pupils in two case studies reported that the work enabled them to use '*all our ideas*', so creativity here was seen as a social and inclusive process. In another, pupils reported that they were able to make and use their own ideas, drawings, and sounds.

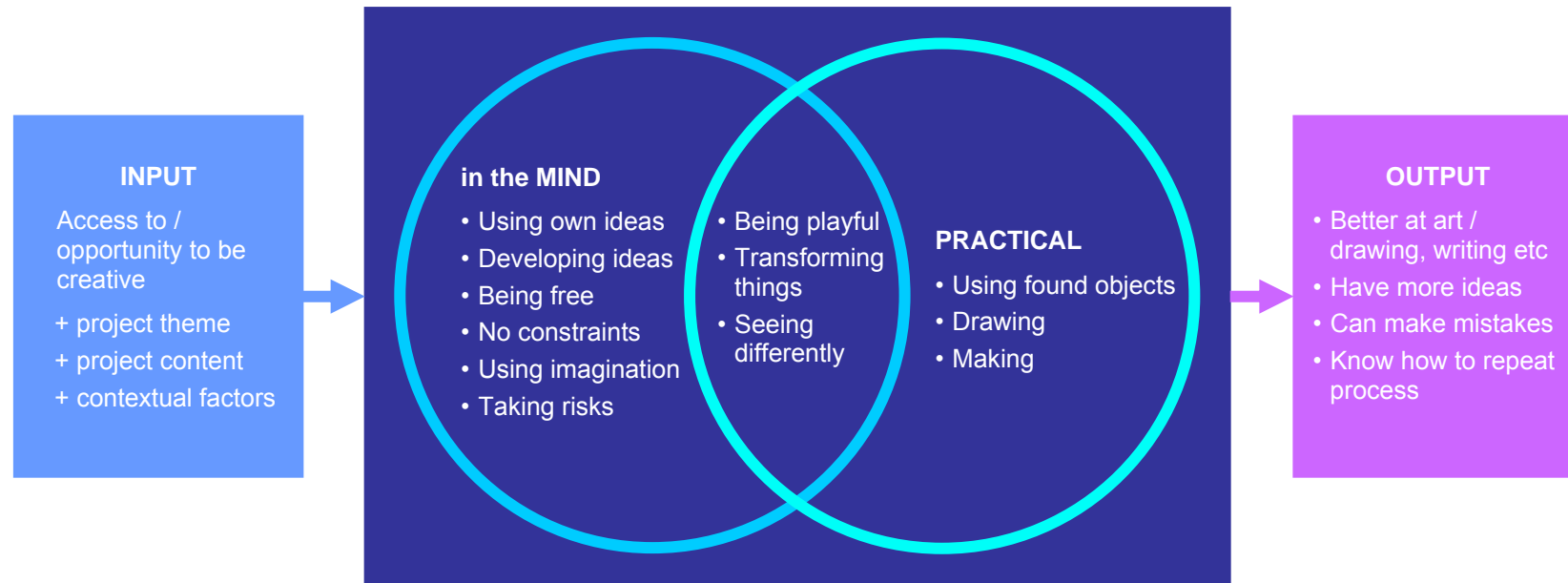
In two projects, the creative core of the work lay in pupils actively transforming experience or perception, via the medium and language of film, into something else – a mediated artefact. The transformation in this process was clearly identified by pupils as the heart of the creative work: '*translating ideas from our imagination*'. In another case study where the core of the work was about transformation, one pupil commented that what was exciting was the chance to be '*creative in an instant*', suggesting that the work enabled them immediately to see the world in a different way. One pupil, from a longer term impact interview came up with this definition of creativity: '*it's when you take something and turn in into something else, link the two things together, and make someone else understand it*'. This definition seems specifically to come out of the work this pupil was engaged with: photographing and filming objects that reminded him of something else.

In other projects, pupils specifically linked creative work with the role of the imagination, and saw opportunities to be imaginative as directly related to creativity. In other case studies, the notion that creativity is premised on some degree of freedom emerged in a number of pupils' responses (from different case studies). '*We were allowed to go to the end of the field*', was one comment and others also related creativity with 'freedom' no matter how vaguely formulated.

As the discussion above suggests, pupils described their opportunities for creativity and creative learning and development in a variety of ways; and 'being creative' meant a range of things to them. Figure 5.1 is an attempt to show in a visual format the ways in which young people described these opportunities and developments. It covers the three main foci of their descriptions: input; process and output.

In the main, the practitioners and teachers in the projects were no more or less articulate about opportunities to be creative and creative developments than the pupils. One film-artist, however, noted that some of the physical and technical constraints placed on the pupils were actually instrumental in generating creative work for example, in the choice of 16mm film work, which pupils had never encountered before. The setting of boundaries over what was possible was identified by one film-artist as being crucial in enabling creativity by reducing unrealistic ambitions.

What is clear from these case-study projects is that there was no general, shared, explicit professional understanding of what creative learning is or might be – here, in relation to film. Participants seemed to rely on a number of 'common-sense' notions of what being creative is about. Their reflections in the interviews have been built into the diagram presented here (Figure 5.1). However, there was little evidence of pupils' experience of being creative being reflected upon elsewhere in the projects (e.g. in any project evaluation). The issues raised here will be explored along with the potential of moving image projects to contribute to creative learning opportunities in Chapter 7 of this report.

Figure 5.1 Special Effects: Creativity

A small number of pupils talked about opportunities to be creative and developments in their creativity in terms of the input – i.e. access to or opportunities to be creative. Linked to this, or influencing this, were the project theme, content and other contextual factors, which all affected the opportunities that pupils felt they had to be creative. The majority of comments about developments in creativity fell into the large blue box, and related to a process. The Venn diagram displays the types of processes that pupils described and fall into two overlapping areas – processes that occur within the mind, and practical, tangible processes. Finally, a number of pupils described developments in creativity that might fall into a category of ‘output’, including knowledge of the creative process and how to repeat it.

5.10 Building on pupils' prior experience of film

There was seemingly no evidence that, in the planning stages of the projects, teachers or film-artists explicitly attempted to seek out the extent of pupils' prior experience of film-making, or to differentiate tasks and activities to accommodate any prior experience. While not finding evidence of this kind of practice is not a negative judgement on the practice of either film-artist or teacher, it is interesting that such practice was apparently not attempted. Similarly, none of the projects appeared to have made any structured attempt to identify and incorporate pupils' viewing experience of film or TV more broadly.

Having said this, there was evidence from one project of an attempt to incorporate other media experience. In this case study, pupils were explicitly invited to build on their own experience of video gaming techniques in order to engage with experimental film work they were about to undertake. One could argue that by connecting a popular genre with quite an elite artform, it was an innovative attempt to bridge the gap between pupils' own experience and a mode of film work that can be quite arcane.

While not building on pupils' prior experience, in four of the projects practitioners deliberately introduced some film material into the planning and pre-production phase of the work. For example, showing some music video and adverts in order to introduce a specific technique like pixilation, or Aardman Animations (like *Wallace and Gromit*) to introduce ideas around model animation. In addition, film-artists showed some of their own work to introduce a specific form or convention.

5.11 Discussion and implications

This chapter has set out the detailed project processes and developing models of practice that emerged from the nine moving image case studies explored in this report.

A number of implications for policy and practice arise from these findings, all of which will be explored in more detail in Chapters 6 and 7. The first relates to how few of the teachers involved in these case-study projects took a deliberate artistic or creative lead in projects. This may partly reflect the apparently common conception of ‘film’ as a professional arena to which pupils and teachers may have occasional and privileged access. Indeed, in none of the case-study schools was film conceived as ‘normal’ in school settings. Given the relative sharing of responsibility for driving the creative dimension of the case study projects, the question arises: was there more potential in these particular projects for greater ‘creative’ ‘partnership’? Could more be done to draw out teachers’ creativity in such ‘film’ partnerships? This would seem particularly important if part of the aims of such projects is to leave a legacy in terms of future creative teaching and learning opportunities.

Overall, in the professional discourse and practice observed in these moving image projects, there seemed to be little attention paid to the opportunities presented by children’s prior knowledge of, and engagement with, film. This resonates with a finding from Chapter 4, which is that beyond an emphasis on technical skills, film specific learning (e.g. understanding meanings within moving image) was rarely an explicit component of the planned activity in these projects. In the light of the current policy context regarding personalised learning, and the considerable experience young people have as consumers and, increasingly, makers of moving images, it is perhaps surprising that more attention was not paid to building on pupils’ prior experiences. While this may be a more complex endeavour for teachers and film-artists (especially since moving image tends to fall outside of the ‘normal’ school experience), it is possible that it would reap benefits in terms of pupil-outcomes.

Regarding the pedagogic approaches adopted by teachers and film-artists in these case study projects, a key policy implication may be: if the more informal, less didactic, more individualised and treating young people as adults/ friends pedagogy was common across the projects, does this suggest that the pedagogy is a condition of moving-image making? If that is the case, what are the implications for teachers teaching moving image? Can they switch approaches? Can they move in and out of formal and less formal approaches, sometimes with the same children? The implications for teacher development might be considerable.

Part Three

An exploration of effective practices

About Part Three

Part Three of this report brings together the impacts described in Part One, and the contextual features of the Creative Partnerships case studies described in Part Two of this report. It addresses the third aim of the research: to explore relationships between process factors and outcomes with a view to identifying effective practices in moving image education.

6 Investigating factors of effectiveness

6.1 About this chapter

This chapter addresses part of the third aim of the research: to explore relationships between process factors and outcomes with a view to identifying effective practices. It begins by presenting an audit of the factors that were perceived by participants to have brought about positive outcomes for pupils. It goes on to explore whether the project features identified in Part Two were associated with any of the effects on pupils, before drawing out the implications for policy and practice arising from this examination of the project factors and outcomes.

6.2 Features that contribute to the effects on young people: participants' perceptions

This section presents an audit of the factors perceived by interviewees as being associated with outcomes of moving image projects for young people. We begin this section by introducing a typology of some 30 perceived factors (6.2.1). We then audit which factors participants perceived to be causing pupil effects in the moving image projects studied here (6.2.2). This section will then proceed to investigate any perceived links between the identified factors and the eleven broad outcome categories achieved by these moving image case studies described in Chapter 1 of this report (6.2.3).

6.2.1 A typology of factors of effectiveness for pupils

What did our case-study participants see as making a difference to the outcomes for pupils generated by the moving image projects?

We audited the interview data from all types of participant to capture instances in which interviewees associated general and particular positive outcomes from the projects with certain project features. For example, in response to a question regarding particular impacts, pupils might have volunteered information regarding the contributing factors: *'It was relaxing because you don't have to do maths, literacy and stuff'*. Where views on associated factors were not volunteered, it was often the case that on identifying a learning outcome, pupils were asked *'What made this happen?'* Similarly, when citing learning effects for pupils, teachers were asked further *'What do you think may have caused this impact?'*

Examination of these data allowed us to identify those project-features that were perceived by pupils, teachers and film-artists to influence project outcomes. The 30 features associated with effectiveness fell into four broad categories:

- project design
- project content
- participants and social organisation
- artist, teacher and pupil relationships.

These are now discussed in detail. However, it should be noted that within each category, the order in which factors are presented should not be interpreted as a ranking or sequence of features.

A Project design

The following features all relate to the design of the projects, whether designed by Creative Partnerships, creative partners, film-artists, schools, teachers, pupils or a combination of these.

A1 Project design: Venue

The venue or sites of learning/activities (either in or out-of-school) could be a significant factor. In many cases novelty was a salient feature: many pupils discovered new locations and cultural venues outside school, as well as simply being outside the classroom.

A2 Project design: 'Something different'

Another feature of the design of projects was an intention for the novelty of the project in comparison with school or the timetable. That the project was something different to normal or the everyday was a salient feature and participants described being 'off timetable' or out of school.

A3 Project design: Level of involvement

The design of some projects included some intention regarding pupils' level of involvement and this was perceived as a factor contributing to outcomes for pupils. For example, all pupils having a role in the team, pupils being able to shape the project and the work from the beginning.

A4 Project design: Time

This category refers to the timing of the intervention (in relation to the school day, term or academic year) and the amount of time devoted to the intervention as a whole.

A5 Project design: Manageability

This factor refers to conceptual or logistical difficulty of the tasks and the pace of projects – whether there was time for reflection or revision of pupils' work. The perceived value of a challenge also belongs in this category as does the style of project activities e.g. the balance between hard or intensive work and time to step back and reflect.

A6 Project design: Resources

This category refers to the resources used, film-making equipment, computers and software.

A7 Project design: Continuity and progression

Continuity and progression were considered as factors within the project itself and also in terms of links perceived between features of the moving image project and the school curriculum.

A8 Project design: Openness

This category covers the perceived lack of boundaries associated with the project content and activities, the open brief, the opportunity to be creative, the ownership afforded the young people, freedom and the opportunity to take risks.

B Project content

The following features all relate to the content of the moving image projects. They include those factors generally associated with film as an artform, as well as those that are specific to each of the moving image case studies (e.g. the theme, whether projects involved live-action filming or animation).

B1 Project content: Working in groups

The mainly group-working nature of activities and tasks that the moving image activities demanded of pupils was perceived as an important factor.

B2 Project content: Appeal

This factor embraces all the references made to the attraction of the projects – those specific features that were a stimulus to making the experience enjoyable more generally and increasing the appeal for the participants.

B3 Project content: Relevance to pupils

The relevance factor includes the relevance of 'film' to young people and their lives. It also covers the extent to which the features of the intervention coincided with pupils' current interests or hopes for the future.

B4 Project content: theme

The content or topic of the film project was highlighted as a factor. For example, projects based on the local community or on themes of transition.

B5 Project content: Practical nature

This category relates to the hands-on nature of the activities pupils were involved with – e.g. filming, editing, model-making, interviewing.

B6 Project content: other activities

This factor includes the other activities that pupils undertook during projects e.g. provision of structured activities, writing tasks etc.

B7 Project content: The status of technology

This category is distinct from the technological resources used in projects and covers participants' comments highlighting that pupils registered that they were using 'special' or 'professional equipment'. It also embraces the sense amongst some participants that using cameras, sound equipment, laptops and software demystified technology for pupils.

B8 Project content: The role of the final product

The final product was in some cases characterised by a formal showcase viewing event, sometimes involving performance alongside. There were two aspects to this factor – viewing the final film and also being in the final performance e.g. a live internet broadcast, acting or presenting in the finished film. It also encompasses other viewers' reactions to seeing the final product. This feature also includes the perceived importance of making a 'good' final product.

B9 Project content: Film

The fact that the projects were moving image projects.

C Participants and social organisation

The following group of factors that interviewees associated with positive outcomes relate to the actual participants in the project activities and the ways in which they were configured or organised.

C1 Participants and social organisation: Individual pupil factors

Individual pupil factors might include young people's familiarity with moving image and/or familiarity with the film-artist's teaching approach, in or out of school. It also covers SEN, gender, ethnicity and aptitude for the artform.

C2 Participants and social organisation: Behaviour

This category specifically refers to pupils' behaviour and their response to the film-artist, as a group or as individuals, during intervention activities.

C3 Participants and social organisation: Overall group size

This factor refers to working group size overall and also for specific activities: whole class, small groups or pairs.

C4 Participants and social organisation: Group composition

Membership of the groups working together on the project may have been selected either by teachers or by the film-artist. Groups for specific activities could be selected either by the film-artist and the teacher, or by the pupils themselves. Thus, pupils might be working with friends or with people who were unfamiliar to them. The degree of trust and mutual respect between pupils also appears within this factor.

C5 Participants and social organisation: Meeting and working with new people

This factor relates to adults or pupils and includes references to the positive benefits of either working with them on the project or meeting/interviewing them in the local community. It could refer to pupils from other schools who were part of a wider project as well.

C6 Participants and social organisation: Whole-school factors

Whole-school factors relate to the extent of school and senior management support for projects and the status accorded to the project within the school.

C7 Participants and social organisation: Artist factors

Artist factors cover the personal characteristics of the film-artist and/or whether the film-artist was seen to belong to a similar generation as the participants. This category also covers the film-artist's professional background and experience of education work with particular age groups. The significance of the film-artist's *authenticity* as a professional earning a living working in film also features here.

C8 Participants and social organisation: Pupils' sense of privilege

The sense of privilege refers to the opportunity to work alongside a professional film-maker or film-artist and the pupils' awareness that they had been chosen or singled out for inclusion in the project.

D Artist, pupil, teacher relationships

The final group of features associated by participants with positive outcomes concern the social and working relationships that were experienced by the project participants.

D1 Artist, pupil, teacher relationships: Being treated as a professional

This category includes the references to pupils feeling they were treated as professional film-makers either by the film-artist, by teachers, by other external agencies or by their peers.

D2 Artist, pupil, teacher relationships: Artists' approach

This category embraces different elements related to the film-artists' pedagogical approach, such as the quality of explanation and the nature of feedback and the film-artist's flexibility to pupil needs.

D3 Artist, pupil, teacher relationships: Pupil-teacher relationship

The pupil-teacher relationship factor covers the level of trust between teacher and pupils in the project in relation to the teacher's role as participant, learner, facilitator, observer or provider of reassurance and/or control.

D4 Artist, pupil, teacher relationships: Artist-pupil relationship

This category refers to any distinctive features that set the film-artist apart from the way the pupils' usual teachers related to them. It also covers the development of mutual trust and respect between film-artists and pupils.

D5 Artist, pupil, teacher relationships: Artist-teacher relationship

This refers to the quality of systems of communication, the extent to which professional values were explicitly shared and accommodated, and the extent of any ongoing discussion once projects were in progress.

6.2.2 Which factors did participants perceive to be causing pupil effects in the moving image case studies?

Using the typology presented in 6.2.1 above, researchers undertook an audit of perceived factors by case study. If a factor was cited by a case study participant, then this factor was included in the audit.

Researchers also noted the type of participant citing the factor – i.e. whether pupil, teacher or film-artist. So, if a factor was perceived by one pupil, or by all pupils in a case study, it was included in the audit, and marked as a pupil view on perceived factors; similarly for teachers and film-artists. From this, researchers looked at the extent of corroboration of factors between pupils, teachers and film-artists, as far as the data allowed.

In addition, researchers looked at the number of pupil-outcomes with which each factor was linked by interviewees. (The actual types of pupil-outcome with which factors were linked are examined in section 6.2.3, using the impact typology from Chapter 1.)

Hence, the results of the analysis presented below should not be taken as an indication of the frequency that *individual* participants cited the perceived factors. Rather, frequencies are given out of the *number of case studies*, and

so indicate a sense of the range of influence of each factor across the nine project sample.

Overall, this analysis revealed that it is the features associated with the **project content** that were most commonly perceived (according to the number of case studies where they were cited) to influence outcomes across the nine moving image case studies here, in terms of both the level of corroboration and the number of outcomes with which they were linked.

The project-content factors that appeared to have particular resonance for pupils and teachers especially, but in some cases for film-artists too, were:

- the role of the final product
- the practical project content.

Whilst not as widespread, elements of **project design** were linked to outcomes across all but one of the case studies, especially the '*something different*' feature. Similarly, factors relating to **participants and social organisation** tended to be raised by both pupils and teachers, in particular:

- meeting and working with new people
- group composition.

Factors relating to **pupil, teacher, artist relationships** did not receive as much attention from pupils, teachers and film-artists. The *artist's approach* and the *pupil-teacher relationship* were the two factors from this category raised by both pupils and the teacher, in one case study each.

The remaining factors within this category, where mentioned, were raised only by the teachers in the study:

- being treated as a professional
- artist-pupil relationship
- artist-teacher relationship.

While they may have been influential, they appeared to have been beyond pupils' sphere of vision.

In addition, analysis of the audit of factors revealed that there were a number of factors that case-study pupils linked to more than one outcome-type (e.g. affective outcomes, personal development etc.), but that were not corroborated by the teacher or film-artist. These related especially to the social organisation of the people involved in projects: '*meeting and working with new people*' and '*group composition*'.

Pupils from two case-study projects also raised their *level of involvement* as a project-design feature that linked to more than one type of positive outcome.

This would appear to be important, especially when, as we shall see in section 6.3, the level of involvement afforded to pupils influenced the overall range and strength of outcomes for pupils.

6.2.3 An audit of factors perceived to affect the 11 types of pupil outcome: what were they?

In this section, we consider the important question, raised in aim 3 of this research: are certain factors perceived to be associated with any particular pupil outcomes? We also investigate whether pupils and teachers highlight the same associations. Film-artists' perceptions are not considered in this section as the film-artist data revealed that they often felt unable to comment on particular outcome-links for young people.

Table 6.1 relays a ranking of explicit references made to **the 11 broad pupil outcome types** (the impacts typology presented in Chapter 1) and linking them to **particular factors**, presented in section 6.1. This ranking was arrived at through the audit of perceived factors in the data. Where a pupil or a teacher ascribed a particular feature from the typology to bringing about one of the 11 pupil-outcomes (e.g. '*I made new friends because I was working with people I don't usually work with*'), the feature was recorded for that outcome. As with the analysis presented in 6.2.2, researchers did not audit the number of pupils from each case study who linked a factor to an outcome. Instead, the ranking represents the **number of case studies** for which the factors displayed in the table were linked to each outcome by one, or more, pupils. Factors highlighted in bold represent those mentioned in more than half (five or more) of the case studies and hence those factors that were common across projects. Factors noted for none, or only one case study are not shown in this table.

Table 6.1 Factors perceived to influence the 11 broad outcome categories

Type of pupil effect	Factors linked by pupils	Factors identified by teachers
I Affective outcomes	Role of the final product ‘Something different’ Practical project content Artist factors Artist’s approach Film Group composition Manageability Role of technology ‘Openness’ Meeting and working with new people	‘Something different’ ‘Openness’ Practical project content Appeal Level of involvement
II Film knowledge, appreciation and skills	Practical project content The role of the final product Artist factors Artist’s approach Level of involvement Role of technology	Practical project content The role of the final product
III Social and cultural knowledge	Venue Project content (theme)	Venue
IV Knowledge, skills & appreciation beyond moving image	Project content (theme)	
V Thinking skills	Practical project content	Role of the final product
VI Developments in creativity	Project content (theme) ‘Openness’	‘Openness’ Practical project content Resources Film
VII Communication and expressive skills	Meeting and working with new people Practical project content Role of the final product	Meeting and working with new people Practical project content Role of the final product
VIII Personal development	Role of the final product Meeting and working with new people Working in groups ‘Something different’ Level of involvement Artist’s approach	Role of the final product Working in groups Practical project content Film
IX Social development	Meeting and working with new people Group composition Working in groups Level of involvement	Working in groups Meeting and working with new people
X Change in attitude towards & involvement in film activities	Practical project content Working in groups	
XI Transfer beyond moving image	Practical project content ‘Something different’ Project content (theme)	‘Something different’

KEY

Black text = Project design factors

Red text = Project content factors

Green text = Participants and social organisation factors

Blue text = Artist, pupil, teacher relationships

Bearing in mind that these are perceived associations, not causal correlations, the first thing to note about the results displayed in this table is that across the case studies as a whole, pupils and teachers tended to perceive the same or similar project-features as linking to particular outcomes. Where pupils in more than half of the case-study projects perceived a link between a factor and outcome, these links were:

- role of the final product – *affective outcomes*
- ‘something different’ – *affective outcomes*
- practical project content – *film knowledge, appreciation and skills*
- meeting and working with new people – *social development*.

Across the dataset, there also appears to be quite some degree of concurrence between pupil and teacher responses regarding the perceived links between factors and particular outcomes. For example, where pupils identified **project content** factors, teachers generally identified the same factor or another project-content feature (e.g. for **communication and expressive skills**, teachers identified the same factors as pupils; for **developments in creativity**, pupils identified *project content (theme)* and teachers the *practical project content*).

Congruent with the analysis presented in 6.2.2, it was the features related to **project content** that were most prevalent in participants’ perceptions of the factors that influence individual outcomes (shown in red text in Table 6.1). Two factors in particular: the *role of the final product* and *practical project content* were linked by pupils to seven of the individual outcomes – underlining the perceived importance of these features to outcomes as a whole.

It is interesting that a range of factors from **project content**, **project design** and from **participants and social organisation** feature highly in pupils’ affective outcomes. Teachers do not identify **relationships** or the *artist’s approach* and there is no mention here of the *teacher’s role* in projects by pupils or teachers.

6.3 Features that affect the overall ratings of outcomes for pupils

Section 6.2 has set out the factors that were perceived by interviewees to affect outcomes for pupils. As well as these perceived factors, a second-level, analysis was undertaken of the features of the projects that seem to affect the range and strength of outcomes for pupils overall.

To do this, researchers first mapped the composite ratings of outcomes on pupils, as described in Chapter 1, to attain a ranking of the nine case studies according to the overall range and strength of effects achieved.

The method for obtaining this ranking is illustrated in Table 6.2. First, each case was given a score from 1–11 according to the number of broad outcome categories for pupils that were evident in each project (the second column in Table 6.2). Each case study was then given a score relating to the strength of the broad outcomes (i.e. whether they were *high*, *mid* or *limited*). For example, if a case study registered high strength in a particular outcome it would be awarded a ‘3’, a limited strength outcome was awarded ‘1’. The score was then generated for each of the 11 outcomes, giving a maximum possible score of 33. These same calculations were then made for the sub-categories pertaining to the 11 broad outcomes (a total of 39 categories).

Table 6.2 The ranking of case study projects according to the overall range and strength of effects achieved

Case-study position	No. broad categories evident (out of 11)	Score (max. 33)	No. sub-categories evident (out of 39)	Score (max. 117)
1	11	25	31	65
2	10	22	26	49
3	10	19	26	45
4	10	19	25	45
5	10	19	23	41
6	8	15	25	38
7	8	11	19	31
8	7	12	16	29
9	5	9	6	8

The projects were then ranked in the order shown in Table 6.2. Where it was not possible to distinguish between case studies according to the number and score of the broad categories (e.g. case studies 3, 4 and 5 in Table 6.2), researchers turned to the sub-category-scores to aid in the ranking. The project with the strongest reports of impacts in the largest number of broad categories headed the ranking, while the project with reports of effect in the smallest number of broad categories, some of which were more limited in their strength was the final project in this ranking.

Researchers then mapped features of the projects, as depicted in Chapters 4 and 5, to this overall ranking, in order to identify any common characteristics relating to the highest- and lowest- achieving case studies overall (i.e. features that were present in the highest-achieving case studies, and absent or less present in the lowest-achieving case studies)⁵.

⁵ The features that were mapped and tested out in this way were those where a clear typology or difference in the level or extent of that feature was discernible across the case studies. These were: nature and inclusiveness of planning by key participants prior to and during the project, intensiveness of time and amount of time, film type (i.e. whether animation or documentary based), selectivity of pupil group, role of the teacher, inclusion of teacher CPD, level of pupil involvement, extent of public performance/showing of final product, extent to which pupils prior/own experiences of film are drawn on, pupil prior experience of film-making, teacher prior experience of teaching with film, teacher experience of working with film artists, film artists’ experience of moving image education in schools, curriculum ‘fit’ including continuity and progression of the work between sessions and extent of

It should be noted that such commonalities between features and outcomes do not denote correlations in the statistical sense or directions of causality, but identify some common characteristics of the projects achieving the highest, and lowest, range and extent of outcomes for pupils overall.

From this analysis, Table 6.3 presents the features that seem to affect the overall range and strength of outcomes for pupils; and Table 6.4 presents the features that affect the range and strength of longer-term outcomes.

Table 6.3 Features and their associations with overall range and strength of outcomes for pupils

What features affect the overall range and strength of outcomes for pupils?		
Feature	Highest impact	Lowest impact
Level of pupil involvement	Pupils are involved in aspects such as choosing who they work with, the topic, planning, designing, their role(s), editing, working on the final product.	Pupils are less involved in those aspects.
Inclusiveness of planning	Close and timely planning between key parties, before and during the project.	Very little planning between key parties, before or during the project.
Role of the teacher	Teacher as learner, classroom manager, and collaborator with film-artist.	Teacher as classroom manager only.
Project time	Generally larger amounts of time, and blocked or regularly spread time.	Generally smaller amounts of time, and/or irregularly spread time.

Table 6.4 Features and their associations with the range and strength of longer-term outcomes for pupils

What features affect the range and strength of longer-term outcomes?		
Feature	Highest impact	Lowest impact
Curriculum 'fit'	Specific links with curriculum (either particular subjects, or areas of learning such as literacy) made by the teacher for the pupils' learning (before), during and after the project. This includes continuity and progression between sessions.	No specific links made to the curriculum.

follow-on activity, pupil engagement with and valuing of technology, and extent of collaboration between teacher and film artist.

A number of factors further emerged as important for generating specific outcomes. Those case studies that involved live/documentary film achieved stronger impacts on young people's personal development, communication skills, film appreciation, interpretative and judgement-making skills, compared with the case studies involving animation and montage. In addition, as perceived by participants (6.2), the case studies with public-screenings or broadcasts of the final product achieved higher levels of pupil self-confidence, film appreciation and interpretative skills than those with less public or no screenings. Finally, the case studies which drew on, or at least informally referenced pupils' prior experiences of film and film-making had stronger outcomes relating to pupils' appreciation of film, compared with those that did not draw on or reference such experiences.

There were a number of features that did not appear to affect the overall range and strength of outcomes for pupils for these projects. These were:

- pupils' prior experience of film-making
- teachers' prior experience of teaching with film
- film-artists' experience of delivering moving image education in skills
- the pupils involved.

While the teachers' prior experience of their own teaching with film did not make a difference to the overall range and strength of outcomes for pupils, their prior experience of working with film-artists did. In particular, the lesser their experience, the more limited the outcomes for pupils' knowledge and skills around film. The selectivity of the pupils involved similarly did not appear to make a difference to the overall range and strength of outcomes achieved – i.e. whether pupils were mixed ability, high ability or selected for their behaviour (as in one case study), did not appear to relate to the overall range and strength of outcomes pupils' reported.

In sum, the second-level analysis revealed four features as particularly key to the range and strength of outcomes for pupils overall in these case studies:

- level of pupil involvement
- inclusiveness of planning
- role of the teacher
- project time.

That is, these were the features that made a difference to the case studies with the highest and the lowest composite ratings of effects on pupils overall.

It also showed that **curriculum 'fit'** was important to longer-term outcomes for pupils. And aspects relating to pupils', teachers' and film-artists' prior experiences appeared to be less associated with outcome ratings overall.

It is striking that the important features that emerge from this second-level analysis are somewhat different to those factors that participants themselves perceived to have influenced project outcomes as presented earlier in this Chapter (6.2). Whereas participants perceived **project-content** factors to generate positive outcomes, this second-level analysis has shown that, from an objective viewpoint, the features related to **project-design** were associated with the widest range and strength of outcomes overall. This said, it is important to note that these two sets of findings (i.e. perceived factors and second-level analysis factors) arose from two different data sets. The perceived factors arose from an audit of interviewee perceptions, whilst the second-level analysis tested out features of the projects that varied across the nine case studies. The audit of perceived factors identified commonalities across the nine case studies, whilst the second-level analysis focused on features that differed across the nine project sample. Differences in the results across these two data sets might, in part, be explained by these different analytical approaches used.

What is crucial to the findings though, is that none of the four most strongly associated factors (according to the second-level analysis) (i.e. level of pupil involvement, inclusiveness of planning, role of the teacher and project time) was implicated in achieving project outcomes by participants in more than half of the case study projects, indeed, if at all commonly across the case studies.

From these findings, a number of implications are raised for policy and practice and these are discussed in Section 6.4 below.

6.4 Features that contribute to the effects on young people: messages for policy and practice

What then was the role of the factors perceived to have influenced pupil outcomes within the case studies? And of the features found to affect the range and strength of outcomes that pupils' experienced? And what do they mean for policy and practice?

Here we pull together the findings from the analysis of the perceived factors outlined in 6.2 and the features that affect the overall ratings of effects for pupils presented in 6.3, drawing out the messages for policy and practice.

6.4.1 Focus on project design

The **focus on project design** in the features affecting pupil outcomes (from the second-level analysis) is salient. However, with the exception of '*something different*' such features were not necessarily perceived or recognised by the participants themselves as particularly affecting outcomes for pupils. Indeed, interviewees more commonly perceived aspects of project content to be associated with outcomes than they did aspects of project design (see section 6.2). Thus, a greater focus on aspects of project design in moving image projects such as these might be warranted, in order to help

achieve outcomes for pupils. As well as considering a focus on '*something different*', the second-level analysis suggests that the level of pupil involvement, the inclusiveness of project planning, and the intensity and spread of project time, should be borne in mind.

The analysis of perceived factors revealed that pupils and teachers valued the benefits of doing **something different**. This might have been a different adult to be taught by, a different activity or new curriculum area, different equipment, different time arrangements and sometimes different people to work with. What was especially appreciated was time away from the normal timetable – or being taken '*out of lessons*'.

It did give us a break. Everyday the same school, the same teachers – it's just boring. But it did give us some time off. It was good; we ended up learning how to use cameras and learning about new technology. We ended up having fun, we ended up making people laugh.

Girl, Y9

It was an opportunity for some students to perhaps realise their dreams. It was also an escape from school and their lessons – they were free from the rigidity of school.

Teacher

This finding substantiates those from previous research (e.g. Downing and Jones, 2004), and points towards a request from pupils for a more varied and less predictable organisation of their learning. From a pupils' perspective, shaking things up and making learning less routine can generate higher involvement, enjoyment, engagement and – it is hoped – learning. It might be that collation of accounts from those schools that have endeavoured to introduce more variety and less predictability into their organisation of teaching and learning could inform efforts (such as those within Creative Partnerships, or those around *Enjoy and achieve* as part of the DCSF Every Child Matters agenda) to move beyond 'conventional' pedagogies and/or to create engaging learning for young people.

The **level of pupil involvement** in the projects showed the strongest association with the range and strength of impacts of all the features considered in the second-level analysis. The case studies with the greatest range and strength of impacts overall were those where pupils were involved and had a say in aspects such as choosing their role(s), the direction of the project, and working on the final product. The greatest impacts of all were where pupils were also involved in all stages of the project, including project planning. The case studies with the greatest level of pupil involvement also had the strongest impact ratings for enjoyment and personal development. This aspect of project design was also perceived as important in those case studies where pupils were more involved. In the light of current policy developments, such as the Every Child Matters agenda, it is salient that experiences in these case-study projects suggest an important link between the outcomes *Making a positive contribution* and *Enjoy and achieve*: that is,

that pupils enjoy learning more when they are involved in making decisions about what that learning is.

Whilst not directly perceived by project-participants, the **inclusiveness of project planning** between the key parties involved also affected outcomes. The nature of the planning could be through either formal or informal means, but what was key was that it was close and timely – i.e. close contact and communication between parties, and timed appropriate to the project and its progress. For example, in one particular case study, micro-planning between the film-artist and the teacher around and even within each session seemed effective. In another case study, phased planning meetings between key parties prior to each stage of a project with a high level of pupil involvement meant that the project could maintain a degree of flexibility and **openness**, whilst still bringing off what was felt to be a successful, complex project. The highest impact ratings of all were found in the case where pupils were also involved in the planning of the project – again highlighting the importance of **inclusiveness** in planning projects.

As found in other studies (e.g. the AEI initiative, Harland *et al.*, 2005), the **intensity or spread of time**, and the actual **amount of time** allocated to such projects affects the outcomes gained. In these moving image case studies, it was particularly the intensity and regularity of the project time that most affected the range and strength of outcomes (e.g. continuous activity over consecutive days, or spread regularly such as a day a week for seven consecutive weeks). The case studies with project time of this nature also tended to have the highest ratings for film knowledge and skills. The amount of pupil time on the project somewhat affected the range and strength of outcomes overall. What was more notable though, was that projects of more than five days of ‘film’ activity achieved higher impact ratings for personal development and affective outcomes than those with less than two days of ‘film activity’. According to these case studies, projects of a very short nature seemed not to allow pupils the time to gain as much personally. This could be associated with how much awareness pupils had of the overall process of film-making, and the extent of their involvement in the whole process. In quite a number of our case studies for example, the film-artists completed the films to create a ‘finished’ product. Whilst most of the pupils felt they knew enough about the process of the projects as they progressed, for some pupils, viewing that ‘finished’ film helped them to understand more fully the process they had been involved in.

6.4.2 Focus on project content and curriculum ‘fit’

Factors relating to the project content were perceived especially to influence positive outcomes for pupils. In particular, it was the role of the **final product** – perceived in six of the case studies to have brought about positive outcomes by pupils, the teacher and the film-artist. It also featured in association with the largest number of types of outcome. For some projects, the final product involved some form of performance, presentation or live broadcast, boosting pupils’ confidence and requiring speaking or presentation

skills. In other projects the finished film was particularly influential on pupils' sense of achievement or pride, especially where there was an opportunity to observe other viewers' reactions to their films. That participants placed so much value on the final product would suggest that moving image education needs to continue to accentuate the importance of high-status product outcomes and showings.

Of course, this finding can be viewed as self-validating – these dominant perceptions reflect the fact that the majority of our cases were product oriented. However, in the one project in which pupils did not view the finished film produced by the film-artist from the project activities (they viewed the rushes instead), participants still perceived the product as important. Perhaps what is crucial from participants' perspectives is an opportunity to *view* what they had filmed. Given that participant-perceptions also linked elements of the **project processes** (*practical project content, project themes, working in groups, meeting and working with new people*) to a range of outcomes, it would seem precipitous to ignore the benefits of process to pupil-learning. This study also offers, at least as far as the perceptions of participants are concerned, salutary evidence on the risks of dismissing the importance of the product to the quality of the learning experience.

Designing **curriculum 'fit'** into such projects should also be considered, given its apparent association particularly with longer-term impacts for pupils. Moreover, the case studies with the greatest changes in teachers' practice and further embedding in the curriculum (see Chapter 3) were those with explicit curriculum 'fit', planned into the project, for both during and after the film activities. Contrasts in the particular projects that did involve a fair degree of curriculum 'fit' suggest that this can be achieved through a specific curriculum area (e.g. history), or indeed, an aspect of whole curriculum (e.g. 'transition' or literacy). Curriculum 'fit' between sessions also seemed related to higher ratings of transferable skills for pupils.

The findings suggest that teachers need not be the initial driving force for curriculum fit. Again contrasts in the particular projects that did involve a fair degree of curriculum fit, show that whilst in one, the teachers specifically requested a project that would meet their curriculum needs, in another it was Creative Partnerships' desire to design a project with the partner organisations that was located within the curriculum. However, the findings suggest that teachers need to be on board with curriculum 'fit' for it to have most impact. Serendipitous curriculum fit appeared less effective than planned curriculum fit.

6.4.3 Focus on the teacher role

Given the importance of the role of the teacher in the project, according to the second-level analysis, greater attention to this in such projects might be warranted. In general, the case studies achieving the highest impact ratings for pupils overall were the ones where the teacher was not only the classroom manager, but was also an active learner alongside the pupils. Pupils saw their

teacher more relaxed and appreciated being able to show their teacher how to do things. Indeed, such projects showed greater personal development and transferable skills for the pupils too.

One way to encourage greater focus on the teachers' role in such projects might be through the inclusion of teacher CPD. The case studies that involved teacher CPD tended also to be associated with the overall range and strength of outcomes for pupils. It may be that pre-project sessions exclusively involving film-artists and those teachers who lack confidence or skills for teaching moving image would be beneficial. Previous research into the effectiveness of arts interventions (e.g. Harland *et al.*, 2005) found that teacher CPD, especially where the artist led the session as if to pupils but allowing opportunities for teachers' creativity, was particularly effective. It is likely that this type of provision would increase teachers' familiarity and confidence with teaching moving image such that they could take a greater role in delivering projects and working alongside the film-artist.

6.4.4 Incorporate prior experiences

That some features appeared not to make a difference to impacts for pupils in the second-level analysis raises important questions. In particular, should pupils', teachers' and film-artists' prior experiences make a difference? The findings tentatively suggest that drawing on previous experiences has some benefits for pupil outcomes. For example, where these projects drew on pupils' prior knowledge and experience of film, albeit *ad hoc*, pupils' gained more in terms of their appreciation of film. And where teachers had worked with film-artists before, this tended to make a difference to the extent of the film knowledge and skills that pupils gained. Although further research is needed, it can be suggested that project-designers/deliverers might consider how to build on these previous experiences, and incorporate them into projects. This might be achieved through greater focus on inclusive planning.

In addition, providing or supporting such projects on a longer-term basis (e.g. where the artist returns to work with the same pupils over a period of time) might also enable the artist to build up more sustained relationships with pupils, allowing incorporation of prior film-making and film-viewing experiences. There might also be a role for the teacher in working more closely with the film-artist in planning projects and differentiating activities to ensure that every child gets the most out of projects.

While film knowledge and skills remain outside the curriculum, the balance of knowledge within a film project might always tilt towards the film-artist. However, it is possible that if pupils, teachers and film-artists all draw on and share their previous experiences, this could be a recipe for greater impacts for all. Further research may be needed here, for firmer evidence. However, it seems possible to suggest that more explicit attention to what each of the parties can learn from one another would encourage something that looks akin to a Mutual Learning Triangle (Harland *et al.*, 2005) – a general and overarching characteristic of effective practice for arts in schools.

7 Implications for policy and practice

7.1 About this chapter

Chapter 7 then concludes this report with a discussion of implications for policy and practices. With the overall aims of this research in mind, this chapter focuses on implications in the following areas:

- did these moving image education projects offer distinctive learning outcomes?
- did these moving image education projects develop creativity and facilitate creative learning opportunities?
- was there evidence of sustained change?
- what was effective about the moving image education projects and what are the lessons for moving image education?

7.2 Did these moving image education projects offer distinctive learning outcomes?

Specific artform knowledge and skills can be gained in different artforms (e.g. composition skills in music, techniques of oil-painting in the visual arts, and so on). Likewise, the actual film knowledge and skills underpinning the nine projects here are distinctive to moving image as opposed to other artforms (e.g. the processes of animation). But does moving image offer any more generic distinctive outcomes? Compared with outcomes from other artforms in previous research (in particular visual art, dance, drama, music in the *Arts and Education Interface* (AEI) initiative, Harland *et al.*, 2005), any distinctiveness from moving image was seen here in the different combinations of outcome categories and sub-categories. The combinations of outcomes from the moving image cases studied here showed similarities to aspects of the different artforms. For example, outcomes from film tended to be like those from visual art in terms of generating skills and techniques, impacts reflected the working together and social skills outcomes of drama, and as with music they covered a narrower range of outcomes.

Whilst not necessarily distinctive, three arenas of impact deserve mention in terms of their high levels of impact in these moving image projects. These are: enjoyment, film skills and techniques, and social skills. We also discuss here transfers to other areas of the curriculum and learning.

Like other arts-education interventions (e.g. AEI), the moving image projects delivered high levels of enjoyment for the young people. At a time when schools and Government agencies (e.g. Qualifications and Curriculum Authority, Department for Children, Schools and Families) are trying to ensure that learning and the curriculum is engaging young people, it would seem that moving image could have a contribution to a curriculum experience that is stimulating, enjoyable and fulfilling. The evidence from these case studies

demonstrates that moving image work represents a potential for making schooling more enjoyable, relevant and engaging for young people. This resonates with findings from previous research (Harland *et al.*, 2000; Harland *et al.*, 2005).

Developments in children's film skills and techniques were amongst the most widespread and most important effects for pupils who took part in these moving image case studies. The specific skills and techniques that pupils felt they had learnt included, amongst others: holding cameras, using tripods, performing types of shots, using green screens, model making, software skills, and how to make and use flap books.

The gains in social skills identified by participants suggests that moving image education projects might have an important contribution in facilitating collegiate and teamwork learning that contrasts with the predominant mode of individual activities and solo enterprise. These moving image projects provided an opportunity for learning in school to be collaborative and collegiate – dependent on each individual contributing something of worth for the overall good of the collective. This might be especially relevant to those employers who say that schooling does not do enough to foster teamwork and joint enterprises.

These moving image education projects also showed a relatively high degree of transfer to other curriculum areas (like drama, and more so than other artforms such as visual art or music, according to the AEI study). This demonstrates a capacity of moving image education projects, such as these, to draw on and enhance a wide array of curriculum components from many different disciplines; especially pertinent to cross-curricular approaches such as the RSA's *Opening Minds* programme. With no firm or 'discrete' place in the curriculum, if moving image can help other learning (as the evidence suggests from these nine moving image projects) it is potentially worth focusing attention on how to maximise such transferable outcomes. This might be achieved through greater planning for curriculum 'fit'. More transferable and sustainable outcomes might also be achieved through greater linkage with young people's out-of-school culture (for example, building on the 'street cred' of the moving image technology, and the young people's informal cascading of their film-making skills to families and friendship networks). This may offer new and interesting angles on efforts to sustain and embed learning (e.g. by linking school learning to informal and community-based learning).

Other impact areas from moving image deserve mention, because there would seem to be potential for greater impact than was actually achieved. Key here were the relatively limited gains in critical analysis and interpretative skills; the communication of meaning in and through film; and social and cultural knowledge. In particular, these kinds of outcomes were far less frequently or strongly reported than impacts on film technical skills. In a study of the school art curriculum, Downing and Watson (2004) found that the visual arts were frequently taught in a way that did not engage pupils in the meaning

and content of art. The findings from these moving image case studies reflect this too. The dominance of film skills over social or cultural knowledge and critical skills and meaning was evident not only in the impacts achieved, but also in the aims and content of the projects, where, often, the film-artists had responsibility for the film knowledge and skills included in the project.

By focusing more on the technical skills of making film in these moving image projects, teachers and film-artists perhaps missed an opportunity to enthuse the young people more about the content and meaning of film. For example, using film to explore the human condition, other cultures, and as a means of communication and meaning-making (using '*socially available resources*' (*languages and genres*) for making meaning' as relayed by Buckingham, 2003, p.137). Both skills-based and meaning-based content could be important, especially in an age where moving image can pervade many aspects of people's lives including young people's socialisation and attitude formation.

Another possibility for greater potential for impact is in the area of editing. The editing process might be considered a unique feature in the film-making process compared with other artforms. However, the evidence from the nine moving image education projects here shows a relatively limited opportunity overall for pupils to be involved in the editing processes (although we should note that some of the case studies did involve pupils' editing). Given that this might be a unique 'process' in the artforms, it is possible that there are also distinctive outcomes associated with editing. Two implications arise from this possibility: i) there is a need for research specifically into the editing process to explore whether 'distinctive' impacts arise (i.e. are there 'special' effects for children and young people?); and ii) if so, practitioners (e.g. CP staff, teachers and film-artists) wishing to achieve those pupil outcomes might consider focusing on projects that accentuate pupils' involvement in the editing process.

7.3 Did these moving image education projects develop creativity and facilitate creative learning opportunities?

Overall, the moving image projects in this study showed no greater extent or strength of developments in creativity than in other artforms (in the AEI study, for example). Given that these moving image projects were mounted within the context of Creative Partnerships, it is perhaps surprising that these projects did not result in greater gains in this area. However, this study has brought into focus a need for greater attention, at least as far as these case study projects were concerned, to equipping creative practitioners, teachers and indeed learners themselves with a language for describing their experiences regarding creativity. To this end, Creative Partnerships are rolling out a self-evaluation model across CP that is designed, in part, to promote a common language and critical reflection around creative learning opportunities.

It is clear that many different versions of creativity are exhibited in educational practices in Creative Partnerships projects, and beyond (Banaji and Burn with Buckingham, 2006). One version of creativity described in that review (ibid, 2006) is that of imaginative play. One of the moving image projects contained elements of this play-oriented definition of creativity (e.g. through the playful use of plasticine and model-making). Another version of creativity focuses on democratic forms of art-based creative inventions. This can again be seen in one of the moving image education projects for example, where pupils themselves felt they were fully involved in decision-making around macro- and micro-content, processes, roles and so on. Another mode of creativity relays thinking skills. However, amongst the moving image projects studied here there were few which gave pupils a chance to achieve this definition of creativity.

The moving image case studies showed some possibilities of moving image as a medium that offers students new scope for the exploration of their own ideas, solving problems, exploring the effects of particular techniques, and taking risks. However, tracking or depicting progressions in children's creativity was difficult. Whilst it could be argued that limitations on time could act as a key factor in forcing creative solutions to problems of expression or story-telling, the evidence here suggested that some pupils felt such limitations meant that they could not explore their own ideas.

The inputs, features and outcomes of the creative 'process', as described by the interviewees, were mapped by researchers to depict opportunities to be creative and developments in creativity. However, given the scope of this research, it was difficult to identify the inter-relationships along the creative journey. For example, it was difficult to identify those points where ideas drove the discovery of creative solutions (whether using a technical process or a scripting or editorial device), and those where awareness of an available device or software led students to create an image or sequence in which it could be used. It was also hard to determine retrospectively where it was the film-artist who found a creative solution (for example during an editing process such as the addition of sound effects, changing the order of a sequence, or cutting a music track to enhance the sense of thematic coherence), and where this was directed by the pupils. Creative learning at some level can take place in any of these scenarios, but higher levels of creativity are perhaps associated with more autonomous command of techniques and devices, together with the experience and ability to make judgments about their use.

Developing further *rhetorics of creativity* (to borrow Banaji *et al.*'s title), and encouraging creative practitioners, teachers and pupils to share these, could reap rewards in helping to understand more fully what developments in learners' creativity might look like.

7.4 Was there evidence of sustained change?

The evidence from the moving image case studies indicates that these projects had relatively limited effects on teachers and their schools, especially in the longer term. One of the case studies, however, did substantially feed in to whole school change. Whilst longer-term and lasting impacts for pupils focused on transferable and social skills, sustained impacts beyond the life of most of the projects and in particular in the pupils' *moving image learning* was difficult to evidence. It should be emphasised that this research was considering the sustainability of both moving image practice, and to some extent creative learning opportunities experienced by the particular pupils involved, rather than evaluating sustainability within the whole CP context. Pat Thomson's work for CP will be informative in this respect. Nevertheless, planning for legacy, continuing development and embedded change might be important as is considering whether the project provides a platform for further developments. Examples of such possible practice within moving image include: a) explicitly addressing sustainability rather than a project endpoint (such as an exhibition or screening), and b) building in 'recursive' models of learning progression (e.g. as highlighted in Harvey *et al.*, 2002). In addition, the notion of the mutual learning triangle where each of the parties can learn from one another (e.g. Harland *et al.*, 2005) could enhance sustained outcomes for all participants.

7.5 What was effective about the moving image education projects and what are the lessons for moving image education projects in schools?

Findings from the nine moving image education projects studied here, suggest four broad areas where effective practices were generated and where these might be developed further.

1) Project design

The first of these broad areas is that of project design. The evidence from the moving image projects suggests that aspects of project design, such as: '*something different*'; the level of pupil involvement; the inclusiveness of project planning; and the intensity and spread of project time, were important. Where these did receive attention in these projects, and indeed where the type of inclusive involvement of participants reflected something akin to a learning triangle (i.e. where pupils, film-artists and teachers all learn from each other, as evidenced in effective practices in arts education interventions, Harland *et al.*, 2005), learning outcomes were more effectively achieved.

2) Viewing the 'final' product

The second broad area to be considered in developing effective practices is that of the importance of viewing or showing of the final product. The opportunity for pupils themselves to view the product of their work was

important to them. Pupils felt that it was valuable that others too had viewed the product: it provided them with feedback in terms of audience response, and it enabled them to take a step back from their own work and start to see it as a social rather than a private or group document. Such viewing might also enable pupils, teachers and other adults to compare the work of different groups, to encourage reflection on the quality of the film, and to encourage the next stage of pupils' film learning, viewing and making. However, amongst the nine moving image projects studied here, it appeared that rarely were the screenings organised for these purposes, which would explicitly place the learners at the centre of the enterprise. For moving image projects such as these, it might be the case that being part of the arts funding cycle focuses some attention on justifying expenditure and staking claims for more. Whilst 'red carpet' events and screenings can be enjoyable and boosting to pupils' self-esteem, and can be a part of supporting further applications for funding, they perhaps serve at the same time to identify moving image education as something extra-curricular and out of the ordinary. In the long run this perhaps makes it less, rather than more, likely that pupils can access moving image education as a normal part of their curricular entitlements. Seeing 'viewing' as a further part of the cycle of film-learning, rather than as an end-point for the pupils' involvement, might encourage opportunities for greater evaluation and reflection amongst creative practitioners, teachers and pupils. A more local learning cycle might be achieved through in-class viewings, school-intranet broadcasts and so on. At the same time, this might complement the public event to support funding and showcase or celebrate the work.

3) Curriculum 'fit'

The evidence from the moving image education projects showed that curriculum 'fit' is an important aspect of effective practices. The case studies with the greatest changes in teachers' practice and further embedding in the curriculum were those with explicit curriculum 'fit', planned into the project, for both during and after the film activities. Such linkages might also be enhanced through the inclusion of teacher professional development in moving image education, through, for example, attention to the opportunities presented by children's prior knowledge of and engagement with film, and by making clear the connections between pupils' input and day-to-day activities in the project itself with the curriculum.

However, there is a tension to be acknowledged in the recommendation of curriculum 'fit' versus the positives achieved from 'something different' – i.e. inherently not the curriculum 'norm'. To make the most of both of these aspects of effective practices, projects could be mounted to include deviations from the normal curriculum and timetable, and simultaneously to link and embed within the mainstream curriculum and learning programmes.

4) Models of practice: moving image education in schools

Moving image education practice has a number of models that can feed into moving image education activities in schools. For example, some activities focus on both preparation and post-production, (e.g. Goodman, 2003; that adopted by The Abingdon Film Unit), and some exhibit more emphasis on using film and film technology as integrated into everyday curriculum work (an example is the London MultiMedia Lab (2006) work, which had less focus on finish and pre-production, and indeed a truncated production process itself). These particular nine moving image projects focused mainly on production and exhibition of film work, with some examples of negotiating appropriate and inclusive project designs.

In view of this range of models of moving image education activities and the positive finding from these nine case studies that project design is closely associated with effective learning outcomes, a wider collation of the range of project design options for moving image educators and film-artists could be helpful. Offering illustrations of possible approaches, such a collation could serve as a checklist of dimensions to be considered (e.g. participants' inclusion in the conceptualisation and planning process, the use of time and the options for incorporating editing). Clearly, the front-line participation of film-artists in the creation of such an audit would be essential. In addition, recognising the concept of the mutual learning triangle, the involvement of teachers and pupils in developing such a checklist would also be important.

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