

**An Evaluation of a  
Development Programme in Moving Image  
Education in a Local Authority in Scotland 2007-09**

**The University of Aberdeen**

**Final Report  
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## Executive Summary

### *Introduction and Background to the MIE Development Programme*

In December 2007, Scottish Screen commissioned the School of Education, University of Aberdeen to undertake an evaluation of the development programme in Moving Image Education (MIE) in one local authority in Scotland. This programme is one of a number of initiatives that Scottish Screen has funded to promote MIE in schools. MIE is defined as:

*A set of learning and teaching practices that promotes moving image media literacy, as an essential part of what it means to be literate in the 21<sup>st</sup> Century (Scottish Screen).*

The contribution that MIE can make to developing the four capacities of the *Curriculum for Excellence (CfE)* and the *CfE* literacy outcomes was signalled in the draft experiences and outcomes paper (Literacy and English) (Learning and Teaching Scotland, 2008:1 and 2) document. It is now made definitive in the Literacy across learning: Principles and practice (Learning and Teaching Scotland, 2009a:1) and Literacy: Experiences and outcomes paper (Learning and Teaching Scotland, 2009b:1).

The aims of the programme as set out by the local authority are to:

- raise awareness of the power of the moving image and the impact it has on the pupils' daily lives
- equip pupils with skills to consider and evaluate other forms of moving image and media
- engage pupils with the structured study of MIE to encourage them to be successful learners, confident individuals, effective communicators and responsible citizens, e.g. use technology for learning, think creatively and independently etc.
- achieve sustainability through transition from the primary into the secondary school within each of the three clusters
- support school staff throughout the two years giving them the confidence to continue beyond the life of the project.

Although the above aims focus on the pupils, as with other MIE development programmes the primary purpose of the programme was to develop the teachers' understanding of the purposes and value of MIE, and the skills to deliver MIE with the pupils. This would enable them to have the capacity to deliver MIE themselves in future years. In the context of the MIE programme, the classroom sessions were intended to be workshops for the teachers situated in the context of providing a worthwhile learning experience for the pupils.

In year 1 of the programme (2007/2008) Scottish Screen's film professionals (Lead Practitioners) and staff from a media production and training company which has delivered film-making in the local authority schools for some years, worked with teachers and senior pupils, (predominantly in P7) in thirteen participating primary schools from three secondary school clusters. The MIE programme involved an initial training day for primary teachers followed by a series of classroom sessions in

which the teacher worked alongside a Lead Practitioner or media production/training company staff member learning how moving images could be used to support literacy teaching. The sessions included critical analysis of moving image texts, creation of film and/or animation, and learning about all the stages in the process, for example, story boarding. The teachers were provided with a DVD of films and a teaching pack including ideas for film analysis.

Ongoing support was offered to teachers from the Lead Practitioners and media production/training company staff through a programme of twilight training sessions. These were held throughout the school year at the company's venue which provided facilities and equipment. The media production/training company organised and coordinated the programme in the primary schools, together with management of communication between all partners, including the local authority. The company were involved to a much lesser extent in year 2 due to there being only two secondary schools involved, and the staff and Lead Practitioners were left to make their own arrangements with each other.

In 2008/2009 (year 2) Lead Practitioners and media production/training company staff worked in two secondary schools whose S1 intake included pupils from participating primary schools. In Secondary school 'A' the Modern Foreign Languages, Art, Craft & Design, Science and English departments were involved. In some departments the S1 class following the MIE programme had one double period per week with the Lead Practitioner or media production/training company staff, while in others the S1 class had two double periods per week. The latter was the case where the Art and English department staff collaborated together. Each class had approximately 10 periods over two terms. In Secondary school 'B', MIE was delivered through the English curriculum. Each of the eleven S1 classes had Lead Practitioner support for 5 double periods which took place weekly.

In year 1 the teachers had the support of the local authority literacy development officer. However, at the end of year 1 his secondment with the local authority ended. There was a further change in the year 2 arrangements supporting the MIE programme when the lead contact person for the local authority was absent from work for more than six months due to ill health. Although aspects of this person's role in the MIE programme were absorbed by personnel with a different remit and role, there was no dedicated local authority staff member to manage the programme. It was left for Scottish Screen and the Lead Practitioners to communicate directly with the schools and senior management, as there was little ongoing communication between the local authority and other partners, i.e. the media production/training company staff. The first advisory group meeting for all partners in year 2 was not scheduled by the local authority until nearly half way through the year (February 2009).

Local authority communication with the primary staff involved in year 1 of the MIE programme was very limited, and not maintained to the same extent in year 2.

### ***Remit and Specific Aims of the Evaluation***

The overall purposes of the evaluation identified by Scottish Screen identified are:

- To identify any particular contributions that moving image education can make to learning, especially to *Curriculum for Excellence (CfE)*, its four ‘capacities’, and *CfE* outcomes (notably literacy).
- To inform, improve, and contribute to the development of moving image education and its development through independent scrutiny.

And the specific aims of the evaluation as:

- To assess the overall impact of moving image education developments on teachers and pupils
- To identify impacts, if any, on learning and teaching - especially the development of literacy, and a more creative approach to learning
- To identify impacts, if any, on pupil attitudes, motivation, self-esteem, achievement and attainment levels
- To begin to identify *distinctive and particular* learning outcomes, if any, of moving image education
- To examine pedagogic practices and models, and the wider management context and development support; and to correlate these contextual features with outcomes (what are the critical success/failure factors?)
- To gauge the ‘value’ of the projects against the required ‘development effort’, and to explore implications for sustainability.

The two year evaluation ran from February 2008 to December 2009.

### ***Methodology and Data Collection***

A methodological approach was adopted appropriate to the longitudinal aspect of the programme, in which the Lead Practitioners and media production/training company staff continued to work with pupils after they moved from the primary into secondary schools in year 2.

A range of both qualitative and quantitative approaches were used. Questionnaire and interview questions, together with the structured observation schedule were designed to answer the evaluation aims. Data were collected from all the key stakeholders including a questionnaire to all the participating teachers, individual interviews with relevant local authority personnel, Scottish Screen Lead Practitioners and media production/training company staff.

In addition, during Spring/Summer 2008 an in-depth investigation was undertaken of a sample of six of the thirteen participating primary schools, selected from two of the

three secondary school clusters. This included individual interviews with each of the P7 teachers, focus group interviews with P7 pupils (selected in collaboration with teachers), and classroom observations in schools. In 2008/2009 research was undertaken with the two secondary schools which received pupils from the participating primary schools. Individual interviews with teachers, focus groups with pupils and classroom observations were undertaken in each school.

### ***Key Findings***

In this section we report primary and secondary teachers' views separately where they held distinct positions. Where they concurred we refer simply to teachers' perspectives.

### **Impact on Teachers**

*Evaluation Aim:*

*To identify what impacts, if any, MIE developments have on learning and teaching - especially the development of literacy, and a more creative approach to learning.*

The key findings are that MIE could contribute to teachers' professional development in a number of ways by:

- introducing more creative ways of teaching literacy
- increasing knowledge of the language of film
- raising critical awareness of, and interest in film
- increasing their confidence working with technology, and their technical skills
- providing opportunities to give pupils more responsibility for their own learning
- providing opportunities to consider alternative teaching strategies
- supporting peer collaboration both within and between schools.

However the following constraints were evident and at times hampered teachers' development, particularly in secondary schools:

- limited opportunities for shared evaluation and preparation between Lead Practitioners, or media production/training company staff and teachers both at the beginning and during the programme
- perceptions of tension between traditional understandings of literacy and the outcomes of MIE
- cross-curricular activities being challenged by the structure of the secondary school timetable
- restrictions on time for delivery of the MIE programme limiting the opportunities for development of new pedagogies among teachers already constrained by the secondary timetable
- unavailability of, or insufficient appropriate resources or equipment, e.g. cameras.

## **Impact on Pupils**

### *Evaluation Aims:*

*To identify what impacts, if any, MIE developments have on learning and teaching - especially the development of literacy, and a more creative approach to learning.*

*To identify what impacts, if any, MIE developments have on pupil attitudes, motivation, self-esteem, achievement and attainment levels.*

*To begin to identify distinctive and particular learning outcomes, if any, of moving image education.*

The key findings, from the perspectives of all the participants involved in year 1 of the programme, i.e. primary school teachers and pupils, Lead Practitioners, media production/training company staff, and local authority staff, are that MIE contributed to increasing pupils’:

- enjoyment, motivation and engagement with learning, particularly for those pupils disengaged from traditional means of learning
- opportunity to take more responsibility for their own learning
- knowledge of the language of film
- critical awareness of film and media texts
- technical skills associated with film making e.g. using a camera
- general ICT skills and use of software, e.g. Moviemaker

MIE also improved pupils’:

- listening and speaking skills
- reading and, to a lesser extent, writing skills

and supported:

- inclusive practices
- team working

In year 2, in the secondary schools the evidence was more mixed. Whilst there were examples of all of the above impacts these occurred in small pockets rather than being the general learning experience. Participants agreed that MIE has the potential to offer a similar range of benefits to secondary pupils but in the models of delivery adopted in year 2 of this project there were significant factors limiting the programme’s impact. There appeared to be difficulty in developing shared understandings of the purposes of the programme partly due to structural issues such as time for both planning and training, communication in general, and the restrictions created by the secondary timetable.

The programme planned for transition of the MIE experience for pupils from the primary into the secondary school. However, the continuity of the pupils’ experience of MIE was different in the two secondary schools. In one secondary school all pupils continued with MIE which was delivered via the English curriculum in which all pupils participated. In the other secondary school only those pupils who were taught

by teachers who had opted to join the programme, i.e. in Craft and Design, English, Science, French, Modern Studies and Art continued with MIE.

### **Curriculum for Excellence**

*Evaluation Aim:*

*To identify impacts, if any, on learning and teaching - especially the development of literacy, and a more creative approach to learning*

The aims and objectives of MIE resonate closely with those of *CfE* and this was recognised by all partners:

- In primary schools there was strong evidence of MIE activities supporting three of the four capacities: *successful learners, confident individuals and effective contributors*
- Cross-curricular approaches were successfully developed in some primary schools
- The principles of literacy across learning were embraced in a number of contexts.

Primary school staff appeared to use the language of *CfE* more frequently, and with reference to more detail, whereas secondary staff were more likely to make reference to MIE within traditional curricular contexts.

### **Partnership working**

*Evaluation Aim:*

*To examine pedagogic practices and models, and the wider management context and development support; and to correlate these contextual features with outcomes (what are the critical success/failure factors?).*

Key findings:

- The programme was designed to incorporate collaborative planning and working at all levels between the Lead Practitioners or media production/training company staff and school staff. For example, meeting with head teachers and / or senior staff at the inception of the programme, twilight training sessions, and joint delivery
- The partnership working was more successful during year 1 of the programme
- The structure and organisation of the programme did not allow sufficient time and space for partners to develop a shared understanding and sense of joint ownership, particularly in the secondary schools
- There was little evidence of detailed discussions to develop new pedagogical approaches
- On a practical level, time constraints limited the opportunities for joint planning of the classroom based sessions, and for between session communication
- Where meaningful partnerships were not well developed, difficulties arose for the programme. For example, different perceptions of the purposes of the programme gave rise to:
  - misunderstandings between partners;

- differing views of the respective roles and responsibilities of the participants and of the methods of delivery;
  - discord between what the partners viewed as be possible or reasonable within the school context.
- A notable feature was the reduced level of input and support from the local authority in year 2 compared to year 1. Whilst this was due to unforeseen circumstances it nonetheless was detrimental to the smooth running of the programme in year 2, because the local authority was unable to provide a substitute person
  - Communication between all partners was not always effectively managed by the media production/training company responsible. However, the company was unable to maintain an accurate database of all partners because in some instances it was only given email contact details of the school, not necessarily the individual staff involved

## **Sustainability**

### *Evaluation Aims:*

*To gauge the 'value' of the projects against the required 'development effort', and to explore implications for sustainability.*

From primary teacher questionnaires issued during year 2, firm evidence was obtained of the continued use of some of the pedagogies of MIE after Lead Practitioner involvement in year 1 had finished. In secondary schools there was evidence of cross curricular work extending further from MIE projects already established in year 1, and also beginning between other subject departments.

The following features appear to be important for the sustainability of the programme.

- Teachers valuing moving image literacy and developing a shared view of literacy in all its forms, in the context of *CfE*.
- Staff development opportunities, targeted to individual specific needs beyond the duration of the programme to ensure teachers further develop confidence in applying MIE skills and pedagogy.
- Schools having access to adequate relevant equipment or ICT resources to enable teachers to run MIE activities on their own.

## **Recommendations**

Our recommendations focus on two issues, programme sustainability and programme management.

### **Programme sustainability**

On the basis of our findings and advice suggested by various stakeholders, we make the following recommendations to Scottish Screen and the local authority to ensure that MIE becomes integrated further into the curriculum and sustainable at a national level and local level.

**Scottish Screen** continue to:

- work with Learning and Teaching Scotland (LTS) to further develop MIE in the 3-18 curriculum, and disseminate good practice through their website;
- exert influence on all teacher education institutions to consider introducing MIE in the main core curriculum of initial teacher education programmes, instead of as an elective. However, this will be a challenge due to an already crowded curriculum;
- in addition to existing Chartered Teacher modules in MIE, create a range of professional development programmes in MIE to support teachers' ongoing professional development.

**The Local Authority**

- provide and encourage opportunities for peer collaboration and support both within and between schools;
- encourage teachers with MIE expertise to act as a champion and be given opportunities to cascade their expertise to other teachers in their school, and to colleagues in other schools within the local authority;
- provide appropriate and consistent management, both at school and local authority levels, to support the forward momentum of the programme;
- ensure teachers have access to adequate training, targeted to individual specific needs that provides additional opportunities beyond the duration of the programme;
- provide sufficient time, aligned with the daily, weekly and termly cycles of the schools to support teachers' development needs;
- provide funds for schools to purchase relevant equipment and resources to run MIE activities on their own, or provide a shared resource pool for schools to borrow from;
- use technology, e.g. GLOW to share good practice and learn from others in Scotland;
- encourage cross curricular opportunities in MIE, particularly in secondary to support the principles of CfE;
- put contingency plans in place to cover unexpected events, e.g. long term staff absence.

## **Programme management**

### ***Scottish Screen and the Local Authority***

Teachers and Lead Practitioners thought that insufficient time was allowed within the programme for the development of teachers, and also for Lead Practitioners and teachers to work together. It might be worthwhile if working together in future MIE partnership arrangements that Scottish Screen and the local authority extend the period of time allocated to the programme to allow greater opportunities for:

- professional partners to develop a shared understanding and sense of joint ownership;
- additional initial training sessions for the teacher to learn from the Lead Practitioner, followed by joint planning of lessons and development of materials/exemplar lesson plans;
- shared evaluation of class session, and between-session communications;
- Lead Practitioners to work with teachers to provide a legacy from the programme, i.e. produce a tangible resource for other teachers to use e.g. lesson plans to support different levels of MIE use or exemplars;
- establish shared channels of communication between participants, and a first point of contact to feed back any concerns as they arise;
- establish regular meetings of all partners for monitoring and evaluation purposes.

All partners can learn from this pilot programme which has enabled schools and individual teachers to move towards different stages of development using MIE in the curriculum. It will be important to maintain individuals' enthusiasm and motivation using MIE to support teaching and learning. At the end of the day MIE is in the hands of interested individuals whose recognition of the pedagogical practices afforded by MIE and enthusiasm is necessary to ensure its sustainability. However, they are more likely to continue if they feel well supported.

### **Postscript**

At a feedback meeting between the local authority staff and Scottish Screen personnel after completion of the pilot programme, the local authority quality improvement officers indicated they felt they had not been as involved in the programme as they should have been. They were also clear that media literacy and MIE are still not explicitly in school improvement plans within the local authority. Although they believed this would come with time, they also felt this might have been part of the difficulty with embedding or sustaining the programme.

# 1 The Programme Aims, The Remit and Aims of The Evaluation, and Methodology

## 1.1 *The Aims of the Moving Image Education Development Programme*

### 1.1.1 Introduction – what is Moving Image Education?

Scottish Screen defines Moving Image Education (MIE) as *a set of learning and teaching practices that promotes moving image media literacy, as an essential part of what it means to be literate in the 21<sup>st</sup> Century* (Scottish Screen).

Media literacy is defined by Ofcom as *the ability to access, understand and create communications in a variety of contexts*, (Ofcom, 2006:3)

A well established MIE project in a cluster of primary schools in Angus, Scotland states that:

*The Moving Image Education (MIE) programme aims to teach and develop literacy skills using moving image texts. In practice, the programme consists of three elements:*

- *Discussing and analysing moving image texts - reading film clips as if they were printed texts*
- *Using films as stimuli for imaginative, personal and functional pieces of writing*
- *Creating a class moving image text - storyboarding, filming or animating, then editing a short film.*

*MIE is more than just a literacy programme. It is a rich context for learning that allows children to develop across the curriculum.*

(Angus Digital Media Centre [ADMC] and Scottish Screen, 2006:4)

### 1.1.2 What is the relevance of MIE to literacy?

The ‘National Statement for Improving Attainment in Literacy in Schools’ (Scottish Executive, 2002) signals the appropriateness of pupils working with non-print texts within programmes designed to develop literacy confidence and competence, highlighting the capacity: *to read with understanding a range of texts, presented through different media, and to reflect on the ideas and information that they contain* (Scottish Executive 2002:4). This theme is amplified in the guidance on ‘Building the Curriculum’ within ‘*A Curriculum for Excellence*’: *As we communicate increasingly through digital technologies, we need to be able to interpret and convey information in new ways and to apply discernment*, (Scottish Executive, 2006:13).

*A Curriculum for Excellence* (Scottish Executive, 2004), the major programme of curricular reform in Scotland is designed to establish a coherent, flexible and enriched curriculum for children from age 3 to age 18. The purposes of the curriculum are to provide the structure and support in learning which will enable pupils to develop the

four capacities: *successful learners, confident individuals, responsible citizens and effective contributors.*

Further, in outlining the contributions of language to the four capacities specifically to developing successful learners, a context for moving image literacy is indicated: *applying literacy skills successfully through technologies allows children and young people to engage with and express themselves using different media* (Scottish Executive, 2006:14). In flagging proposed guidance on likely outcomes for the development of literacy through ‘*A Curriculum for Excellence*’, the rightful place of moving image literacy in Scottish schools is declared: *There will be emphasis on the implications and appropriate use of technologies and digital texts,* (Scottish Executive, 2006:17).

The contribution that MIE can make to developing the *Curriculum for Excellence* outcomes was signalled in the 2008 draft experiences and outcomes paper (Literacy and English). It is now made definitive in the final literacy papers published, *Literacy across learning: Principles and practice* (Learning and Teaching Scotland 2009a) and *Literacy: Experiences and outcomes* (Learning and Teaching Scotland 2009b).

*Literacy is fundamental to all areas of learning, as it unlocks access to the wider curriculum. Being literate increases opportunities for the individual in all aspects of life, lays the foundations for lifelong learning and work, and contributes strongly to the development of all four capacities of Curriculum for Excellence.*

(Learning and Teaching Scotland, 2009a:1)

The ‘*Literacy across learning: Principles and practice*’ document highlights the need for 21st century literacy to be defined in a much broader sense to account for how information is shared and communicated.

*the set of skills which allows an individual to engage fully in society and in learning, through the different forms of language, and the range of texts, which society values and finds useful.*

(Learning and Teaching Scotland, 2009a:1)

The broad definition of ‘text’ is also made explicit.

*Texts include those presented in traditional written or print form, but also orally, electronically or on film.*

(Learning and Teaching Scotland, 2009a:5)

This message is reinforced in the ‘*Literacy: Experiences and outcomes*’ document which outlines the development of skills in literacy.

*engage with and create a wide range of texts [as defined in the Principles and practice paper] in different media, taking advantage of the opportunities offered by ICT*

(Learning and Teaching Scotland, 2009b:1)

Examples from the document which show where MIE contributes to literacy development include ‘creating texts’ within the ‘Listening and talking’ strand.

*I can communicate clearly when engaging with others within and beyond my place of learning, using selected resources\* as required.*

\*This may include images, objects, audio, visual or digital resources.

And in 'enjoyment and choice' within the 'Reading' strand.

*I regularly select and read, listen to or watch texts which I enjoy and find interesting,*

(Learning and Teaching Scotland, 2009b:6)

Furthermore, the ADMC and Scottish Screen (2006) report highlights how moving image education, (the analysis, creation and appreciation of film texts) makes an important contribution towards developing successful learners, confident individuals, effective contributors and responsible citizens:

*can and does provide opportunities for pupils to develop within the four capacities of the Curriculum for Excellence .*

(Angus Digital Media Centre [ADMC] and Scottish Screen, 2006:2)

In their final evaluation report of the Angus project, Wilkinson, Head and McConnell (2009) reported that teachers were generally positive towards introducing MIE activities, but:

*MIE proceeded more successfully when teachers regarded it as an alternative (and better) pedagogy for the teaching and learning of traditional literacy skills.*

(Wilkinson, Head and McConnell, 2009:65)

With respect to the impact on pupils, MIE was perceived as *exciting, challenging, fun and highly motivating* (Wilkinson et al 2009:65). It was reported there were tentative indications of improvements in children's literacy, specifically talking and listening skills, as well as in ICT and group work skills through engaging in MIE over a period of time. The role of the Lead Practitioners was seen to be crucial.

The authors concluded that MIE was introduced in the primary sector more successfully than the secondary due to a number of constraints which included the structure and organisation within the secondary school. Elements contributing to success in developing MIE in a cluster of schools were the local authority, including involvement of senior management.

The authors cite Pugente et al (2005) who identified nine key factors that are essential to successful introduction of MIE:

*Pugente et al. (2005) identify nine factors that they consider to be crucial for the success of a media-based initiative such as MIE. They argue that the initiative must be grounded in 'grass roots' and have the full support of the local authority; there should be in-service training*

*for and collaboration among teacher, suitable materials, and the support of appropriate 'media consultants'. Finally they argue, there should be 'appropriate evaluation instruments'. Pugente et al. (2005:158)*

(Wilkinson et al 2009:4)

## **1.2 Background to the MIE Development Programme**

### **1.2.1 The national context**

Scottish Screen, the national development agency for the screen industries in Scotland, is committed to supporting the development and permeation of MIE through Scottish education. Through its investment fund Scottish Screen has supported a number of initiatives to further this aim: professional development programmes in a range of educational contexts: Chartered Teacher modules, early years education, moving image education website, and in partnerships with other agencies: (Scottish Enterprise) the Determine to Succeed programme (Head, 2008), and with The Scottish Government (FLaT) programme - Moving Image Education in the Brechin schools' cluster in Angus, (<http://www.scottishscreen.com> ).

### **1.2.2 The local context**

The local authority successfully applied to Scottish Screen for funding to develop a MIE programme in three clusters of primary schools and their associated secondary schools during the academic years 2007-09. In its application to Scottish Screen, the programme is summarised as:

*The Reality of Animation! Pupils have the opportunity to explore the impact of animation through watching, discussing and recording their conclusions followed by opportunities to animate their own work.*

The aims of the programme as set out by the local authority are to:

- raise awareness of the power of the moving image and the impact it has on the pupils' daily lives
- equip pupils with skills to consider and evaluate other forms of moving image and media
- engage pupils with the structured study of MIE to encourage them to be successful learners, confident individuals, effective communicators and responsible citizens, e.g. use technology for learning, think creatively and independently etc.
- achieve sustainability through transition from the primary into the secondary school within each of the three clusters
- support school staff throughout the two years giving them the confidence to continue beyond the life of the project.

To achieve these aims the local authority set out the following objectives.

Year 1:

- Primary (P6 and P7) pupils to study and analyse animation and film, together with the opportunity to create their own short animations
- To offer moving image education training programmes, skills, courses and resources within the local authority CPD programme e.g. via Scottish Screen's Lead Practitioner programme
- To offer professional development for teachers outwith schools via visits (ADMC, Scottish Screen archives, NMF&T etc) or placements with media companies/professionals.

Year 2:

- To continue the programme in P7 led by classroom teachers trained in year 1 with continued support, where required, from media professionals
- To provide opportunities for pupils who moved from P7 to S1, to further develop their MIE skills in a cross-curricular environment as well as in the opportunities already offered in English, art, personal and social development, enterprise, and media studies etc.
- To offer in-service training to secondary teachers and P7 staff in the programme.

Years 1 and 2:

- To offer training and opportunities to senior pupils to act as mentors.

The local authority further states in its application to Scottish Screen that these objectives underpin the proposals in the *Curriculum for Excellence*:

*"Looking at the curriculum differently" which highlights: the ethos and life of the school as a community; curriculum areas and subjects; interdisciplinary projects and studies; opportunities for personal achievement.*

### **1.2.3 The programme - how were the schools selected?**

Prior to the programme commencing, the local authority lead contact person invited Headteachers and teachers from schools who had already participated in the local authority's summer screen school programme to an awareness raising event in June 2007, at which Scottish Screen Lead Practitioners, and leaders of other MIE programmes in Scotland gave presentations about MIE. Following this event, the interested schools were asked to indicate their interest in being involved. The focus of the programme was on the pupils in the upper primary stages, mainly P7, or P6 pupils who were in P6/P7 composite classes, and their teachers. In total, in year 1 MIE was introduced in thirteen primary schools within three secondary school clusters located in a range of semi-rural and urban locations in the local authority. The MIE programme continued in year 2 in the two secondary schools which received pupils from the participating primary schools.

#### **1.2.4 The programme – how was it delivered?**

The MIE development programme was led in each school by a Scottish Screen Lead Practitioner, or by practitioners from the media production/training company appointed by the local authority. Each of these professionals either has experience of film making, and/or education professional experience. The aim of the programme was to develop the teachers' understanding of the purposes and value of MIE, and the skills to deliver MIE with the pupils. Each teacher was supported by a Lead Practitioner or media production/training company staff member and the classroom sessions of the MIE programme were intended to be workshops for the teachers, situated in the context of providing a worthwhile learning experience for the pupils.

##### *Year 1 - Primary Schools*

Prior to commencing year 1 of the programme in primary schools, Headteachers and teachers of the participant schools were invited to an initial training day in September 2007 led by the Lead Practitioners. It focused on the aims of moving image education and how it could be used to support literacy and other areas of the curriculum. It included information about the analysis of film texts, film making and animation, and offered the opportunity for pupils to make a film. This was followed by the delivery of the MIE programme in each school between October 2007- June 2008, led by the Lead Practitioner or media production/training company staff member working with the teacher and pupils.

The teachers were provided with a DVD of films, a teaching pack including ideas for film analysis and offered ongoing support from the Lead Practitioners and company staff members through a programme of twilight training sessions throughout the school year. The focus of the sessions depended on the stage the teachers were at, but was determined by the Lead Practitioners through discussions with the class teachers who would identify their own learning needs. The timing of the twilight programme was organised in conjunction with the local authority personnel, to take account of the teachers' workload at certain times of the year.

The focus of MIE in the classroom varied between the schools because the teachers from each school pursued their own interests relevant to a particular aspect of the curriculum and event in the school calendar. In one school, its move to a new building became the focus of the MIE programme.

Early in the programme in year 1 the sessions focused on critical analysis of moving image texts. In later sessions the pupils created their own film and/or animation, and learned about all the stages in the process, for example, story boarding. The following comment from a local authority representative outlined their approach to the programme.

*I felt as far as the content was concerned we had to give schools the opportunity of developing the area of the curriculum that was most appropriate to them. We were offering them the project, but we felt we couldn't dictate what the content of that would be. So the Lead Practitioners liaised with the headteacher and the classroom teacher to decide how they would take it forward within that particular school.*

*It was left just to see how it would evolve, once the young people had started with some analysis and learned the vocabulary, then the children themselves wanted to make a film, or get something that they had shot themselves. They wanted that practical experience, but the outcomes were all very different, because different schools decided how they would use this to their best advantage.*

### *Year 2 - Secondary Schools*

During year 2 the MIE programme focused mainly on Lead Practitioners or media production/training company staff members working with teachers and pupils in two secondary schools. The intention of the local authority staff was that if there was sufficient funding available after deploying it to the secondary schools, then monies would be used to offer ongoing support to primary staff during the year. In the event a training session for them did not take place until the summer of 2009 (see section 5.2)

To ensure a smooth transfer of the programme to secondary schools the local authority lead contact person, the media production/training company staff and Scottish Screen personnel visited and discussed with senior management in both schools as to how the programme might be taken forward. In Secondary school A it was decided to offer the programme to all staff teaching S1 who might be interested in MIE, and in Secondary School B the focus would be on the English department. Interested staff from both schools were invited to a twilight training session together with primary staff in June 2008. Following this arrangements were put in place within each school for induction sessions with staff and the respective lead practitioners.

One Lead Practitioner and one media production/training company staff member worked in Secondary school A, and one Lead Practitioner in Secondary school B, each tailoring their support to suit the needs of interested teachers in the respective schools. The MIE programme ran in each secondary school between October 2008 and March 2009.

### *School A*

Staff from the Art and English departments had already collaborated in year 1 in an MIE 'Words into Pictures' project with S1 pupils and primary staff. This continued with the pupils in S2 with Lead Practitioner support. This school appointed a member of the senior management staff to liaise with the media production/training company staff and Scottish Screen Lead Practitioners regarding possibilities for the MIE programme in that school. In due course all teachers in Secondary school A were invited to an in-service session led by a Lead Practitioner. This session focused on the aims of moving image education and how it could be used to support literacy and other areas of the curriculum, especially within the context of *Curriculum for Excellence*, but also gave teachers from the school hands-on experience of working with editing software. From the nine or ten teachers attending the initial meeting teachers from the Craft and Design, English, Science, French, Modern Studies and Art departments committed themselves to participating in the MIE programme. It was during this initial meeting that the Lead Practitioner and individual teachers negotiated the kind of support that would fit in with the ongoing plans of each participating teacher.

A sample of the MIE-supported activities in the subject departments participating in the MIE programme in Secondary school A includes:

- In Science, pupils created an animated film on the topic of the food chain, with pupils writing the script and recording the accompanying voice-over.
- A similar project took place in Art, where pupils created a filmed narrative of invented creatures with a soundtrack written by and featuring the voices of the pupils.
- In Modern Studies, pupils produced storyboards for party political broadcasts which were subsequently filmed.
- In French, animated Disney films were used as contexts for developing pupils' vocabulary.
- In English, pupils analysed directorial techniques in films and film clips with a view to developing understanding of how stories can be told in moving image texts.

It was decided that, given the constraints of time and timetabling, the Lead Practitioner and media production/training company staff member would visit Secondary school A for one day a week (Monday or Wednesday) for ten consecutive weeks. Each teacher worked with a Lead Practitioner or media production/training company staff member with one class for one double period in each of the ten weeks. Funding was available for 20 double periods per class, but the staff and Lead Practitioners decided to plan a programme for ten weeks initially and then to review it. Initial plans for the MIE support for each class were initially quite general, becoming more specific depending on any opportunities for more detailed and responsive planning that arose after each lesson.

#### *School B*

In Secondary school B the MIE programme was delivered through the English department and involved all teachers of S1 classes so there was no opportunity for staff to opt out. Approximately half of the teachers who had indicated an interest attended a MIE twilight information meeting in June 2008. Each of the eleven S1 classes received an equal input from the Lead Practitioner which consisted of five double lessons taking place weekly. In order to link the MIE work with the wider English curriculum, each class teacher chose a poem, story or play which they were studying, for which the pupils planned a film adaptation. Early sessions involved developing the skills and knowledge learnt in primary school through the analysis of clips of film. In later sessions the pupils applied this to their own adaptation. The limited time did not allow for any actual filming during the five sessions.

The senior management of Secondary school B agreed to participate in the programme well in advance of its inception but, owing to the appointment of a new principal teacher of English at the start of the academic year, there was little opportunity for his/her involvement in the planning within the department prior to the start of the programme.

### **1.2.5 The partners involved**

In addition to the Scottish Screen appointed Lead Practitioners, a media production/training company with experience of participation in moving image was appointed by the local authority. The company organised and coordinated the programme in the primary schools. As the company had appropriate training facilities and equipment, it was used as the venue for the twilight training sessions. It was also responsible for the management of communication between all partners, including the local authority. The company was involved to a much lesser extent in year 2 due to there being only two secondary schools involved, and the staff and Lead Practitioners were left to make their own arrangements with each other.

During the MIE programme the local authority were undertaking a major programme of building new schools and this impacted on the original planned programme of visits by the Lead Practitioner in some of the primary schools. For example, the MIE programme was interrupted when a school moved to a new building, or decamped into a temporary location. In one school MIE was not re-introduced until several months later after it had moved to a new building. There were also changes in the Lead Practitioner personnel in some schools during the course of the year.

In year 1 the teachers had the support of the local authority literacy development officer. However, at the end of year 1 his secondment with the local authority ended. There was a further change in the year 2 arrangements supporting the MIE programme when the lead contact person for the local authority was absent from work for more than six months due to ill health. Although aspects of this person's role in the MIE programme were absorbed by personnel with a different remit and role, there was no dedicated local authority staff member to manage the programme. It was left for Scottish Screen and the Lead Practitioners to communicate directly with the schools and senior management, as there was little ongoing communication between the local authority and other partners. The first advisory group meeting for all partners in year 2 was not scheduled by the local authority until nearly half way through the year (February 2009).

Partnership working between the two secondary schools, media production/training company and Scottish Screen had to progress without the input of dedicated local authority personnel. Local authority communication with the primary staff involved in year 1 of the MIE programme was very limited, and not maintained to the same extent in year 2.

### ***1.3 The Remit and Specific Aims of the Evaluation***

The overall purposes of the evaluation identified by Scottish Screen identified are:

- To identify any particular contributions that moving image education can make to learning, especially to (*CfE*), its four 'capacities', and *CfE* outcomes (notably literacy)
- To inform, improve, and contribute to the development of moving image education and its development through independent scrutiny.

And the specific aims of the evaluation are:

- To assess the overall impact of moving image education developments on teachers and pupils
- To identify what impacts, if any, they have on learning and teaching - especially the development of literacy, and a more creative approach to learning
- To identify what impacts, if any, they have on pupil attitudes, motivation, self-esteem, achievement and attainment levels
- To begin to identify *distinctive and particular* learning outcomes, if any, of moving image education
- To examine pedagogic practices and models, and the wider management context and development support; and to correlate these contextual features with outcomes (what are the critical success/failure factors?)
- To gauge the ‘value’ of the projects against the required ‘development effort’, and to explore implications for sustainability.

In order to answer the six specific aims, a set of general research questions was generated for each specific aim and these were used to determine the approach to the evaluation.

The findings of the specific evaluation aims are presented within four main themes: the impact on the teachers, the impact on the pupils, the MIE programme and *CfE*, and partnership working, in sections 2, 3, 4 and 5 of the report respectively. Section 6 discusses the findings of the evaluation, draws conclusions and offers recommendations to support the further development and sustainability of MIE in schools.

#### ***1.4 Methodology and Research Design***

As the intention of the MIE programme was to continue working with the pupils as they moved from the primary into secondary schools, the researchers considered it important to adopt a methodological approach appropriate to the longitudinal aspect of the work, and hence a range of both qualitative and quantitative approaches were used.

In year 1 we felt that in order to show the impact of MIE over a period of time (i.e. of the evaluation), it would be important to undertake an in-depth investigation of the teachers and pupils in a sample of the thirteen participating primary schools. It was our original intention to select two primary schools as case study schools from each of the three clusters. However, as we commenced the evaluation mid way through year 1, the local authority personnel informed us that it was not going to be practical to introduce the programme in one of the secondary schools in year 2 for a number of reasons. Hence the evaluation focused on six case study schools selected from only the primary schools in two secondary school clusters, and the pupils were followed into MIE classes in these two secondary schools in year 2.

## ***1.5 Data Collection***

### **Year 1**

In year 1 a preliminary visit was conducted in February 2008 to classrooms in three of the primary schools to talk to the teachers and pupils to gain an insight into the MIE activities, and to inform planning the evaluation and data collection. To achieve the evaluation aims, qualitative and quantitative data were collected from the following participants and activities.

- a questionnaire to all the participating P7 teachers
- individual interviews with 2 Scottish Screen Lead Practitioners
- an interview with a media production/training company staff member
- individual interviews with relevant local authority personnel, i.e. the arts network coordinator and the literacy development officer.

The interviews were all conducted by telephone.

Additionally, data collection from the six case study primary schools consisted of:

#### *Pupils*

- 11 focus group interviews with P7 pupils (in groups of 2-3 pupils) who were selected in collaboration with teachers, (n=32, 18 girls and 14 boys).

#### *Teachers and Pupils*

- Classroom observations on 7 occasions in 4 schools.

#### *Teachers*

- Individual interviews with the P7 teachers (either face to face, or via the telephone).

The questionnaire and interview questions, together with the structured observation schedule were designed to answer the evaluation aims.

### **Year 2**

#### **Primary Schools**

Brief telephone interviews were conducted with the case-study P7 teachers in April 2009, and a follow-up questionnaire was sent to the teachers in all the primary schools who participated in year 1.

#### **Secondary Schools**

Visits were made to secondary schools in summer 2008 in order to ascertain how the MIE programme was to be implemented in each. Qualitative and quantitative data were collected through:

- a questionnaire to each participating secondary teacher. Only 4 were returned (3 from Secondary school A, and 1 from Secondary school B). Data from teacher questionnaires in year 2 are therefore very limited.
- individual telephone interviews with 2 Scottish Screen Lead Practitioners;
- A face-to face interview with the arts network coordinator, representing the local authority perspective.

In addition, data collection from the two case study secondary schools consisted of:

*Teachers*

- Individual interviews with 7 secondary teachers (3 from Secondary school A and 4 from Secondary school B).

*Pupils*

- Focus group interviews with secondary pupils who were selected in collaboration with teachers, and on the basis of their participation in the MIE programme in primary school. Of the original 32 pupils interviewed in primary schools in year 1, 8 were identified by their primary teachers as moving to Secondary school A and 29 to Secondary school B (although 21 only were identified by their teachers in Secondary school B). At Secondary school A there were 2 pupil focus group interviews involving a total of 6 pupils. At Secondary school B there were 3 pupil focus group interviews involving a total of 13 pupils. Hence 19 of the original 32 pupils were interviewed in S1 as well as in P7.

*Teachers and Pupils*

- From November 2008 to February 2009 a total of 14 classroom observations were made. In Secondary school A there were 2 classroom observations in November 2008 and 4 classroom observations in December 2008. These covered Art, Biology, English, Modern Foreign Languages and Modern Studies classes. In Secondary school B there were 2 classroom observations in November 2008, 3 classroom observations in December 2008 and 3 classroom observations in February 2009.

## 2 Impact on the Teachers

### 2.1 Learning About and Understanding MIE

#### 2.1.1 Primary Teachers' perspectives

The data reveal the majority of teachers were enthusiastic about MIE, and saw the programme as a learning opportunity for themselves as well as their pupils. An initial training day and a programme of twilight sessions were offered to teachers during the course of the school year. For details of the content and teachers' perspectives of the training, see section 5.2.1.

Not all teachers involved in the MIE programme attended the initial training day, and only later became involved at the request of their Headteacher. However, of those who had attended the initial training day the majority (81%) agreed that they found the session informative (see appendix 1). There were a range of views about the day and their expectations of the programme:

*Left feeling full of enthusiasm, that this was something that was going to be worthwhile with great possibilities.*

*This session was interesting but I didn't feel it gave a full insight as to where the project was going! However, as I said at the time a clearer picture did emerge once the MIE practitioner came out to the school.*

*An overview of what MIE was all about, leaving me in fear and trepidation of the months ahead. A chance to meet others, tutors and colleagues.*

#### 2.1.2 Secondary Teachers' perspectives

Teachers from a range of departments in Secondary school A met with the Lead Practitioner at an initial meeting followed by a series of meetings to discuss how best to use the Lead Practitioner's skills. A key principle that emerged from these meetings was that the Lead Practitioner would support teachers' ongoing work with pupils. From the teachers who had showed an initial interest in MIE the two Lead Practitioners went on to work with eight teachers in Secondary school A.

One of these teachers already had some experience of MIE and was enthusiastic about the MIE programme. After working with the Lead Practitioner this teacher felt that their knowledge and understanding about MIE had grown:

*[He] did bring a lot, it's just a shame that you couldn't have more of him and I really felt much better when he gave me the in-service.*

But also felt their new learning about MIE had been limited:

*I will carry on with the thing I do with the first years and showing them bits of film and whatever. ... Because it's simple, and I don't want to overstep what I am capable of doing so.*

One teacher expressed frustration about the lack of time to consolidate new learning:

*It would be nice to have time, right OK you have been given this expertise, you have had the experts come in, you have had in the in-service with them. Now here is a day at least...just to flick about and try it out yourself. Can you actually physically do it yourself? That would be nice, it's lack of time.*

Another teacher in Secondary school A, speaking on behalf of their department, echoed the concern over lack of time citing the structure of the curriculum as a limiting factor for teaching staff to become confident with MIE:

*I think they would have liked time to be able to discuss more with the Lead Practitioner what was happening on a week to week basis. And if they were there for one period and then rushing away to another class and so on and so forth, and then the next time they met was the following week, that was problematic. And that's really what they would have...that above anything is I think what they are asking for.*

A third teacher in Secondary school A was very positive about the potential for CPD for teachers attending training sessions with the Lead Practitioner, but noted the different levels of expertise among staff and acknowledged that the Lead Practitioner's inputs would have been of more value to some than to others:

*You had people going in who hadn't seen a digital camera before, to people like [teacher 1] who has done a lot of editing, so I think some found it more useful than others. But I think the whole...just the whole idea of someone coming in and spending time with the children on that particular aspect was quite exciting because staff saw..."yeah this could enhance what I am doing".*

In Secondary school B the majority of teachers had an interest in MIE, and that within the department there was a wide range of existing expertise in the understanding of film. Some teachers taught Media Studies to Intermediate 2, some opted for the film options that were available in the Standard Grade and Higher English curricula and some already incorporated aspects of film into their non-examination teaching. Equally, there were some staff for whom this was very new territory.

Some of the staff were able to attend an in-service provided by the Lead Practitioners and the media production/training company staff before the start of the initiative in June 2008, but not all were able to participate in this, and some staff joined the school after this had taken place. No other in-service sessions took place so any other learning by teachers emerged as a result of shared experience in the classroom. In general, the staff felt ill-prepared for the experience, and this, they reported, impacted upon the way the programme unfolded in the school setting:

*I think the meeting we had with them [the in-service] was good, but I think it wasn't expressed really clearly.*

*There was a kind of sense of impending panic, because they were coming and we didn't really know.*

Some learning did take place through the interaction with the Lead Practitioner both within the classroom and in discussions between lessons. This was seen as valuable, but also somewhat ad hoc:

*There are little bits and pieces I think we could definitely use.*

*You are going to learn bits and pieces, there is no way you are not going to learn anything, but not as much, as you would want, I think, to take it forward.*

Although, staff commented on the willingness of the Lead Practitioner to respond to their own queries about MIE on a one-to-one basis, one teacher, for example, had been reading materials provided by the Lead Practitioner to think more deeply about the subject:

*I find it very interesting, and also he [Lead Practitioner] gives a lot of the stuff on a memory stick, which I have had a look, at night.*

One feature of this programme that may have limited teachers' opportunities for learning was the way in which the classroom sessions were organised. Due to shortage of time the teaching approaches were largely didactic, led by the Lead Practitioner, thereby offering little opportunity for the teachers to take an active role. The teachers described themselves as observers rather than participants in the process. A number of staff felt that they would have got more out of the experience had they been better prepared beforehand and therefore better placed to be more actively involved during the programme:

*It was a very well structured programme, but there wasn't an awful lot I could contribute in a sense. I didn't have access to the slides and to what was coming next.*

Observations revealed that the English teachers were sometimes called away during the MIE sessions, thus implying that their presence in the sessions was not essential. This undermines the underlying principle of the programme – that its main purpose was to build the capacity of teachers.

### **2.1.3 Lead Practitioners' perspectives**

The Lead Practitioner working in Secondary school A acknowledged the importance of extending teachers' learning in MIE but also recognised the importance of working with what teachers had already planned and of being sensitive to teachers' comfort in implementing what the Lead Practitioner can bring to those plans:

*I think the planning...I think training was essential, we tried to add that in at the end but...a very, very busy department so I wasn't able to work with [teacher 2]. I know that s/he would benefit from getting a little bit of training just to have some kind of lesson plan, just to say "that's something I can flesh out from there". I think Moving Image is there to*

*support something that is already.... and I think you need to know when to pull out, when you have kind of covered all the things that you can do within that...within the learning...not capability, that's not the right word, but within what the teacher feels comfortable.*

In Secondary school B the Lead Practitioner recognised that the learning of the teachers was variable across the group. On the whole he felt that most would have learnt something but that perhaps a minority would want to incorporate this into their future teaching:

*I would say there were about five or six of the teachers who I would say showed real interest in it. Two or three will take it forward more consequently off their own bats. Some more depending on how editing goes at the beginning of next term.*

## **2.2 Teaching Literacy**

### **2.2.1 Primary Teachers' perspectives**

The teachers were positive about their experience in engaging with MIE in that it provided an opportunity to learn new skills, knowledge, and use a range of media resources to improve their ways of teaching literacy:

*It's opened up a new, a different avenue for me. In the past I wouldn't have been looking at the language, or how media links to literacy at all, using film during the language time.*

*Becoming aware of how the media can enhance learning and teaching across the curriculum. Being 'forced' to experiment with and use various types of technology.*

Teachers learned about the language and technical skills of film making and the potential for developing new repertoires of teaching using MIE:

*I really enjoyed the input on the punctuation, the camera shots and angles and the effect it had. The use of sound and animation, I learnt a lot from it.*

Another teacher talked about the enjoyment of the 'discovery' learning aspect of MIE and learning at the same time as the pupils:

*We were all learning together. Felt that MIE helped me move towards the Curriculum for Excellence - ticked lots of boxes!*

However, not all teachers were of this view, particularly those who felt they had not been able to engage fully with the programme:

*Researcher: Have you developed new skills?*

*Teacher: Not really, because I haven't been involved in filming or editing.*

With respect to the impact of MIE on teaching literacy, despite their enthusiasm as to how it could improve literacy, few teachers remarked on MIE having any impact on their pedagogy. However, they thought MIE helped to develop pupils' skills, interest and confidence in both fiction and non-fiction:

*Examining media texts e.g. 'Pirates of the Caribbean', helped children to realise that texts don't have to be 'book bound'.*

*Creating story boards. More powerful narrative writing. Discussing in groups.*

*Writing integrated well into MIE. Creating a film was good in writing lessons. It helped paragraphing.*

*Using film clips to promote listening/talking/analysis/thinking and as springboard for story writing/characterisation.*

Others were less certain MIE had impacted on their literacy teaching, but saw it having an impact on the pupils: (see section 3.4)

*I haven't had time to look and see where Moving Images fits in there [Literacy outcomes for CfE].*

*I would like to do a wee bit more of the observing, watching films, and maybe linking it to writing as well.*

*I haven't actually done very much to do with scripts, play writing, stage direction, so I could cover that area all through MIE.*

However, while clearly appreciating other benefits brought by moving images work, one teacher in particular saw little of a literacy dimension in the MIE programme and, consequently, was challenged to think about the wider aspects of learning:

*I don't actually feel that we were involved in a lot of language, which doesn't disappoint me personally because they are getting so much out of it, but I keep coming back to the fact am I supposed to be doing more language with them?*

For this teacher the source of concern appeared to emerge from an anxiety that the MIE work yielded little by way of evidence of gains in pupil achievement, from a valuing of written work over oral work, and possibly also from a feeling that the MIE work fell short of meeting her professional needs in an arena of public accountability:

*Teacher: I have a kind of feeling inside me that I haven't done as much language as I should. We had a lot of discussion, you forget that's language. We did so much writing down on paper in October/November, we have not really done anything which is evidence on paper if you like in a language sense, because it's worked better for them to do discussion.*

*Researcher: But that's [discussion] language isn't it?*

*Teacher: That's language, but there is no actual record of it.*

### **2.2.2 Secondary Teachers' perspectives**

One teacher in Secondary school A acknowledged the relevance of MIE to their professional purposes:

*You want to tap into what is interesting for them, but at the same time we are there to encourage them to be literate and to be literate in the visual sense as well.*

This teacher also spoke of additional resources that had become apparent since participating in the MIE programme:

*I just pick films I had at home...just films that they [teacher's own children] were watching but had a French theme. And then it's very easy to think well we could do the characters, we could look at that. But you are constantly working with words that the kids have not got in their textbook.*

The same teacher reported the positive impact MIE had had on the kinds of literacy activities they felt confident enough to engage pupils in:

*I am doing creative writing based on the films but not actual practical making film. I did want to be able to do a little bit, to be able to do that with groups, and certainly I feel more confident being able to do that now. I didn't need convincing that it was a good thing in the first place.*

In general the teachers in Secondary school B were supportive of the notion that MIE could promote a different and useful kind of literacy. For example some members of staff commented:

*We don't live in a print culture anymore: we live in a visual culture. And I don't think there is enough done in school to recognise that.*

*Because it is a visual type of learning .. I think it would motivate some children if you were doing media pieces to learn because it is different for them. A different type of learning. A different type of teaching. I think there was also a different kind of skill set involved.... I meant there are kids in the class who don't particularly read very well, or write particularly well, but they would be quite happy perhaps using the camera or doing the sound. It gives scope for them to become involved.*

However, the teachers were less forthcoming when asked whether this programme had enabled them to be better equipped to take different approaches to teaching literacy. Much of this was ascribed to the competing pressures to which English teachers are subjected. Their accountability to develop the more traditional aspects of literacy such as spelling, grammar reading and writing were evident across the

interviews. MIE was conceptualised as an extra, rather than as an integral part of how literacy could be approached, as intimated in this statement from the principal teacher (PT):

*I don't know how happy staff would be [with an extended MIE project] because they still feel that they are having to report to parents. They are having to improve reading and writing, they are having to meet targets and so on. Some of them might be a bit reluctant to take this on board and still have to complete everything else.*

### **2.2.3 Lead Practitioners' perspective**

However, the view of one Lead Practitioner was that the literacy aspect of MIE was a very important aspect of what he was trying to get across to both the teachers and the pupils. Referring to the secondary setting one Lead Practitioner put this point across by saying:

*Overall I would also say that I do think that there is a literacy aspect, a big literacy aspect to Moving Image Education so this over all objectives, and that that is to do with the whole nature of narrative and how narrative functions. Schools don't really teach narrative. In English they don't really teach it in my experience anyway, and so through doing Moving Image you can also teach how narrative functions because it's very much a more structured way of showing how narrative works and how narrative is important to every aspect of school life, from putting together an essay, through to um...expanding an argument, to discursive reasoning, and all these elements can be aided by showing the Moving Image.*

### **2.2.4 Local authority perspectives**

Referring to the primary teachers, a local authority representative indicated that in spite of teachers' concerns they were beginning to recognise that literacy was wider than simply reading and writing:

*I personally don't have any evidence other than just them [teachers] saying to me, "I am much more confident about letting go, I don't mind the pupils experimenting". I have seen that in action, I have seen the teachers being much more relaxed and not always seeming to desperately need their pupils to be fully engaged by writing all the time.*

## **2.3 Teaching Approaches**

### **2.3.1 Primary Teachers' perspectives**

The teachers appeared uncertain as to whether MIE had impacted on their teaching approaches, and provided little evidence to support claims of a positive impact, although one teacher mentioned it had supported creativity:

*Different and exciting way to teach literacy and other skills. Able to be more creative in teaching.*

Evidence of change in teaching approaches was more apparent through pupils' responses (see section 2.4.4). Classroom observations provided snapshot evidence of teachers allowing pupils to take decisions about forming the structure of their own groups.

### 2.3.2 Secondary Teachers' perspectives

For one teacher in Secondary school A the experience of working with MIE texts significantly enhanced the existing repertoire of teaching approaches:

*With The Three Musketeers, it's a wee Mickey Mouse film, and we did character studies, so you did Mickey is brave, small, courageous, Donald is daft, whatever. And then we went on to Minnie and Daisy and we did female ones. Exactly what you would have done at school at that stage, with 'My brother, My Sister', so much more exciting and so much more rich because there was so much else to talk about with the films.*

However, the same teacher reported extensions to her repertoire consequent to MIE:

*I could do certainly with the photograph thing quite easily, the personalised PowerPoint kind of thing and I will be able to do that myself now.*

Another teacher in Secondary school A mentioned how a colleague had approached a familiar pupil activity in what, for that colleague, were innovative ways, consequent to participating in the MIE programme:

*[Teacher 3] worked with... second year and what [Teacher 3] really wanted to do was to look at critical work, which is work that is normally done whereby it's a written essay. And [Teacher 3] felt that it would be beneficial to try and do some sort of short animated video, and getting the kids to actually talk about the [subject content] to camera. [Teacher 3] reckoned that that opportunity to work in groups and be able to find information for the animation was very successful.*

In Secondary school A concerns were voiced about timetabling arrangements limiting the scope for secondary teachers to consolidate MIE work between periods supported by a Lead Practitioner:

*Researcher: in between the visits, the weekly visits were you doing follow-up work with the pupils from what had happened in the session with the practitioner?*

*Teacher: That wasn't possible. That again was the difficulty with the timetabling because it was a first year class and we only see for them one period. Anything that had to be planned for the following week had to be initiated at the end of that lesson. Because the next time I would see them was the following week when likewise the practitioner would see them.*

The teachers in Secondary school B reported no impact on their pedagogical approaches as a result of the MIE programme. Shortage of time had resulted in the

classroom sessions being largely based around whole class discussions led by the Lead Practitioner. Whilst the teachers were interested in the content of the sessions they did not comment that their own approaches to teaching were enlightened by the experience.

Staff appreciated that the time allotted to each class did not allow for the type of interactive group work that had taken place in the primary schools during the film making process, reducing the opportunities for teachers to be involved in new approaches.

### **2.3.3 Lead Practitioners' perspectives**

A leading principle of MIE was to introduce new ways of teaching and learning as outlined in this excerpt from a Lead Practitioner:

*There are a number...let's see a number of key objectives, one is I think the most important one, is to provide a new kind pedagogic approach which allows the students to feel more in charge of their education and for it to be less of a didactic classroom, more of an open and interactive classroom where things are discussed rather than things told. And the advantage of using Moving Image to do that is that it's very much bridging the gap between creativity and learning so that you combine both those elements, so it's about creative learning really.*

In the primary schools the Lead Practitioners had differing opinions as to whether they thought teachers had embraced new teaching approaches after learning about and using MIE activities:

*The teachers had their eyes opened to a new way of working that he felt they could take forward.*

*I think that the difficulty with all things relating to Moving Image Education is that once you have taught some of the aspects of Moving Images to people, some people then start to see it as second nature and then stop noticing it again.*

In Secondary school A, one Lead Practitioner who had worked with several teachers thought that while the impact on individual staff had varied, all had gained something from the classroom sessions.

*I would like to think that the people that I have worked with certainly have learnt something new.*

In Secondary school B the Lead Practitioner felt that he was able to show the teachers some alternative ways of teaching literacy, in line with the approaches advocated by MIE. But realistically he felt that only a minority of staff would take this forward, while another group thought it interesting but felt restricted by time and resources:

*I think it opened some of their eyes to the fact that there are other ways to teach certain things. So I think that it did open their eyes to some new methods that they thought, some of them thought would be useful.*

*Some thought “would be nice to explore more if we had the resources and were given the go-ahead by the authority”, and some took a more “would be nice but”, approach.*

However, he was sensitive to the difficulties that someone outside the teaching profession might face if they attempted to advise teachers about pedagogy, as shown below:

*In terms of feedback upon the pedagogy of their teaching I think that they would have, knowing that I am not a teacher, I think they would have found that one difficult to take.*

Instead, he adopted the following strategy:

*One can only really lead by example in that sense.*

#### **2.3.4 Primary Pupils’ perspectives**

Discussion with pupils revealed that MIE sessions had resulted in some teachers using different teaching approaches, by giving pupils more responsibility for their own learning and an opportunity to develop their own ideas. For example:

*Pupil: She gives you like more choices that you make on your own.*

*Researcher: I was going to ask if the teacher does things differently with you in Moving Images compared to other lessons.*

*Pupil: Yeah. She acts a wee bit differently.*

*Researcher: Does she? Right, okay, in what way does she act differently then?*

*Pupil: Well in maths and language and all of that, she is telling us things, but in Moving Images she gave us ideas, instead of telling us.*

Further examples of the pupils given more opportunities to take responsibility for their own learning are discussed in section 3.2.

#### **2.3.5 Secondary Pupils’ perspectives**

Pupils noted that MIE provided an opportunity for teachers to introduce a variety of tools for learning.

*Researcher: does the teacher do things differently with you when you are doing Moving Images?*

*Pupil: Yeah he [teacher] was different with us.*

*Researcher: So normally then how...what do you do in [subject]?*

*Pupil: He [teacher] gives you a text book usually and there are pages in it, activities, well not activities, writing out exercises to do and things, just copying out paragraphs and answering questions. It’s not good really.*

Having been taught in classes involved in the MIE programme in both P7 and S1 a pupil in Secondary school A saw differences between the teaching approaches of the Lead Practitioners in their primary class and the Lead Practitioner in their Secondary class:

*I liked primary better, I thought the one we did in primary was a lot better because we got to like interview people, different people instead of just keeping in the same groups and with the same people, we had all different people, different adults and things in our primary one. Whereas this one was just like a class just doing one thing, it wasn't so good really.*

*And also in primary we had a bit more of...variety to work with because here you just constantly work inside in a classroom, but in primary we were allowed to go like outside to film like the football and stuff.*

Pupils thought there were few opportunities for varied experiences and hands-on involvement in the secondary school. The pupils in Secondary school B concurred with the view of the teachers that the pedagogical approaches did not represent a new departure. In particular the pupils expressed a preference for interactive group work, whereas the MIE, they reported was taught either as whole class or as individual activities. The following snippet of conversation was typical across the interview groups:

*Pupil 1: It would be better if you could do it in a group.*

*Interviewer: Uh huh.*

*Pupil 2: It would be better because then you have got everybody's ideas and it could have made it better.*

*Interviewer: Yeah. OK.*

*Pupil 3: Everyone is doing it in the class but he only like picks one to go through. He [Lead Practitioner] only uses like say...there are twenty in our class and he would only pick one out of them. If there was group work it would be like one out of five or four.*

Repeatedly the pupils stated their preferences for the type of work that they had undertaken in P7, in which they had recognised and appreciated the different approach to teaching and learning.

## **2.4 The Teachers' Confidence to Work with MIE**

Before working and leading sessions with their pupils, teachers from both sectors expressed a preference to learn about MIE in order to fully appreciate its potential, gain skills and confidence for themselves.

### **2.4.1 Primary Teachers' perspectives**

Not surprisingly there was a range of levels of teacher confidence in working with MIE. The majority of teachers reported an increase in confidence, during the course of the year, not only in the technical aspects, but also in confidence to work with pupils in MIE contexts. Around two thirds (63%) agreed they felt confident in taking work forward with the pupils in between the Lead Practitioner visits.

One teacher described herself as being not very highly motivated at the start of the programme and had mixed feelings about the programme. She had found the process difficult but thought the product (a film) '*would probably be good*'. The teacher felt

she had learnt a lot, and developed IT skills. However, she reported still feeling very dependent on the Lead Practitioner at the end of year 1. Others expressed greater confidence:

*I have the confidence now to use a video camera etc in my teaching.*

*I enjoy doing it, not all the staff have.*

#### **2.4.2 Secondary Teachers' perspectives**

One teacher in Secondary school A expressed growing enthusiasm about working with moving images but confessed to having a long way to go before feeling very confident in MIE:

*I am actually doing a wee bit of creating film literacy, because that's not my expertise, I need help with that. Although I have got a wee red book now with twenty-seven pages...do this, then this, then this, I have found all you need to do is put the kids on the right programme and they do it anyway. I still wouldn't be 100% confident saying to you now this is what you do.*

The teachers in Secondary school B came to this programme with a range of experiences in working with MIE. One teacher who had considerable experience of media studies felt that s/he personally had not learnt very much, but that some staff had done so. Another member of staff, who had considerable experience and enthusiasm for film, expressed a lack of confidence in taking the whole process of filming from start to finish. S/he identified a need for a little more staff training to enable the department to independently take the programme forwards:

*I am quite happy to do the filming and stuff, but I think if [Lead Practitioner] came and had a look at what we were doing. If we had one day arranged that we were going to do filming and he came and had a look that would be.... And also the editing is something that I don't think any of us are confident about.*

As described earlier, of the twelve staff in the English department there was one who was very keen to develop this work in the future, and whose approach suggested a high level of confidence to engage with MIE. The PT described his/her plans:

*But this...particularly one of the members of staff, who I have already mentioned, he was very keen and he worked very closely with [Lead Practitioner] and I think they got on quite well together, sharing ideas and [Lead Practitioner] gave him a lot of advice and [he] has come to me and has suggested a way of taking this forward into S2 and we spent quite a lot of time discussing it, and initially...we can't do it without funding, it's always a sticking point as far as we are concerned but what he would quite like to do with his own second year class is a pilot, and then perhaps run it into others. He wants to do a project that we are calling 'The Changing Identity of Scotland'.*

### 2.4.3 Lead Practitioners' perspectives

The Lead Practitioners thought that the primary teachers had become less focused on and worried by the technological aspects of MIE, and had greater confidence in their abilities and understanding of the language of film:

*They are happier with the equipment, a lot less terrified of the technology. I think a lot of the teachers have really found it a great benefit to understand the technology better. And also understand the language as well, like shots and close-ups, wide shots, medium shots, all of that type of thing.*

Another Lead Practitioner thought there was a greater variation among individual teachers depending on their particular interests:

*I think it depends on the personalities and the backgrounds of the teachers as well.*

Referring to secondary schools, a Lead Practitioner felt that the impact of the programme was variable according to how engaged the individual members of staff were with the overall programme. When specifically asked about teacher confidence he said:

*Teacher confidence um...I think yes..... Certainly it would improve their confidence to teach things relating to media.*

However, the Lead Practitioner qualified this by saying:

*I think anyone who was dealing with the film clubs or the other things they had were genuinely really interested and thought it was...a good programme... So I would say there were about five or six of the teachers who showed real interest in it. Two or three will take it forward more consequently off their own bats. Some more depending on how editing goes at the beginning of next term.*

So within the programme as a whole, the Lead Practitioner felt that there had been an impact on some of the teachers' confidence and competence to incorporate MIE into future work, but perhaps this was not the overall position amongst the staff.

### 2.4.4 Primary Pupils' perspectives

Some pupils were aware of how their teacher's technological skills and confidence had developed over time, and made insightful comments about this:

*Pupil 1: Well [Miss X] is now helping with the film, but she wasn't helping at first, because she didn't know how you download things onto the camera. Since we have got a video camera in our class, [Miss X] is learning new things, so like if we have got any spare time she will log on to the computer and her password and all that, and then she will go on and download more things. Then she will show it to us, and say "boys and girls look what I have learnt, I have learnt how you do new things".*  
*Pupil 2: It's not just pupils that learn, it's the teachers as well.*

#### **2.4.5 Secondary Pupils' perspectives**

Some pupils felt that their own experiences would have been improved by greater involvement of the Lead Practitioner working with teachers outwith the classroom to support the teachers develop their skills and confidence.

*At primary I know that after school one day the man went and took the teachers and taught them a bit about it so they could come in and teach us a bit more on how to do it, except he didn't do that I don't think with our teachers at high school. So if they did that maybe the teacher could help you a bit more.*

#### **2.4.6 Local authority perspectives**

One of the local authority representatives thought that involvement in the MIE programme had helped the teachers to develop their media technology skills. S/he thought teachers in general shied away from activities requiring technology, and knew less about this, than their pupils:

*Learn with the pupils, learning together. As a teacher myself I always found it very, very powerful. I think it's good for children to know that education is a life long journey, even for teachers.*

This view supports the teachers' own views that the MIE programme had enabled them to learn with their pupils, (see section 2.2.1). S/he thought teachers' confidence had also grown during the programme.

*To me one of the really good things was watching the confidence of the teachers grow over the course of the year. And to see how much fun the teachers were having with it, because as I said to you earlier I think it's really important for particularly teachers to realise that...it's a lifelong learning ethos. And to see the teachers becoming enthusiastically engaged with it.*

### **2.5 Critical Awareness and Appreciation of Film**

#### **2.5.1 Primary Teachers' perspectives**

Teachers indicated how MIE had stimulated a greater awareness, interest in, and criticality of film:

*When [previously] I was watching a film it was escapism, I wasn't thinking about camera angles, I didn't think about the music they used to set the tone. [Lead Practitioner] has highlighted these things, so you start to become aware of them when watching TV or films.*

*It impacts on your personal life too, it's something previously I wasn't interested in.*

*It has given me an insight into the world of film and some aspects of ICT associated with this.*

### **2.5.2 Lead Practitioners' perspectives**

The Lead Practitioners thought that MIE had given the teachers a better understanding of the language of film. It had also introduced them to the visual world and multimedia that their pupils already inhabited:

*Books are great but most young people now watch film, television, the internet, DVDs, it's all moving image and all multimedia. I think to get that knowledge the teachers have gained a lot from moving image because that's where the young people are.*

## **2.6 Sustainability of MIE**

In our discussion we conceive sustainability as the teachers' continued use of MIE pedagogies beyond the life of the programme.

### **2.6.1 Primary Teachers' perspectives**

The responses from the questionnaire issued at the end of year 1 indicated that almost all of the sixteen teachers (88%) agreed that they felt confident to continue running an MIE project, with limited support from a Lead Practitioner, in future years (see appendix 1). However, they were less confident in doing so independently, with only a half (50%) agreeing:

*Re continuing with MIE - I maybe wouldn't do it to the same extent but I would certainly do it. I would love to have [Lead Practitioner], but that's not my decision to make. I would do more of the watching some films, asking a few questions and we have all the notes, maybe doing one film project rather than this year we had two.*

This teacher's comments are indicative of others who voiced greater confidence in using MIE to analyse the texts, albeit within the context of continuing with their traditional teaching practices, but less confidence in the technical aspects of film making.

The following comments reflect the teachers' need for ongoing support once the programme ended, particularly with the technical aspects of film making.

*Training and support was good, but it should be ongoing.*

*Feel that I would need a lot more input on editing before I would be confident to do this without support. I am sure that many primary school teachers lack this expertise. It's also very time consuming.*

The likelihood of teachers continuing with MIE was constrained by lack of equipment in some of the schools:

*Make equipment available to leave in schools, cameras, etc for practice.*

*Software in place and equipment required for editing.*

In informal discussions with teachers towards the end of the summer term several indicated that they would not be involved with MIE in the following year, for a variety of reasons, including teaching a different stage within the school, moving to a non-teaching post, or leaving the school.

With respect to sharing their expertise in MIE with other staff in their schools during year 1 this appeared to be limited:

*No-one [colleagues] has come and watched, nobody has expressed an interest to shadow or sit in.*

*We will chat [with colleagues in school] whenever we do something. They don't know much about it, so they hear we've got film makers coming in, and they're so impressed but we haven't really passed any information on.*

However, the follow-up questionnaire issued to primary teachers at the end of year 2 (one year after their Lead Practitioner input had finished) revealed that MIE work was continuing across a range of schools (see appendix 5). Nine responses were received, and of these, five reported feeling able to run an MIE programme independently and six thought they could do so with limited support. Similarly, five teachers had been able to use MIE as part of their planned curricular activities. There was evidence of MIE cascading to other colleagues as five had shared MIE techniques with others who were not involved in the original programme, and four reported other teachers in their school using MIE during the year. Seven respondents intended using MIE in their teaching in the future, and all nine indicated they would like to see MIE developing further and becoming embedded in the school. As well as encouraging other staff to see the value of MIE, they reiterated the need for ongoing training and resources to ensure this happened.

*Persuading others of its worth.*

*Training for others.*

*Good editing and animation software in school.*

Five teachers had attended the in-service afternoon in May 2009 and reiterated the importance of such events:

*Discussion with others.*

*Sharing ideas.*

And expressed specific needs for their continuing use of MIE.

*More ideas for the use of film e.g. ideas for analysis of film, using film as stimulus for writing.*

## 2.6.2 Secondary Teachers' perspectives

One teacher in Secondary school A identified challenges to the sustainability of MIE in colleagues' concerns over having to give a considerable amount of 'subject' time to engage in MIE-supported learning and teaching, especially if the planning had not been fully developed, and the existence of uncertainty about the overall aims and outcomes:

*The problems really were that teachers very often can be reluctant to give up a lot of time; it was pitched at the time at twenty weeks which is a considerable chunk out of the timetable. And it's a considerable chunk where you don't actually know what the objectives are going to be.*

When asked what needed to be done to embed MIE in the school, comments included *The timetable is always an issue.*

*Funding and time allocated.*

Reflecting further about the sustainability of MIE within the school, a teacher indicated that although in their early stages, cross curricular links were being established through *Literacy across Learning*, and existing collaborative links between the Art and English departments. From these there was potential to set up working groups to encourage other teachers to explore how MIE could support literacy.

The teachers in Secondary school B did not report a desire to build the existing programme into the S1 curriculum in future years. To a large extent, it was seen as interesting and enjoyable when delivered by an outside agency, but not something that the majority were hoping to deliver themselves. Overall the capacity of the English department to implement such work across the board was limited by the skills of the staff, who did not feel confident to deliver such a programme unaided.

However, there were pockets of development as a result of the programme. The PT described how one teacher had introduced film into her S4 Standard Grade class as a direct result of the programme:

*Already we have had...one of the girls [staff ] in the Standard Grade class doing some filming with her fourth year, taking on the concepts that she has learnt from [Lead Practitioner] so...so I mean individuals will take it on. Not everyone will but I think that's always the case.*

The PT also described, with enthusiasm, the planned pilot programme for one class the following year (as mentioned above):

*We are then going to invite people from the Refugee Council and at that point they [pupils] are then going to go out of the school and they are going to identify different areas of Scotland and they are going to film and they are going to look at the changing identity and the make-up of Scotland.*

The PT highlighted how MIE could potentially facilitate cross curricular work with other departments, but also went on to address the issue of cost and need for additional funding by saying:

*And again it could well be that Art will get involved but at the moment it's very much at the...concept stage. And unless we get funding from various sources it may then become slightly less ambitious. But s/he is really keen on it, we have got other members of staff who are interested in joining in from other departments. And I think if we get the funding it could become really quite exciting and of course it will be our second year group who are the ones who have had the experience of Moving Image in S1.*

Clearly across the department, the impact of MIE on staff had been variable. In a minority of cases it had sparked an interest and enthusiasm for a different way of working, but the majority of the staff were not planning to take this forward.

Much was made of the shortage of time, and the competing priorities of the staff. Where these issues were presented as barriers to further development of MIE it was clearly seen as an additional burden in an already pressurised timetable. But opportunities existed where MIE was seen as a vehicle for delivering the existing curriculum.

Overall, the secondary staff reiterated the primary teachers' requests for greater support and provision of resources to sustain MIE beyond the life of the programme.

*More practical sessions – we are slow learners.*

*CPD opportunities for discussion of the different ways MIE could be taken forward. Time to plan with Lead Practitioners.*

*It has an equipment issue to ensure its success.*

Both schools commented on the lack of, and need for an outcome at the end of the programme i.e. a tangible resource which could be shared with other teachers in the particular subject areas.

*I think what the consensus was amongst staff was that we needed something more concrete, something more structured.....I think when you have not got something concrete it becomes again person dependent. Because if [two members of staff] move away next year there is no legacy. ....I don't want to go back to the idea of a 'unit' but there are no teaching and learning resources left in the department, or created in the department.*

*And I think it may have been more worthwhile to take a couple of teachers out to work with practitioners over a period of time prior to going into any classroom and working on a theme, or a unit of work, or something which has lessons and units and outcomes. And we can see why we are doing a particular thing.*

*.....of the opinion that the end product is very important, because if the end product is poor then you can't show it as evidence of something of quality [that] has been going on. And although I agree up to a point that of course the process is important, but if you don't get time to complete this and end up with a quality product, then what is the point of knowing the process of creating something that's mediocre at best?*

### **2.6.3 Lead Practitioners' perspectives**

The Lead Practitioners' views reiterated the primary teachers' perception that some were more confident than others to take the programme forward on their own, once the programme finished. One Lead Practitioner predicted that approximately one third of the teachers would feel sufficiently enthusiastic and confident to take MIE forward on their own in the future.

Another Lead Practitioner thought that teachers' future use of MIE also depended on their attitudes towards film and whether they could appreciate that moving image texts had equal educational value as traditional printed texts, were not simply entertainment for their pupils, and were more successful in engaging pupils with literacy:

*Adults tend to be more defensive about Moving Image, it's just a kind of an illustration of written text, written text is where the real stuff is. Films are really just entertainment so there is a lot more prejudice with adults, it depends on the teacher, about how open they are and how much they like films themselves..... And if they recognise that it works for the young people and there are marked improvements that are a great success, because then they are going to say "hang on a second there is something here that I haven't seen".*

Because of the nature of training being offered as twilight session, some Lead Practitioners thought that the lack of compulsion to attend compounded the problem of sustainability, and developing teacher confidence:

*I think what has not perhaps been done as well would be the ability to teach, to train the teachers to be able to deliver this on their own, and in a sustainable way. Because the twilight sessions being non-compulsory and therefore, limited attendance and tending to come down to those who are interested and those who are participating, as opposed to taking hold of the project and making it their own.*

However, as reported in section 5.2.1.2, teachers had other commitments and legitimate reasons for not attending the twilight sessions.

In order to fully sustain the use of MIE in teaching and learning, the Lead Practitioners recommended that MIE needed to be implemented at a more strategic level within local authorities:

*For me the ultimate objective of the MIE programme is to persuade the education authorities that they need to gear up for the twentieth century now that we are in the twenty-first century. That we need to teach the*

*dominant communication form of the twentieth century as a matter of urgency, considering it hasn't been really taught properly in the last century.*

With respect to the secondary sector, the long term sustainability appeared to hinge upon the interest that had been generated amongst a minority of the staff. To encourage the staff to be able to develop the programme in the future, the Lead Practitioner in Secondary school B was planning to follow up the delivery of classroom sessions with some practical sessions for teachers which specifically addressed the use of editing software. Whilst still part of this same programme, using time funded by Scottish Screen, this was specifically tailored towards staff needs in that particular setting.

*It will be much more towards editing and how to help use cameras, and how to help develop story lines.*

However, in the longer term, the Lead Practitioner saw the sustainability of the work being hampered by structural issues in the organisation of secondary schools, particularly curricular pressures and accountability, which in turn were interpreted by staff as barriers to their own engagement in such work:

*They [some of the teachers] were just saying you know they were in a straitjacket based on the traditional teaching methods and weren't willing to change so much because they didn't have the time to do so.*

He summed up their feelings on the matter by saying:

*I think generally speaking they all felt that it was an interesting experience, whether they all felt that they would carry on with is another matter.*

A Lead Practitioner in Secondary school A thought that some teachers had been responsive to using new teaching approaches and had plans to work with them in the following year.

*It's something that I am intending on doing when I go back into the school, I am going to be doing an evening session. I think [Teacher 1] is going to be going in on this project again, so we can then recap on anything that wasn't covered before.*

*[Teacher 2] was keen on getting a little bit of training so would feel more confident about leading some of the lesson plans.*

*There will be some legacy based on that experience. I think that there have been positives and negatives. ...Again it's teaching approaches...some of the positive responses...I think they have been very open to what I have tried to do, because I have been very responsive to their needs and I have tried to work around their needs, so in that sense I think that there is an element of a legacy.*

Both Lead Practitioners endorsed teachers' calls for teaching resources for schools.

*I think it would be good if there was a way that there could be more of a central budget from Scottish Screen to provide teaching packs that would relate to this. These might be ones that have already been produced by the BFI or other people, but to actually be able to give schools access to those a little more effectively would be good because frequently we have had the situation of there aren't the packs for them to do it. We come in armed with films and stuff like that and can do things but...they don't always have access to those or know how to get them.*

They also acknowledged that schools did not have sufficient funds to purchase additional resources and making them available online was one way of ensuring access.

*There isn't necessarily the school budget to buy them, the primary schools were all given a DVD<sup>1</sup> and teaching pack, but even so that's only six/seven films so that's going to limit their ability to do it. And so again its providing that material whether its online, like we are doing with Scotland on Screen, those kind of resources need to be available so that people can access them.*

Lead Practitioners recognised that sustainability in schools was hampered by the lack of suitable technical and ICT equipment.

*I think the ICT support in schools needs to also ... catch up with the technology. I think sometimes they are a bit behind the times in terms of what they are actually providing in schools.*

One Lead Practitioner thought it was important for the Government to take a stronger lead in promoting and embedding MIE in the curriculum.

*I would suggest that they [local authority] try to do as much within what they can do at the margins as possible until LTS and the central authorities take more decisive action about teaching training and curricular changes, and that it feeds through to government.*

#### **2.6.4 Local Authority perspectives**

When asked at the end of year 1 how the local authority envisaged supporting the primary teachers in year 2, the representative indicated this would be dependent on the financial resources available within the programme, and the uptake of the Lead Practitioners' time by secondary schools. If the time was not fully used by the secondary schools it was intended that primary schools would have the opportunity to bid for Lead Practitioners' time. The primary teachers would also be invited to attend the twilight training sessions arranged for secondary teachers.

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<sup>1</sup> One DVD provided by Scottish Screen has sufficient material for two years work

A local authority representative thought that moving to teach a different stage in the primary school should not limit teachers working with pupils in MIE contexts, as it could be used with pupils at all stages in the primary school. The representative also expressed hope that some of the teachers from year 1 would feel sufficiently confident to cascade their learning to other colleagues.

Commenting on the role that the local authority could play in sustaining MIE in the future after the programme concluded in year 2, this local authority representative highlighted the importance of identifying and meeting teachers' needs, particularly in respect of practical skills with relevant software, and acknowledged that such skills development might be achieved through workshops delivered by Lead Practitioners:

*What teachers are looking for are the practical skills, particularly editing because they have all got access to PCs, our systems have Windows on them, they can go in and they can do their editing on Windows Movie Maker, but what they are looking for are the practical skills for that...Now that might be that they want to buy in a Lead Practitioner to do a specific workshop relating to their topic.*

However s/he recognised that schools had small CPD budgets and such training would require support from the local authority CPD budget to support this. In addition to support mechanisms to develop teachers' skills, peer leadership was seen to be an important factor in supporting good practice between schools. This was particularly the case where due to impending retirement there was uncertainty as to whether the local authority would have personnel to coordinate the MIE programme beyond years 1 and 2.

One local authority view was that coordination and development of the MIE programme could be devolved to participating schools with key staff taking the role of an 'ambassador':

*Ideally I would like there to be an ambassador from each of the High Schools who have been involved, who are able to come along and talk to colleagues from other schools about what they have done, what they have achieved, what their findings are... I think realistically in the short term what I want to do is maintain the enthusiasm of the ones we have already got. And then hopefully...primary teachers move around, I have had that feedback today, that a lot of the teachers who were in particular schools last year are no longer in those posts. So I would hope as the teachers are perhaps going to other schools that that will self generate.*

The expansion of MIE into other departments was seen as key to sustainability in the secondary schools, and s/he concluded by saying that the enthusiasm of individual teachers was crucial in ensuring sustainability.

*There is only so much we can do for them, they have to then pick it up and run with it themselves.*

## **2.7 Summary: Impact on teachers**

The key findings are that MIE could contribute to teachers' professional development in a number of ways by:

- introducing more creative ways of teaching literacy
- increasing knowledge of the language of film
- raising critical awareness of, and interest in film
- increasing their confidence working with technology, and their technical skills
- providing opportunities to give pupils more responsibility for their own learning
- providing opportunities to consider alternative teaching strategies
- supporting peer collaboration both within and between schools.

However the following constraints were evident, and at times hampered teachers' development particularly in secondary schools:

- limited opportunities for shared evaluation and preparation between Lead Practitioners and teachers
- perceptions of tension between traditional understandings of literacy and the outcomes of MIE
- cross-curricular activities being challenged by the structure of the secondary school timetable
- restrictions on time for delivery of the MIE programme limiting the opportunities for development of new pedagogies among teachers already constrained by the secondary timetable
- unavailability of, or insufficient appropriate resources or equipment, e.g. cameras.

## 3 Impact on the Pupils

### 3.1 *Pupil Attitudes, Motivation and Engagement with Learning*

#### 3.1.1 Primary Teachers' perspectives

The teachers' responses gave a very favourable view of pupils' enthusiasm and engagement throughout the MIE programme, for example:

*It has been an enjoyable experience – [it's] motivated pupils and staff.*

Teachers reported that the MIE programme had enhanced pupils' attitudes and motivation towards, and engagement with learning. All sixteen primary teachers unanimously agreed that the pupils were enthusiastic about the Lead Practitioner's visits. A particularly strong tribute was paid by one teacher:

*As it moved towards the filming it was more and more enjoyment, because the class absolutely loved that. I don't know really what their expectation would have been of it at the outset, they were just presented with it, but their interest never waned. They really have enjoyed it.*

Primary teachers' perceptions of links between pupils' enjoyment of the MIE programme and their learning were made explicit. Teachers thought that the MIE programme had impacted positively across a wide range of pupils, but particularly in re-engaging those pupils who had been disengaged from the forms of teaching and learning they were familiar with:

*I know it had a benefit for all pupils because they've enjoyed it. I think when they are enjoying something they learn, in particular, four boys who were really switched off, came on again.*

One teacher, who had several pupils on the autistic spectrum in the class, recounted the experiences of one of those pupils in particular, who had been very interested in camera work. While that pupil had difficulty engaging with work and did not usually have a long attention span, the teacher noted that the camera work brought out a different side of him. Another teacher commented that the MIE programme had enabled one of the less able children to have a more active role in the learning process.

Two teachers drew a favourable comparison between the impact on pupil motivation of MIE and more familiar curricular areas. They felt that the realisation of an end product in the form of a film was more motivating for some pupils, than the kinds of products experienced in other types of drama:

*There are definitely some children who aren't motivated in other areas who have absolutely loved this and kept the momentum going. It's not been like a one-day wonder.*

Teachers also reflected on the impact of the MIE programme in terms of its contributions to inclusion and inclusive practices within their school. However, a

mixed picture of teachers' views on this aspect of MIE was elicited. On the one hand, speaking about the two P7 classes who were working in tandem on MIE activities, one teacher talked enthusiastically about all forty-five of the children having been involved in the MIE activities. However, while acknowledging that the MIE programme had been designed to involve whole classes, another teacher expressed concern about pupils who remained peripherally involved, and had not been any more engaged or motivated by the MIE work.

### 3.1.2 Secondary Teachers' perspectives

In Secondary school A one of the teachers, having gathered information from pupils about their participation in the MIE programme in primary school, was impressed by their willingness to continue with MIE-supported learning:

*They knew that they had been involved in a film project and so on. And they knew by and large that they were...that they were really keen to try and keep it going.*

Another teacher identified the positive impact the MIE programme had made on the engagement of boys in class:

*The boys were more engaged than they would normally be.*

However, one other teacher in Secondary school A felt that the impact of the MIE programme on pupils' engagement with learning was limited by the heavy concept load of a key input from one of the Lead Practitioners to pupils in S1:

*What's not gone so well I think is things like knowing your audience, I think it's age and stage, teachers know that quite well... I think it's very difficult. I think if you are practitioners that work in university... I think they have to be aware of the age and stage that they are actually pitching that material to. Now I don't think that happened... members of [subject department] were saying they thoroughly enjoyed the lecture, but if the lecture had been for them [staff] it would have been great...but the kids hadn't a clue. And that's worrying because they have learnt nothing.*

In spite of this, the same teacher acknowledged what the MIE programme had done by way of enhancing pupils' engagement in learning:

*Though I could think with hindsight how to improve it and so on, for those kids, in terms of learning, they really were engaged in a lot of stuff that they wouldn't...without MIE being in there they wouldn't have been involved in. So for me that's very positive.*

The teachers in Secondary school B all commented upon the children's enjoyment of and engagement with the sessions which were led by the Lead Practitioner. They remarked upon the way that film seemed to be a stimulus for contributions from some children who were usually more reticent in class, suggesting that the children were able to draw from their own experiences of moving image in their day to day lives.

*I was surprised and the amount of feedback that [Lead Practitioner] got in class from pupils who are normally quite quiet and just don't give a*

*lot of feedback in relation to novels or different texts that we do. They seem to be able to make the connection with the filming.*

*It does engage kids, they can bring a lot to it.*

When asked what aspect the children particularly responded to positively, one teacher commented:

*The idea that they are creating something, the creativity side of it. Obviously the initial stages when they are watching films, they like the visual aspects.*

The continuity of Lead Practitioner between the primary and the secondary settings also was felt to be an important factor in the children's engagement with the sessions. Staff saw evidence of the children drawing from their previous work with MIE:

*I think they did have a knowledge. And I think they had worked with the practitioner before in the primary school so they knew him. You could tell that was happening, they actually know him and they were familiar with what he was talking about. So that, in a way, is good.*

### **3.1.3 Primary Pupils' perspectives**

Many pupils expressed excitement and enthusiasm for MIE, with opinions that were similar to the following views:

*When it comes to Wednesdays, when he comes in, like we are all dead excited.*

*It's much more exciting than the normal stuff that we do. Usually she [the teacher] is teaching you maths and stuff and you are listening because you have to listen, but then in moving images you are listening because you want to listen.*

Pupils were also quite perceptive and reported that MIE had engaged some pupils in their class, who were not usually motivated to work:

*There are a number of people that don't get on with their work very well, they lose their concentration easily. I think ever since this [MIE] has happened, I think they have got more involved and interested.*

An element of the inclusive nature of the MIE programme was identified by one pupil:

*[the Lead Practitioner] always let you get involved, it wasn't like anybody would be left out, everybody would be involved.*

However, it should also be noted that not all aspects of the MIE programme were enjoyed by all pupils. Pupils' comments indicated an interest in the content of the films they watched, but less enthusiasm for the time spent watching them.

*When we were watching like some of the films they were quite boring, well not boring, but like we had to sit and watch them like repeat, and repeat, and repeat, and that was quite boring.*

### **3.1.4 Secondary Pupils' perspectives**

Pupils' enjoyment of MIE work in Secondary school A was high and they appreciated the difference MIE support was making to their engagement with subject content. For example:

*Researcher: you were learning about food chains and you created a film of a food chain. Did that help you understand food chains anymore?*

*Pupil: I know pretty much how food chains work but um...it's...a lot more fun to do this kind of stuff [MIE], and you do learn a bit about it, but...it's also...more amusing.*

*Researcher: Instead of just writing all the time, would you say it helps you to enjoy school more or make it more interesting?*

*Pupil: Well It's enjoyable yeah and it is...it's interesting to do this kind of stuff because you are learning pretty much two things at the same time, because you are learning how to like operate a camera, and do all this kind of stuff to do with the film. And you are learning about the subject you are doing it on.*

That MIE increased pupils' engagement in subject content was echoed by another pupil:

*It is fun but it's more interesting in a way. It's more interesting than sitting at your desk writing out loads of things, like we would be in [subject], copying it out of a text book.*

Pupils in Secondary school A participated enthusiastically in MIE activities in their classes. Of one particular lesson, however, one pupil spoke of their learning about MIE being limited and suggested this was related to the methods of the Lead Practitioner:

*Then we did the recording for all the voices and then he put it all into the computer...and he was the one that did all that kind of stuff and I was...kind of confused because I didn't know what he was doing.*

*Researcher: So did Moving Images help you understand the food chain any better?*

*Pupil: Not really.*

Another pupil stated that they had got most enjoyment from particular aspects of MIE work in primary school than from the MIE activities they had undertaken in secondary school:

*Researcher: thinking about what you did in the primary and what you have been doing in the secondary, is there anything that you have enjoyed most that out of all the things you have done, would you say that you liked the best of all?*

*Pupil: Um...I liked recording in the primary.*

A third pupil in Secondary school A spoke of having gained little benefit from the MIE support for their subject work:

*Researcher: Has the filming or what you did in Moving Image, has that helped you understand it [subject]?*

*Pupil: Not really.*

The views held by the pupils in Secondary school B were varied, with some expressing interest and enjoyment in the work they had done in S1. For example one pupil said:

*I thought it was really all quite good. I thought it was quite interesting. The different camera angles and stuff, I thought that was really interesting. Um...no I really liked it.*

However, a more common view was that the lessons were engaging in parts, but not uniformly interesting, for example these comments below:

*Pupil 1: This one [S1 MIE input] was good sometimes... well most times, but just like a couple of times it was a bit boring.*

*Pupil 2: When it was boring it was really boring, but when it was fun it was really fun.*

The pupils' perspectives were coloured by their very positive experiences of MIE in P7 where there had been greater freedom to work in groups, to take on different roles and to produce a film. All the interviewees harked back to that as having been a highlight in their schooling and, consequently, they often felt that the secondary school experience did not live up to their expectations:

*In primary a lot of...I think all of us really enjoyed it because everybody got something to do. We were all in groups and then like we would write out a script and then we would go and film it but...you didn't need to be in your group to film it because like a lot of us...I was in three, and a couple of people were in like all the films. Some people were just in one and that and like everybody was involved and it was fun like writing a script, trying to get the characters. And then like...we used some props as well and then it was quite fun because we got to use the big cameras [Lead Practitioner] brought. And then it wasn't just inside, we got to film outside as well.*

*I think we did a lot more like actual filming last year...at primary school and I really liked it at primary school. But uh...at High School we were doing just a lot of talking and like just watching films and that. But at primary school we were like...doing films and stuff.*

Consequently pupils' accounts of S1 work often bemoaned the absence of 'fun'. However, this was not necessarily a comment that MIE was less fun than other aspects of secondary school, but more that it had been a great deal of fun in P7.

### **3.1.5 Lead Practitioners' perspectives**

The Lead Practitioners spoke at length of their intentions and aspirations of how the MIE programme would impact on the pupils' learning and their attitudes towards learning. One, for example, mentioned their belief that MIE could be used as a tool of inclusion, but also as something that could be used to create more open discussion about the stories behind moving image texts:

*Therefore, to engage groups of people who perhaps wouldn't otherwise be engaged, particularly a lot of young boys who are kind of let down by the experience of school, because it seems to be very different.*

Another was uplifted by the positive reactions of teachers to how their pupils had developed through the MIE programme, especially in respect of the benefits of the programme for pupils who found the school curriculum presented them with considerable challenges.

The Lead Practitioner in Secondary school B had sought the views of the teachers about the impact of MIE on the pupils so, drawing from both his own perspective and from discussions with staff, he concluded:

*I think in most cases...I got the impression from what we had in our discussion afterwards that they felt the students were very much engaged in what they were doing, that they enjoyed it. They found it engaging and interesting. I did talk to them about whether it had an effect on their literacy or those aspects. They weren't always able to answer that question, and in some senses it's a difficult one because you are only there for five sessions.*

Consequently, when asked about other aspects of learning, beyond engagement the Lead Practitioner was able to state what he hoped the outcomes would be for pupils, but was less readily able to say whether that had been the case.

### **3.1.6 Local authority perspectives**

One local authority representative offered a conceptual basis for promoting MIE in schools, citing theories of learning as both underpinning principles and as particularly appealing features in respect of the likelihood of impacting positively on pupils' engagement, motivation and attitudes to learning:

*Some children don't respond always to writing or reading, they're visual learners or disengaged learners. If they are actively involved they are channelling their energy into something that is constructive within a classroom environment.*

The inclusive nature of the MIE programme in the primary schools had been discussed affirmatively in conversations between local authority representatives and teachers:

*Talking to the teachers, the main thing that came from them was the fact that the whole class was engaged in the activities. And some of the*

*more reluctant learners had really been awakened by the idea of being visually aware.*

Reflecting on personal aspirations for the MIE programme another local authority representative mentioned that s/he was already seeing evidence of their realisation:

*There has been a huge impact in the classroom, and the interest and excitement of the young people that we are working with there.*

Another representative of the local authority highlighted the pedagogy of one Lead Practitioner as having made a significant contribution to what they perceived as the success of the MIE programme in Secondary school A:

*I think the programme in [Secondary school A] has been successful because...it's been very interactive, there have been practical opportunities for the children and it's not been a didactic approach.*

### **3.2 Pupil Responsibility for Learning**

#### **3.2.1 Primary Teachers' perspectives**

Teachers thought the MIE programme had an impact on the pupils' roles as learners within teacher-pupil relationships, with pupils showing greater commitment and confidence in working independently:

*[The MIE programme is about the teacher] not having the control, and I don't mean that in a bad way. They need to have a go and then they come back to me, and then they have a go. But it's really much more over to them, so I've become, in some situations, a co-worker.*

That pupils were taking more responsibility for their learning was also commented on:

*They are linking their own learning up, we start to do it for them and then they continue to do that, so they are taking a bit more responsibility.*

#### **3.2.2 Secondary Teachers' perspectives**

One of the teachers in Secondary school A expressed admiration for the ways her/his pupils had become responsible for picking up from the teacher's lead in the classroom:

*I start the kids off and they have got wee film clips, and they have taken their own photographs, put them on Movie Maker, and they have got words underneath in [subject], and they have got...one of the boys had the [relevant National Anthem] playing in the background. I have no idea how they did that but it's fantastic. I am still...not the expert in that at all, but I am moving them into it and they are doing it anyway.*

Within the context of the five lessons provided to the S1 classes in Secondary school B, the teachers were not able to comment on a discernible difference in the pupils'

responsibility for learning. However, one teacher was convinced that the teaching approaches involved in a longer MIE programme would help pupils to work both collaboratively and independently and develop a range of different skills, but that there was insufficient time in this piece of work to have that type of impact.

### **3.2.3 Primary Pupils' perspectives**

Pupils recognised that MIE had given them the opportunity to take more responsibility for their own learning with respect to offering contributions and decision taking, as evidenced below.

*With moving image you get more of a say because it's just like your wee project. You have got a certain thing that you want to do and it's your wee project, and like the teachers don't make decisions for you, you like do it. You make the decisions.*

MIE also helped to support team working, sharing of roles (discussed further in section 4.2) and allowed pupils to work with other pupils who they did not usually have an opportunity to work with:

*You don't just assign one thing to somebody, you kind of mix it about. You can do this for like five minutes, and then you can move on to so and so.*

*You work with people you don't usually work with. With moving image, the groups are all mixed up because me and [pupil X] we have got a primary four, two primary fives, and then us two. And it's like we don't usually get to work with the younger ones.*

### **3.2.4 Secondary Pupils' perspectives**

One pupil in Secondary school A noted opportunities for taking responsibility for their own learning in the MIE-supported activities that were not usually apparent in their class work:

*I think it just helped you like...work differently, in a different kind of way because before the basic subjects, like [subject names] and that, you don't...you don't really get much say, but in Moving Image you can get much more like involved. You have just got more of an opinion, like say you were making a movie and you get an opinion, what you want it to be, and then that gets taken into account.*

### **3.2.5 Lead Practitioners' perspectives**

One Lead Practitioner's aspirations for the MIE programme encompassed notions of autonomous, motivated, self-directing learners who take their learning from MIE to fulfil their own purposes:

*It's about thinking for yourself, thinking and acting for yourself and that can be very good for self respect, and self confidence and a lot of pupils come to me and say "I am going to make a film in the summer holidays... I can do this at home, or can you get that?" or ask me about a particular piece of software, "can I get that, how much would that*

cost?” It indicates that they are taking charge in a different way of what they are doing and really quite intrigued by it, what it means.

Equally the MIE programme was thought to contribute to enhancing team working:

*Where they have got to work as a team and they have got to be quiet while they are taking a shot, they have got to do something two or three times, they have got to wait around for. So I think there is a discipline that they didn't realise when you are making films that they have got to do these things. I think that's something that they have kind of learned.*

### **3.3 Pupil Critical Awareness and Appreciation of Film**

#### **3.3.1 Primary Teachers' perspectives**

In one school the teacher saw the pupils as autonomous self-motivated learners as a result of their engagement and enthusiasm in the MIE programme:

*If you give them just the basics and then they go and futter around and find other things for themselves, the type of PowerPoint idea that we have been doing positions, and animation and so on. There is scope for that in the wee bit of movie maker that we have worked with.*

#### **3.3.2 Secondary Teachers' perspectives**

One teacher in Secondary school A perceived a moral imperative underpinning what MIE can bring to pupils and teachers:

*It definitely is a generation thing, it's not my generation's thing you know, and I think you have got to tap into it. And OK we are going to tap into it and then encourage kids to write about the films, and to be critical of what they are watching.*

Although the teachers in Secondary school B were cautious to make comments about the progress made by the children in the sessions, mainly due to lack of 'hard' evidence, it was generally agreed that during the discussions the pupils had demonstrated an awareness of film which, in some cases, teachers had been unaware of until that point:

*It's been good. They have learnt a lot I think, by doing it, by watching what [Lead Practitioner] has been talking about. It's a completely different field. I think by looking at it you realise you have to learn all this new language.*

However, it was also true that all of the teachers who were interviewed felt that some of the material had been explained to the pupils in ways that were too complex for them all to understand. Many of the concepts, they felt, were interesting to themselves, but at times went over the children's heads:

*I was interested in what [Lead Practitioner] was doing. A lot of the stuff was very good, and I have to be honest, I think it was pitched a little high sometimes.*

### **3.3.3 Pupils' perspectives**

#### *a) Critical awareness*

MIE developed pupils' analytical skills and awareness of the film-making process:

*I watch Eastenders every night and I was watching it with my mum last night. I was like saying, "oh that's a POV shot" and [she said] "just let me watch this programme!" [Laughter]. I was like, every single shot [making a comment]. And Shrek, like if you are watching a movie and all that, I don't think it's actually ever going to be the same.*

*It's [MIE] made us notice films a lot more, for example, the angle it's [any object on screen] sitting at.*

It appears that not only were pupils' analytical skills developed through the MIE programme, as there was evidence of at least one pupil taking their newly acquired skills in film production into the home setting. For that pupil making a media production for her/his younger brother was a natural next step from participating in MIE:

*It wasn't really a film, it was like a slide show I done. I brought it into the class, it was my wee brother, we were at [the fairground] and I added like his favourite songs to it, and pictures and then I done like captions, at the end I done credits. It's on Windows Movie Maker.*

MIE made an impact on pupils' habits during viewing of films:

*You don't take it for granted, you really like sit and watch it all, instead of if it's not a good film, you really go just take it out and watch another one. You like to watch it all.*

*Every time I watch a film, a DVD, I always go behind the scenes first.*

*When I am watching a scene of a film, see all the action scenes, see all the...it brings like the amount of work that's been put into it...like doing all this. Like how difficult it is, how long it would take. I was interested in films but not really in the same way I am interested in them now.*

A number of pupils clearly thought that their understanding and appreciation of film had improved as a result of the lessons, and that they drew from these new understandings when watching films:

*When we did it we learnt like there must be a reason why that person has done that. So now when I am watching a film and something has happened I do kind of think "well something is going to happen next because they haven't just done that for no reason".*

*Interviewer: What do you think you have learnt then from the Moving Image work that you have done? What have you...how have you benefited from it?*

*Pupil 1: It makes me look at films differently, like think about them more in detail.*

*Pupil 2: When you go to like the pictures you just like...you used to just think oh they have spent like all this money and they just put it up on the screen and that's it. But...now after that it's like they have spent all this money and they have spent like months and everything making it. Then they have got all the editing and stuff.*

*Interviewer: So you understand a bit more about what has gone into it? Would you agree with that?*

*Pupil 3: Um...yeah I think that now if I go and see a film I probably think about stuff that we have talked about in class. Instead of just watching it and then going home and kind of forgetting about it.*

However, the assessment made by the secondary teachers that some of the material was too advanced proved to be correct. All of the interview groups made reference to not understanding all of the information. The following comment is typical:

*When the man came in he was talking about different things and then he would go off and talk about stuff that was like really advanced, and then left us thinking, "well what is that about?"*

#### *b) Appreciation of film*

The experience of undertaking the production of a film or animation themselves gave the pupils an insight into the extent of the work and the number of people involved:

*We didn't know that it takes so much work to make a film, like all the different story boards. It's not like one picture to explain one thing, there is like maybe two or three pictures to explain one thing.*

*When it's showing the credits I look more at them because it's not the actors that have done all the work, it's the people behind it who have done lots of work as well.*

*It's made me think like when you watch films the different ways of filming and the different angles because in primary we had like a whole...lesson on it and the man told us to watch out for these things on films so sometimes I will watch out for the little things, the different angles*

There was also evidence of the learning about MIE being transformational, impacting on pupils' out-of-school activities and effectively bridging home and school contexts for learning:

*I don't really watch films, but after this it has made me a lot more interested.*

In addition to stimulating pupils' interest in film and awareness of the process of film making, the MIE programme raised their awareness of the relevance of MIE, not just to their out-of-school lives but also to their lives beyond school and the future:

*If you wanted to be like a cameraman you have more chance of getting the job that you want, because you have had practice when you were at primary school.*

*It gives you a different selection of what you want to be when you are older. It opens new windows to us all.*

### **3.3.4 Lead Practitioners' perspectives**

Lead Practitioners reiterated the importance for pupils to be critical of media and not simply accept what they viewed as reality. They thought that the MIE programme had confronted pupils with this reality and introduced in them a greater critical awareness:

*They [young learners] don't realise that the majority of television is totally fantasy, it's all made up. And that kind of realisation that these things are not real, and most of it's just contrived and made up by people, is a concept that they're really a lot of the time unaware of, until they actually experience making a programme, and get an understanding of the language of film.*

In contrast to the teachers' analysis, the Lead Practitioner working in Secondary school B was unconcerned about whether the children had fully grasped all of the concepts that had been introduced. He was concerned that the pupils had been asked to think about film in a critical way, which would help them to analyse and question. For him, the process of discussion was more important than the outcomes. In that sense, he felt that the pupils had experienced what he had hoped. When asked whether he felt the pupils 'get' the messages he was trying to convey he responded:

*Yes I do but I don't think they necessarily get the abstract, I don't think they would necessarily understand the importance of narrative. But I would think that they would understand how to develop a narrative and through that would understand it. I mean I would say "OK what happens when you go and see a film? What is it that you want to get out of it?" And so through a purpose of question and answer they will understand it, but I wouldn't use abstract terms. ....So I wouldn't expect them to understand necessarily that but I would expect them to say "yeah, no it's really taught me a lot about how things work and I will look more closely at this". If they would say things like that then that would say to me "OK they are understanding", because otherwise they wouldn't say these things.*

### 3.4 *Development of Pupils' Literacy (including MI Literacy)*

#### 3.4.1 **Primary Teachers' perspectives**

Primary teachers reported the MIE programme had made a positive impact on the development of pupils' literacy. Primary teachers indicated that the main areas of impact were an improvement in **speaking** skills (88% agreed), and **listening** skills (81%) respectively, (see appendix 2).

Around a half (44%) agreed there was improvement in pupils' skills in **reading to find and use information**, and **writing skills** (50%). Approximately one third thought the programme had improved pupils' **comprehension** skills (38%), and the **pleasure pupils get from reading** (31%).

In a follow-up questionnaire in 2009 the majority of respondents maintained similar views (see appendix 4). Seven out of nine respondents (78%) reported MIE contributed to pupils' **speaking** skills and **listening** skills. Around two thirds (67%) agreed there was improvement in pupils' **writing** skills, and **comprehension** skill and MIE increased the **pleasure pupils get from reading**. Just over a half (56%) thought MIE helped pupils **reading to find and use information**.

With respect to developing pupils' literacy, primary teachers rated the following as '*The most successful aspect of MIE*':

Examining the media texts contributed to specific skills of:

- analysis
- comprehension/thinking
- listening
- talking.

Creating a film/animation contributed to developing pupils' skills in:

- discussing in groups
- planning
- researching
- creating story boards helped story writing, paragraphing
- writing scripts
- talking and presenting.

#### *a) Understanding stories and story writing*

MIE was considered to be of particular value in supporting pupils' work with stories, both in terms of comprehension and story writing skills. Viewing stories in moving image form was also found to have contributed to pupils' comprehension:

[MIE had been] *very helpful in helping children to understand stories.*

More specifically, one teacher praised the resources selected for use in the MIE programme and how they had developed pupils' skills in structuring story lines and the plot:

*We recently used one of the short stories, the short clips; it was 'The Lucky Dip'. It teaches children aspects of surprise, different angles and camera shots. The purpose of that particular one was to teach them about a climax and a turning point, that little story had a great turning point and it worked really well.*

MIE materials were highly regarded in bringing about unanticipated improvements to some pupils' literacy. One teacher reported that through studying MIE film clips pupils' analytical vocabulary widened, that pupils demonstrated an understanding of key narrative concepts such as 'point of view', and that pupils were able to transfer their understanding of such concepts across text forms, i.e. from their learning about how moving image stories are 'told', to their understanding about how print stories are 'told'.

Another teacher was enthusiastic about the impact of moving image work on pupils' descriptive vocabulary, citing the example of pupils writing a voice-over for the opening shots in the film *Pirates of the Caribbean*:

*It was really interesting how flowery it [pupils' use of language] became at some parts, so that has changed. Sometimes it's fine reading it from a book and having them highlight the usage of language nouns, adjectives, that sort of thing. I would use a script and have them narrate it, have them actually write it.*

Not all pupil activities however, involved work on fictional texts. The production of non-fiction texts was found to be favoured by pupils when given a choice in how to apply their learning from the MIE sessions. In this respect teachers thought that the planning stage of working on their own texts developed pupils' literacy through very different aspects of moving image education. Most notably, one teacher drew attention to links between writing and performance, and cited the benefits that performance brought to the pupils' writing:

*They actually had to write an in-depth story from it (the blitz), a piece of writing, and the fact that they had acted it out, created such a powerful piece of writing from it. It's given them different opportunities, they looked at it from a different point of view. The fact that they have acted it out, so you have got more emotion, more detail, so it's definitely improved what they have already.*

#### *b) Storyboards*

The use of storyboards in the planning process was an approach that generated mixed responses from teachers. One teacher was very supportive of storyboards in helping pupils to sequence their stories and speaking skills:

*Storyboards were useful in sequencing and language. They also supported communication skills as pupils had to present their story boards to each other.*

However, another teacher noted that while the storyboard approach to planning promoted learning, the need to sustain pupils' effort on storyboarding had a resulted

in the loss of some pupils' enthusiasm for this particular aspect of literacy, due to the level of concentration required and repetitive nature of the activity:

*The story board took quite a long time; I would say it took two and a half sessions. The children found it quite boring because they were doing the same lesson. I think they didn't realise just how much was involved, well this little bit of the story you need to plan it, and then the next bit, and they got fed up quickly.*

The negative effects of having to invest a considerable amount of time on storyboarding were exacerbated for pupils who received feedback from the Lead Practitioner urging them to commit even more time redrafting their storyboard, in order to fit the brief for their activity:

*It was a case of they had to storyboard this before they would actually be allowed to film, they had to storyboard everything, which took weeks. If you are doing it an hour or two a week, it took three to four weeks to actually get the storyboards finished. Then [Lead Practitioner] was saying things like "this is way too long, you are going to be five minutes if you film all this, you need to cut it all down." So they had to go back and redraft again, bring their storyboards down which was good. Some of them didn't like it, they had to go back and correct their own work, but they did.*

Notwithstanding the challenges faced by some pupils on having to apply sustained effort to particular approaches to literacy development, redrafting (the process of using formative feedback to make improvements on earlier versions of a response to a specific brief or task) within MIE was perceived by one teacher as being a useful learning experience, and had a positive impact on pupils:

*The storyboard, you can see the development, when I think of the first storyboard that they actually did, to the story boards that they can produce now, I have seen a development in this.*

*c) Listening, speaking and reading*

Non-fiction projects related to the MIE programme also offered rich opportunities for developing pupils' competence in speaking and listening:

*Our second project, it's an informational video of only a minute to two minutes long so we had a lot of discussion which we did before (Lead Practitioner) came, and the kids decided which topics they would do.*

One teacher indicated that MIE had been particularly useful for language work with boys:

*That's been quite good because it has switched some of them [boys] back on to language.*

In respect of this widened repertoire of approaches s/he commented on how working with moving image texts translated easily into working with still image texts, resulting in general improvements in the engagement in literacy activities of some of

the boys in her class, particularly in reading. A spin-off from MIE had resulted in the use of comics for reading, and a 'comic exchange' in the class. Pupils brought comics to school, read them and there was a class discussion about how a particular scene/story would be filmed and the narrative produced:

They bring their own ones and they read them and we talk about how would that be shot, how would you narrate that. It's been quite good because it has switched some of them back on to language.

A sense of there being gender-specific gains to pupils' literacy through participation in the MIE programme was highlighted in one school:

*I've definitely seen the boys become more involved in their language work by doing this [MIE], and they are keener to read certain things after reading some of the stuff that came along with the MIE pack.*

Other groups of pupils were seen to make marked progress in their learning through taking part in the MIE programme. One example was the case of a particular pupil who received learning support. The teacher noted that while many things seemed to be a struggle for this pupil prior to meeting the MIE materials, approaches and activities, the pupil found an alternative way of telling stories through cartoons accompanied by a voice-over narration consequent to work on story boards:

*It's had such an impact and she's been able to pull out the stops.*

### **3.4.2 Secondary Teachers' perspectives**

In Secondary school A teachers reported a range of classroom activities related to the MIE programme that had positively impacted pupils' literacy:

*In the writing, which perhaps they wouldn't be so quick to want to do, yeah definitely they wrote more...It's just the very fact they are doing more practice.*

For one teacher working with film made noticeable contributions to pupils' knowledge about language:

*When you make it something concrete, that's actually memorable then they tend to remember what an earth a noun is. So they watched the film, they wrote down the nouns that came up in English, then they must have spent about three lessons finding those nouns in a [subject] dictionary. If I had given them a sheet of forty nouns they would never have done that, never ever! So it is a kind of trick in the way that you get them to do masses of grammar, I mean we focussed very much on nouns, adjectives, verbs, things that turn kids off. But they were happy to do it, because there was a context for it and it was fun.*

Teachers in the Secondary school B sample could provide no direct evidence for an impact of any kind of the five week programme upon literacy. They did not claim that there was no impact, but that it was not possible to isolate and identify what that

might be, or how it could be teased out from the development that was taking place during S1 anyway as a result of all the teaching input.

### 3.4.3 Pupils' perspectives

A number of pupils were very positive about the contributions of the MIE programme to their skills in, and dispositions towards, particular aspects of their literacy work.

#### *a) Listening, speaking and reading*

Evidence from pupils in both primary and secondary schools suggests that MIE supported them in developing skills in, and creating a more positive disposition towards listening:

*I think it's made a difference on my listening because I usually doze off and like draw stuff, and now I am kind of like listening more. Now I have sort of learnt you have actually got to listen, or else you just don't understand.*

*We have to listen for our cues when we are speaking, you have to listen very carefully before you can speak. You need to listen for all the quiet on set, and action so you don't like walk out at the wrong bit and they are not ready for you. You need to listen for the cut so you stop like because the scene is over. You need to listen to a lot of that kind of things.*

Equally, applying skills in listening helped pupils to collaborate effectively with others involved in writing processes:

*It lets you be a little bit more imaginative. Like when you have listened to other people's ideas about what to do and that. And so you kind of like know what they are kind of thinking.*

Some pupils reported developing listening skills through an evolving apprenticeship role while working with Lead Practitioners:

*Listening, well you have to listen like when [Lead Practitioner A] showed us how to use...it was [Lead Practitioner B] that showed us how to use the cameras, so you had to listen and watch how he did it and...he showed you.*

Pupils recognised they had also developed skills in speaking and reading through the MIE programme:

*In the speaking part, see my speech I used to like.... but I was more clearer when I was doing the films, and more polite.*

*...and we have to look up information for stuff as well.*

*It [film making in MIE] helps you like use different tones of voice and like accents and stuff. Like if you want to use an accent that is.*

b) *Understanding narrative and story writing*

Fundamental to literacy is the understanding of narrative structure, and MIE contributed towards pupils' understanding of the structure:

*Now we know like you don't automatically start at the start of a movie, sometimes they work the end of it to the start.*

*The past few weeks we have been writing a story about there being like a change in it. [The teacher] said that most interesting stories have a twist.*

Some pupils in Secondary school B could identify ways in which the experience of MIE had impacted positively on their literacy, particularly in their story telling:

*When we are writing stories and stuff it's like now we have done like point of view and everything you can...it's more easy to tell from someone's point of view.*

One pupil also felt that by developing her ability to picture scenes s/he was better equipped to make sense of stories that s/he read:

*Well I think like maybe reading because like you can maybe picture it a wee bit better like when you are reading a book. Like if you are reading a book then you can kind of see it in your head, I think maybe doing it makes you kind of...helps you get...work it out.*

c) *Writing*

Pupils' responses indicated evidence of MIE impacting positively on a range of skills important to successful creative writing:

Developing skills in planning:

*If we are writing a story I think you kind of think about it first. Well you have to write everything down, and you have to get every detail right or else it doesn't make sense.*

Writing with a heightened sense of audience:

*I think what the reader wants to read, like if you are watching a movie you would expect something of it.*

Writing with a more positive attitude towards the development of ideas:

*Before Moving Images started we were doing like a page and a half for our story writing. I used to do only the one page, but now I can do four pages, because you have got a better imagination.*

*I wrote the whole thing for advertising in this one so it definitely helped my writing.*

Writing with an enhanced knowledge of genre features:

*It helped you how you set it out, like if I was ever writing a script again I would know how to do it because I got taught how to write it from Moving Image.*

Some pupils were clearly aware of how their learning about composing and telling stories in MIE contexts could be applied to activities in other literacy contexts, or to other literary forms:

*I think it's helped my language because I have learnt new words and things that I could use in different things. From writing the questions I think it's like improved our vocabulary. I think doing the questions, it's helped us with our imagination in stories, now you know what to do, to put that into a story.*

*You used to have certain aspects you were really good at, say you were good at imagination and stuff, but moving images, we were doing letters to a company, so we could have permission to advertise them, so that was kind of improving writing.*

In contrast, some pupils commented on their negative experiences of literacy aspects of the MIE programme, particularly their dislike of storyboarding experiences that are reflected in the teacher perspectives reported earlier (see section 3.4.1):

*I didn't like writing the script. It's not exactly hard, it was boring.*

*I think the storyboarding, because we didn't really know exactly what we were doing.*

Only one pupil interviewed thought that participation in the MIE programme had made little impact on his/her literacy:

*I don't actually think that it's like changed anything.*

#### **3.4.4 Lead Practitioners' perspectives**

Lead Practitioners were enthusiastic about the benefits of the MIE programme in supporting pupils' literacy learning:

*You are talking about narratives and it helps increase the interest in the narratives, and therefore improves an understanding of how the narratives function, and therefore engage people in the idea of literacy. If they don't understand the purpose of the narrative, then the literacy is meaningless.*

Whilst direct evidence of the benefits to the pupils in Secondary school B were not necessarily easy to identify, the Lead Practitioner was very clear about how MIE could contribute to literacy, particularly in the development and understanding of narrative. Unlike the teachers he was able to identify how the second year of the MIE programme built upon the work that had been undertaken in the primary schools:

*Well it's a continuation of what they were doing before, but what I think that they would gain was a sense of context of how stories work. I think it was embedding it and trying to bridge that gap... between trying to make it more relevant to show... I don't think anyone had told them what to write next. When you are writing a sentence how do you know what the next sentence should be? I don't think that's really taught in English, but it's something you have to teach in Moving Image Education because that's the way that Moving Images work.*

He also described, in some detail, one example of the sort of discussion that he felt was valuable to the pupils in developing their understanding of how to make a film of the poem, *A Case of Murder* by Vernon Scannell:

*Well in that [poem] how can we show them...what are the differences? We do have to think about what the house would look like; we do have to think in more detail because if we have got to film something we would have to show it, so we have to make some decisions based upon what we find in the poem. So what could we say about that, what could we use to show it, what are the clues that we have got of props, furniture, things, what is this thing about the cupboard. The fact that he locks it in the cupboard, do you think...then it came down to the fact maybe he had been locked in the cupboard and was this actually a story about child abuse that was being...a poem about child abuse as opposed to being just about a bad child. And so a whole back story started to emerge as to why these actions might be taking place as opposed to an idea of whether this was about just a kid who was bad, or was he not bad? So it became much more well...a lot more people thinking well maybe this is the reason and we would have to make a decision, is this the reason, or is this not the reason? And so those kinds of discussions were very illuminating for them I think.*

Thus, it was evident that from the perspective of the Lead Practitioner it was the process of exploring and questioning that was the important aspect of the work, rather than, necessarily, being able to articulate an understanding of the principles with which they were engaging.

### **3.4.5 Local Authority perspectives**

A key role of one of the local authority personnel involved in the programme was to support teachers to integrate the approaches to literacy development espoused by the MIE programme, with the practices in literacy with which they were already familiar:

*I wanted to try and show them [teachers] the links between what they were doing and reading, writing, talking and listening in MIE, and how that would fit in to their normal classroom practice.*

He had received positive feedback from teachers about the impact of the programme on pupils' literacy with respect to listening, talking, reading and writing skills, and levels of confidence. Improvements had also been noted with respect to the pupils' capabilities in media literacy:

*The pupils are much more confident about talking about the language of media. They understand it, they use it and in the brief chances I have had to speak to pupils, they are all aware of the terminology.*

### **3.5 Distinctive Learning Outcomes of MIE for Pupils**

#### **3.5.1 Primary Teachers' perspectives**

The majority of the primary teachers (88%) agreed that the MIE programme had improved the pupils' technical skills (e.g. camera use), and two thirds of the teachers (63%) that the programme had improved the pupils' ICT skills (see appendix 2).

In 2009 the majority maintained similar views (see table 4, appendix) with seven out of nine respondents (78%) reporting that MIE improved the pupils' technical and ICT skills.

Teachers reported seeing benefits in terms of development of a wide range of skills:

*I know there is so much benefiting them, being good at drama. It's still very much our focus that they are numerate and literate, but with this [MIE] they can do it in a different way and have all the personal, social development that goes with that.*

*The children's ICT skills have developed extraordinarily well.*

Another primary teacher pointed out:

*I don't think they [pupils] realised the usefulness of it [MIE] for drawing.*

One primary teacher spoke warmly of her pupils' ability and confidence in using their new learning about the language of moving image study:

*Even the terminology they use, camera angles, and the lighting, and the mike, using the boom and things like that.*

#### **3.5.2 Primary Pupils' perspectives**

Primary pupils reiterated their teachers' reports of the acquisition of film-making knowledge and learning a new language of MIE.

*I have learned all the camera shots which is really interesting, which I didn't even know there was such a thing as a POV [point of view] shot, and there are, like, jump cuts.*

Primary pupils also reported instances of improved ICT skills from MIE.

*See the projector, you can link it up to your video camera, so you can like do that and it goes on the whiteboard*

*In ICT you know how to cut and drag stuff, and before [MIE] it was just basic stuff, but now it's cutting and editing and PowerPoint. We have done [these things] before, but it wasn't as advanced.*

Not surprisingly the opportunity to develop specific skills were less evident in secondary

*We didn't really get much...we didn't really get taught that much of different skills in secondary, when we just did it there, I think um...he didn't really go through like the camera shots and everything.*

*Well beforehand I probably wouldn't have properly known how to work a camera.*

### **3.5.3 Lead Practitioners' perspectives**

Against the background of Lead Practitioners' learning intentions for the MIE programme one Lead Practitioner noted the following as positive learning outcomes among the children:

*It helps their communication skills, interpersonal skills, and language, organisational skills. There is just a whole mound of skills that they seem to be picking up on, that they don't realise they are learning when they are doing media related projects.*

*Hands on. Let them do it, that's the secret I think. Ownership, they have the ownership of the thing, and then you teach them how to get from their ideas and developing their script.*

Another Lead Practitioner spoke of the relevance of MIE to pupils' lives both in and out of school:

*It gives them a better understanding of Moving Image and also...hands on experience and looking at ways how they could relate that to certain subjects that they were working with. I think Moving Image is an essential and integral part of it because...children are influenced so much by Moving Image. They pick it up on their iPods or computers, or through television, cinema screens, whatever, they are being influenced by it and I think it's demystifying it. I think Moving Image is an essential part of the process of demystifying, to try and get them to identify good from bad.*

### **3.5.4 Local Authority perspectives**

One local authority representative viewed the opportunities for pupils and teachers to learn alongside each other as a particularly significant gain from the ways of working embodied in the MIE programme:

*The children are so au fait with all of these things [media technology] apart from the actual camera work, and the teachers are not. The teachers are a bit frightened and I thought it was a way of the teachers*

*and pupils learning together. I think it's good for children to know that education is a lifelong journey, even for teachers.*

Other benefits had been reported to this local authority representative, most notably:

*Through their engagement and enjoyment in what they were doing [in MIE] their [pupils'] core skills were improving.*

### **3.5.5 Primary Class observations**

There was evidence of secure learning for some children in their discussion about choices that had to be made for their film. At one point a pupil asked peers, '*should we do a long shot from here?*' and went on to demonstrate their competence in related practical skills using cameras and tripods with considerable ease.

### **3.6 Transition**

One of the local authority's programme aspirations to *achieve sustainability through transition from the primary into the secondary school* whilst well intentioned, did not fully appreciate the extent to which the continuity of the pupils' experience of MIE might be different in the two secondary schools.

In Secondary school B MIE was delivered via the English curriculum in which all pupils participated and hence there was continuity of MIE for pupils from primary. However, in Secondary school A only those pupils who were taught by teachers who had opted to join the programme, i.e. in the subjects of Craft and Design, English, Science, French, Modern Studies and Art continued with MIE.

In both secondary schools the S1 classes were composed not only of pupils who had been involved in MIE in primary school, but also pupils with no prior knowledge and experience from primary. Hence there was an element of repetition and frustration for those pupils who had already learned certain aspects of MIE and were ready to move onto other things, or take a more active role, e.g. film making.

### **3.7 Summary: Impact on pupils**

The key findings from the perspectives of all the participants involved in year 1 of the programme, i.e. primary school teachers and pupils, Lead Practitioners and local authority staff, are that MIE contributed to increasing pupils':

- enjoyment, motivation and engagement with learning, particularly for those pupils disengaged from traditional means of learning
- opportunity to take more responsibility for their own learning
- knowledge of the language of film
- critical awareness of film and media texts
- technical skills associated with film making e.g. using a camera
- general ICT skills and use of software, e.g. Moviemaker

MIE also improved pupils’:

- listening and speaking skills
- reading and, to a lesser extent, writing skills

and supported:

- inclusive practices
- team working

In year 2, in the secondary schools the evidence was more mixed. Whilst there were examples of all of the above impacts these occurred in small pockets rather than being the general learning experience. Participants agreed that MIE has the potential to offer a similar range of benefits to secondary pupils but in the models of delivery adopted in year 2 of this programme there were significant factors limiting the programme’s impact. There appeared to be difficulty in developing shared understandings of the purposes of the programme partly due to structural issues such as time for both planning and training, communication in general, and the restrictions created by the secondary timetable.

The local authority’s programme planned for transition of the MIE experience for pupils from the primary into the secondary school. However, the continuity of the pupils’ experience of MIE was different in the two secondary schools. In one secondary school all pupils continued with MIE which was delivered via the English curriculum in which all pupils participated. In the other secondary school only those pupils who were taught by teachers who had opted to join the programme, i.e. in Craft and Design, English, Science, French, Modern Studies and Art continued with MIE.

## **4 The MIE Programme and the Curriculum for Excellence (CfE)**

In *A Curriculum for Excellence 3-18* (SEED, 2004) the Curriculum Review Group stated:

*Our aspiration for all children and every young person is that they should be successful learners, confident individuals, responsible citizens and effective contributors to society and at work.*

(SEED, 2004:12)

In the analysis of the findings we sought to examine links between the MIE programme and the four capacities of the *CfE* from a range of perspectives. Firstly we report on participants' general observations made about MIE within *CfE*, then we report about each of the four capacities, and finally we report on cross-curricular aspects of MIE.

It is the intention within the *CfE* that the four capacities are not viewed as distinct entities, but instead are conceptualised as intertwined aspects of children's development. This was evident in the way that participants in the MIE programme reported their experiences and observations. Hence, whilst, for organisational purposes, we report on each of the four capacities separately, there is a degree of overlap between the sections.

### **4.1 Working within Curriculum for Excellence**

#### **4.1.1 Primary Class observations**

At the time of our classroom observations, most classes were in the final stages of creating their film, for example, adding sound and captions, although some were just beginning to do the filming. Classroom observations corroborated positive opinions about contributions made by the MIE programme to one of the core attributes of the *Effective Contributors* capacity, *the ability to work in partnership and in teams*. Children were seen to have different roles in the film making process and that, while some pupils were more actively involved than others, there was evidence of team work in preparing different aspects of the film, both in the short-term and in longer-term planning for their projects. In one class it was noted that the whole class seemed to be working as a team and that it was a pupil who was in the role of director.

Choice and enjoyment, other key pupil experiences cited within *CfE* were also noted, especially in respect of the pleasure pupils had in making choices about the content of story lines, when to make cuts and in evaluating the quality of their work.

#### **4.1.2 Secondary Teachers' perspectives**

One teacher in Secondary school A identified broad contributions made by the MIE programme to the development of *Curriculum for Excellence* in that school:

*Certainly it hits the markets of the Curriculum for Excellence in that you can see them being more successful learners and confident individuals, responsible citizens, all that sort of stuff is in there.*

But this teacher also remarked on the challenges of gauging the specific learning gains from the programme:

*But breaking it down and really evaluating that we found that we didn't have the time to do that, to do justice to that. You know such was the nature of the project we were so busy trying to get the outcomes. And by the time we had managed to do that we really had to move onto something else.*

In principle the teachers in Secondary school B saw that MIE held a lot of potential for the development of *CfE* in the school. For example, when talking about possible future inter-departmental collaborations the PT of English commented:

*As far as the Curriculum for Excellence is concerned I think it's ticking all the right boxes. Certainly making them far more confident, they are far more outgoing. I think they will become articulate in the language they use.*

However, s/he qualified this by saying:

*But we won't know until this second year project transpires.*

Another colleague concurred:

*I definitely think Moving Image slots right into the Curriculum for Excellence because obviously, you are covering all the different outcomes that they are looking for. Because it's giving the kids confidence, it's building on, as they keep talking about, the whole child.*

#### **4.1.3 Lead Practitioners' perspectives**

Lead Practitioners recognised that what they brought to schools has been very much in keeping with the principles of *Curriculum for Excellence*, but also acknowledged that their insights into the details of *CfE* were very limited:

*I know that media and a lot of the projects that we have been involved in tick a lot of the boxes that [Curriculum for Excellence] encompasses, but other than that I don't really know an awful lot about it.*

Nevertheless, Lead Practitioners were able to identify gains among the pupils with whom they worked, gains that map, for example, to the *Confident Individuals* capacity:

*[Pupils gained] a sense of achievement at the end, self confidence, self respect.*

One Lead Practitioner was able to see the MIE programme make contributions to cross-curricular working, but his comments also signal relevance to the 'effective contributors' capacity, especially the core capability of *work in partnership and in teams*:

*It's about team working, it's about working with very complex tasks that have lots of different moments. Therefore one can understand the interplay between lots of different areas of the curriculum to achieve a common goal.*

This particular Lead Practitioner was also quite clear about the scope within the MIE programme to promote pupils taking responsibility for their own learning, an attribute that can readily be identified among core features of the 'successful learners' and the 'effective contributors' capacities:

*We have discussed the Curriculum for Excellence, about the idea of taking charge of your own learning. I think that Moving Image Education does do that. It gives people a stake in their own education in a way that perhaps more traditional school based tasks do not.*

By the second year of the programme one Lead Practitioner had developed considerable familiarity with the *Curriculum for Excellence* and had been working closely with Learning and Teaching Scotland (LTS) as described below:

*I am developing resources for the Curriculum for Excellence through LTS, Scottish Screen and the National Library. We are developing a Moving Image Education programme which is directly connecting through to the Curriculum for Excellence.*

The links between the approaches advocated by *Curriculum for Excellence* and the work of MIE were seen by the Lead Practitioner to be extremely strong. He felt that MIE could sit very comfortably within many of the areas of *Curriculum for Excellence*, commenting:

*I think that it works very well with most of the areas, I don't think there is any area that I can think of in the Curriculum for Excellence that it doesn't sit well with.*

He illustrated the point, saying:

*Effective contributors - I mean one thing that Moving Image Education often does, is it often requires team work and discursive ability.*

#### **4.1.4 Local Authority perspectives**

One local authority representative was enthusiastic about the potential for MIE to be developed in ways that were entirely consistent with the approaches advocated in *CfE*:

*When you look at, and start to break down the criteria and the guidelines for the Curriculum for Excellence, you can see all those cross-curricular areas, technology, and exposing the children to technology. So, in an ideal world, what I would like to see would be people from a whole cross-curricular background become instrumental in delivering MIE in the school in one way or another.*

Another local authority representative was equally committed to what the MIE programme could bring to work on *CfE*:

*I saw this as a fantastic way to support the schools in taking forward a lot of the aims and aspirations of the Curriculum for Excellence.*

## **4.2 Effective Contributors**

### **4.2.1 Teachers' perspectives:**

From the end-of-year 1 questionnaire (see appendix 2) issued to primary teachers 75% disagreed with the statement that the MIE programme had not supported pupils to become effective contributors.

One of the core attributes of the *Effective Contributors* capacity, *the ability to work in partnership and in teams*, can be recognised in teachers' reflections on the impact of the MIE programme on their pupils:

*They've [the pupils] had to, I think, learn other things like tolerance, patience and that everybody's ideas are valid, and how to work through a disagreement, which is quite good.*

*They [pupils] really do contribute in a wholehearted [way]. They were so enthusiastic, they really did get more from that side of it.*

The scope for developing skills in team work was praised by the teacher of a composite class, as a particularly appealing feature of the MIE programme, especially in bringing together pupils in middle and upper primary:

*I saw potential for new ways of working and developing team work within P4 to P7. [MIE] has worked well, with older children taking leadership roles and supporting younger children.*

The opportunities afforded by MIE were also apparent in Secondary school A.

*The final film making period supported both confident individuals and effective contributors.*

*The experience of working in groups has enhanced the four capacities, shared outcomes etc.*

### **4.2.2 Primary Pupils' perspectives**

In outlining their perspective on the impact of the MIE programme on relationships within the classroom, one group of pupils shared observations that can be readily mapped to the ability to *work in partnership and in teams*, a core capability of *Effective Contributors*:

*Some people are a bit like they have got their own group of friends and they don't want anybody else. Ever since moving images everybody has been like all friends working together.*

More specific contributions of the MIE programme were suggested by these pupils in that they also noted improvements in classroom relationships in terms of interactions between the genders, and for pupils who previously found it difficult to integrate with others.

The benefits of enhanced opportunities for interaction with others through MIE contexts were appreciated by one pupil who spoke very warmly about working with the younger pupils in his composite class on MIE activities:

*I think it's quite good how the P4s are doing, that's why it's better in a small school because you get to work with younger, the younger ones have really good ideas as well as us. Sometimes they can come up with better things.*

One of the core capabilities of the 'effective contributors' capacity is *take the initiative and lead*. That one pupil in particular felt the MIE programme promoted this capability is without doubt, considering his advice to others who participated in it:

*If you have got your own opinion just, like, say it, don't hide it and then the movie is a disaster. So don't just stand and blend in to the background, like try and actually make a difference.*

The core attribute of *resilience* within 'effective contributors', allied to the core capability *to think creatively and independently* within 'successful learners', can each be detected among pupils who demonstrated that the contexts of the MIE programme supported the development of skills in regulating negative emotions and channelling them into empathy and leadership:

*Like if you are not enjoying it [the film-making activity], you can think about how you would have done it, you can put yourself in like the director's seat picking out certain bits of it.*

#### **4.2.3 Local Authority perspectives**

Local authority representatives also reported their appreciation of positive contributions made by MIE to one of the core attributes of the 'effective contributors' capacity, *the ability to work in partnership and in teams*, and to 'successful learners':

*The teachers commented that children who wouldn't necessarily have mixed became quite friendly because they discovered there was a common interest, either in working the camera, writing, or in drawing the story board. I think the successful learners part was evident too, with what children had actually produced and that they knew how it had been done.*

### 4.3 *Confident Individuals*

#### 4.3.1 Teachers' perspectives:

From the end-of-year 1 questionnaire issued to primary teachers 84% agreed that the MIE programme supported pupils to become confident individuals.

Indicating strong links between the MIE programme and the *Effective Contributors* and the *Confident Individuals* capacities, a teacher proudly described her/his pupils' achievement in taking their MIE skills and learning into the community in a project they devised themselves:

*So they did all their drama on stage, then they came up with presentations and information, and then we arranged the coffee and the tea. We sold things [to] parents and the local old folks' home, and the last piece of filming was we took two children from each class and they filmed the whole event, they took total charge of it.*

Teachers also suggested that the approaches to film making promoted through the MIE programme had allowed pupils to opt in and out of roles, adding that the different roles had required different levels of confidence with the pupils testing themselves out in different settings and roles. This capacity was also promoted through MIE activities in another school:

*I felt it sat very well with A Curriculum for Excellence, the confident individual, feeling that confidence was clearly enhanced by this activity.*

Discussing the curricular relevance of the MIE programme, one primary teacher suggested that, from a teacher's perspective, what it offered pupils in terms of confidence-building was one of the main attractions of the programme:

*It's the Curriculum for Excellence, the fact that the kids stood up, they made a film, they present themselves, they take charge of the camera.*

As was the case with some teachers' observations of the gender-specific impact of the MIE programme on pupils' literacy, teachers reported that MIE impacted in different ways on girls and boys, particularly with respect to the *Confident Individuals* capacity:

*Boys have tended towards the technical aspects, particularly operating the cameras. Girls have become more bossy – seem to have developed more confidence in directing and in front of camera.*

In some schools an appreciation of the MIE processes in general contributing to all four capacities was highlighted:

*It's encouraging contributions, they have learned new skills so they have had opportunity to be more successful learners. They are working*

*together, helping each other, responsible citizens, using materials responsibly, team work, confidence.*

#### **4.3.2 Primary Pupil's perspectives**

Responding to the question, 'How has MIE helped you feel more confident?' the pupils' responses show how MIE contributed to them being '*confident individuals*':

*For quite a lot of people I think it's boosted their confidence to interview people.*

*When we are doing art, it [storyboarding] makes us more confident to draw really hard things.*

In offering something that would seem to be new and additional to what that pupil's experiences of the school curriculum had been to date, this comment indicates the power of the MIE programme to promote *a sense of physical, mental and emotional well-being*, one of the core attributes of the '*confident individuals*'.

Evidence of the MIE programme contributing to *develop and communicate their own beliefs and view of the world*, a core capability of '*confident individuals*' was gathered in another pupil interview:

*I am not as shy, I wasn't really shy before the filming but it's like, I didn't used to like put in any ideas or anything like that. I didn't do a lot of that but now I quite like suggesting things.*

#### **4.3.3 Local Authority perspectives**

One local authority representative had been particularly impressed by the confidence shown by primary pupils when they had visited the local secondary school, and had made presentations to the secondary pupils about their MIE work. That the MIE programme had made significant contributions to the *Confident Individuals* capacity of the CfE was very clear to one local authority representative:

*Their confidence was evident particularly on the day that we had at [Secondary school X] where two or three people from each class group would get up and speak to over two hundred of their contemporaries, and the teachers about what they had been doing, and what they had learned.*

### **4.4 Successful Learners**

From the end-of-year 1 questionnaire issued to primary teachers 87% (see appendix 2) agreed that the MIE programme supported pupils to become successful learners.

#### **4.4.1 Primary Pupils' perspectives**

Without using the language and key terms that characterise the CfE document, some pupils very clearly demonstrated, during interview with researchers, strong links between the MIE approaches, materials and activities, and the core aspirations of the CfE.

One pupil revealed *enthusiasm and motivation for learning* and *openness to new thinking and ideas*, both of which are key attributes of successful learners:

*I really enjoyed it, but I like it when you get to learn new things and you get to learn about new shots. So like when we were making a film I got to use a camera. I really enjoyed it because I got to hold the camera as well, and interview people.*

Arguably, contributions to the development of a range of core attributes and capabilities can be identified in another comment from the same pupil, for example, a *determination to reach high standards of achievement*, the ability to *use literacy skills*, and the ability to *use technology for learning*:

*We have got nice loud voices now because like we have done lots of talking in front of the video camera, and things like that.*

Another core attribute, *enthusiasm and motivation for learning*, is seen in the reflections on participation in the MIE programme made by pupils in other schools:

*Well most of the people in our class like a challenge and none of us didn't want to do any filming, we were all up for it.*

*It makes me think a lot more about these kinds of things, you know like special effects and all those kind of close-ups, and it makes me think "how did they do that? Like in 'Harry Potter', 'The Chronicles of Narnia', those have got lots of effects".*

The '*successful learners*' capacity also features *learn independently and as part of a group* among its capabilities. The MIE approaches and activities provided good opportunities for pupils to grow in these areas, a fact appreciated by one particular pupil.

*More people, they get to do things like on their own, and they get to like have more chances of working the camera and things like that.*

#### **4.5 Responsible Citizens**

From the end-of-year 1 questionnaire issued to primary teachers 57% agreed that the MIE programme supported pupils to become responsible citizens. However, although there was considerable reference to *responsible citizens* when talking about the four capacities collectively, there was relatively little data reporting specific examples.

One group of pupils identified how their experience of MIE had encouraged them to think creatively and independently and make reasoned evaluations which contribute to the *successful learners* capacity. At the same time they were making *informed* choices and decisions, in alignment with the *responsible citizens* capacity. One pupil's comments testify to the development of such skills as they took more responsibility for their learning

*We have to make our own storyboards and stuff, we don't really get help, we are just stuck into it, but sometimes [Lead Practitioner] comes*

*round and like says, “right, we could turn that around and we could put that bit there and that bit there”. It was guidance.*

## **4.6 Extending MIE into Other Areas of the Curriculum**

### **4.6.1 Primary Teachers’ perspectives**

As indicated in section 1.2.4, depending on their particular context, primary teachers used MIE for different purposes. For example, in one school the focus of MIE was aligned to the building of the new school on an adjacent site, in another school a project on World War 2 project and, in another, a health promoting initiative.

There were a range of views among primary teachers as to the extent they had embedded MIE into other areas of the curriculum. One teacher reported that having grasped the concept of story boarding, s/he could see potential uses for storyboards in other areas of the curriculum.

Less than half (44%) (see appendix 1) agreed they used MIE lessons mainly as a standalone activity, and approximately two thirds, (62%) felt that they had been able to use MIE as part of their planned curricular activities. One teacher reported s/he did not feel s/he would be allowed to use it as a standalone activity. However, a minority indicated that MIE had not translated into other curricular areas:

*There is so much pressure on this project there is no space for MIE in other areas.*

*I think I would say it’s more stand alone. Um, it’s kind of working, this is running as a wee project like on its own within the classroom, and the other work is just kind of outwith that.*

However, although the majority (82%) indicated they had used strategies learned from MIE in other curricular areas, primary teacher interviews indicated that this was often at the instigation of the pupils themselves. One teacher credited the pupils with moving MIE learning into other areas of the curriculum, demonstrating their intuitive affinity with what CfE has to say about the value of cross-curricular activities and multi-disciplinary learning. S/he stated that the pupils’ interest had caused MIE to ‘creep into other areas’, not usually by her/his own design. In another school, an enterprise topic was integrated into the filming and drama activities of WW2 in environmental studies.

### **4.6.2 Secondary Teachers’ perspectives**

One teacher in Secondary school A strongly supported MIE across the curriculum but also spoke of the challenges to cross-curricular developments:

*It [MIE] is for literacy for this generation for definite, we shouldn’t just use it, but we should use it to move into other areas. And the Curriculum for Excellence hopefully allows you the time to do things like that, and this cross curricular thing is great, unfortunately we are still sitting around this table once every month, a representative for the department saying focus on your own department first.*

Missed opportunities were perceived by another teacher in Secondary school A insofar as they felt the MIE programme could have been integrated more fully with cross curricular projects already being developed:

*The showcase that they ran, very very impressive, but for me that should have been the starting point for discussion, right, we have done this, we have managed to do this. Let's say this year has been an experimental year, this is what we have produced here, what have the children learnt along the way and then how can we develop that, how can we see that pervading the curriculum if you like? And how can we maybe use this process to supplement/augment a cross curricular project like ICT? And then the children are using it in ICT and they can see the relevance in their other subjects.*

However, not every teacher saw the MIE programme meeting key aspirations of CfE in its impact on their pupils. In terms of perceptions of how the MIE programme could contribute a lot to cross-curricular working, one teacher noted:

*I can see how it fits in everywhere, not everyone agrees with me.*

Prior to the instigation of the MIE programme in Secondary school B there had been an intention for collaboration between the English and Drama departments. However, in this academic year this had not been possible. The reasons for this are not entirely clear, as the data provide only the perspectives of the English department, who could offer no explanation for the withdrawal of the Drama department from the programme, although as an aside it was reported that Drama is a very small department with only two staff members.

However, English staff did appreciate the potential for inter-departmental collaboration. The PT described one teacher in particular who was hoping to develop a pilot initiative in the following year working with the Modern Studies department, with a focus on the changing identity of Scotland. The envisaged project would involve making a film based on documentary evidence such as interviews with members of the community (see section 2.6.2 and sustainability of MIE).

#### **4.6.3 Pupils' perspectives**

Primary pupils' views supported those of the teachers (section 4.6.1) about cross-curricular opportunities afforded by the MIE programme, one of the key principles of CfE:

*Moving Images is kind of like a few subjects combined together. It makes it funner [sic].*

*Since we have done media studies I have been thinking about all the different kinds of shots that have been happening in the film, so it would kind of help me with my media studies.*

Some pupils were able to apply their learning in the MIE programme to local contexts. For example, in one school pupils in the history group 'brought to life' one

particular event from their school's recent past through the application of skills acquired in the MIE programme.

The pupils in Secondary school B were able to link the work that they did in MIE with some of the work in drama, and were perhaps more aware than the adults of where these links might specifically lie in the current curriculum. In this extract a pupil links the learning from MIE to some aspects of drama:

*It's been good because we have been able to take bits from primary seven and from the thing that we did in S1, like work that we do throughout the school like drama and everything. How you can create a scene, create an emotion, so being able to take it like with us.*

#### **4.7 Summary: The MIE Programme and Curriculum for Excellence**

The aims and objectives of MIE resonate closely with those of CfE and this was recognised by all partners.

- In primary schools there was strong evidence of MIE activities supporting three of the four capacities: *successful learners, confident individuals and effective contributors*
- Cross-curricular approaches were successfully developed in some primary schools
- The principles of literacy across learning were embraced in a number of contexts
- Primary school staff appeared to use the language of CfE more frequently, and with reference to more detail, whereas secondary staff were more likely to make reference to MIE within traditional curricular contexts.

## 5 Partnership Working

Key to the success of the MIE programme was the different partnerships involved in its delivery. The foci of the partnerships within the MIE programme were the Lead Practitioners and the teachers; the teachers and media production/training company staff; and the teachers and the local authority.

### 5.1 *Teachers and Lead Practitioners*

#### 5.1.1 Expectations

The most significant partnership of the programme was that between the teachers and the Lead Practitioners, or media production/training company staff members. In year 1 the partnership involved two Lead Practitioners and two media production/training company staff working with teachers from sixteen primary schools. In year 2 there were two Lead Practitioners and one media production/training company staff working with teachers in two secondary schools, all of whom brought a mixture of individualised and profession-specific perspectives to bear. We observed a range of ways in which the working relationships had developed.

##### 5.1.1.1 *Primary teachers' perspectives*

The extent to which the teachers understood that the children's experience was secondary to their own learning was variable. This had been very clearly outlined in the first meeting with teachers, but some of those who attended the first session subsequently were not involved in the delivery of the programme. For example, some head teachers attended the first meeting then delegated the programme to their staff. This had implications for the staff understanding of the purpose of the programme and, in some cases, their enthusiasm. Only a half (50%) of the teachers reported (see appendix 1) the decision to get involved in the programme was their own choice, while a third (31%) indicated it was delegated to them, presumably as the P7 teacher.

Equally if the teachers thought that MIE did not provide a valuable learning experience for their pupils within the sessions, they were unlikely to want to develop the work with them in the future.

As indicated in section 2, some of the teachers saw the MIE programme as providing learning opportunities for themselves, however the overwhelming reason for teachers to want to be involved (emerging from teacher interviews), was one of interest in the benefits to their pupils. Although the teachers had aspirations for their pupils and also themselves as teachers, a minority were uncertain as to whether their expectations had been fulfilled, not necessarily because of any inadequacies of the Lead Practitioner's<sup>2</sup> input, but due to their own inability to attend twilight training sessions (see section 5.2.1):

*I had wanted to learn how to use computer software to do that [recording sound effects], and I didn't.*

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<sup>2</sup> Unless specified, reference to Lead Practitioners also includes media production/training company staff members

*The two main things that I think were prominent really from a teacher's point of view, and from the children's point of view, was that it was going to involve language, and it was going to involve filming.*

*I wanted the children to experience the language of film, the language of media. I couldn't have done that myself because I don't have much knowledge in that area, so I wanted them to become a wee bit more literate in terms of film language which was achieved.*

It was evident that where teachers felt that they themselves had developed sufficient skills and knowledge to continue such work in the future this was seen as an added bonus, rather than the primary purpose of their involvement. Yet the engagement of the children with the programme, and the associated educational outcomes were the strongest motivation for the teachers to continue the work.

#### *5.1.1.2 Secondary teachers' perspectives*

In both secondary schools the teachers expressed uncertainty about the overall aims and objectives of the programme. In Secondary school A following their initial meeting with the Lead Practitioners, teachers had expected there would be further substance to the planned outline programme of work. However from their view the detail did not materialise.

*The early part of it that was something whereby there wasn't really enough flesh on the bones... you really had to run with it and hope for the best. Felt that the practitioners didn't really know what we were looking for.*

*No plan beyond an initial sort of concept.*

However teachers were keen to participate as the programme was seen as an opportunity to further develop cross curricular working with other subject departments, to develop new skills both for themselves as teachers *to pick up new skills in animation in particular*, and to increase pupils' confidence using the technology.

*There is a lot to be gained there. And I felt that the project was hopefully going to open up dialogue beyond my subject and I was keen to try and involve other staff, an interdisciplinary approach.*

Similarly in Secondary school B the teachers' expectations of the programme were at best unclear. In this school there had been a key change of in staffing, between the schools' commitment to the programme and the implementation in the S1 classes. This impeded communication around the programme and consequently some teachers appeared to have had little concept of what the programme entailed until it unfolded in their classrooms. Some staff had been to an in-service session run by the Lead Practitioners during the summer term in year 1, and some had had the opportunity to meet with the Lead Practitioner in the school prior to the start of the programme. But by no means had all done so. Even those who had been involved in early meetings referred to being unclear as to what the programme would entail:

*Well, they [Local Authority lead contact person and Lead Practitioners] first approached us saying what they wanted to do, that it was a development from primary school and it was a meeting of anybody who would be interested in looking at this, and how we see that working. And then it kind of drifted a bit. But eventually they decided how they were going to do it. That is, it would be different first year classes that they would go into for so many periods each.*

The excerpt above clearly shows the teacher talking about ‘them’ coming into classes and doing something, rather than any notion of partnership between the teachers and the Lead Practitioner. The PT described how the earlier ambitions of Lead Practitioners had perhaps been curtailed by the reservations of the English department to devote very much time to the programme. This may have partly been due to staff not feeling fully aware of the purpose of their role in the programme. Referring to the meeting between the Lead Practitioner and the staff which took place in June 2008:

*I think from the outset one of the biggest problems was that the staff didn’t have a clue about what they were supposed to do.*

*He [Lead Practitioner] tried to explain to the staff what the purpose of the project was and what their role was going to be. At that point it seemed very much that the onus was going to be on the staff to deliver some kind of Moving Image at the end of the project. However, that didn’t transpire and that was simply because of the constraints of our curriculum.*

Moreover, those staff who were new to the school seemed to be party to no pre-planning at all, and held no expectations as described here:

*I knew he [Lead Practitioner] was in the department and going to other classes, but there was no discussion or any preview before.*

None of the staff that we spoke to had any detailed knowledge of what their students had experienced in primary school. They were aware of there having been some input but they were not aware of the experiences and the skills that the pupils had developed.

#### *5.1.1.3 Lead practitioners’ perspectives*

Disappointingly for Lead Practitioners some of the primary teachers who attended the first session were subsequently not involved in the delivery of the programme in the school. The Lead Practitioners thought this had implications for teachers’ understanding the purpose of the programme and, in some cases, their enthusiasm for it:

*If it [the person at the first meeting] was the class teacher who was going to deliver it later in the class, it tends to be that the overall result is better, because they have bought into it from the beginning. As opposed to the idea of their head teacher went [sic] along on the day, and then told them [the teacher later involved] it is a really good idea*

*and they should be involved, which is not an inclusive method of bringing people in.*

Equally, where teachers were unable, or unwilling, to attend twilight training sessions offered, there was limited opportunity for Lead Practitioners to share this message with them. This sentiment was captured by one Lead Practitioner who commented, despondently.

*Lead Practitioner: I think the difficulty is sometimes that they just see us as being another of those people. Like we are the music teacher, who comes in, and they see us in the same context. Some of them I don't think have been aware that we are there really to teach them. I don't think in some cases they have understood that.*

*Researcher: So they think you are there to give the children an experience?*

*Lead Practitioner: Indeed!*

Lead Practitioners acknowledged that compared to primary schools where staff had attended a two day introductory event, there had been less opportunity for them to engage directly with secondary teachers in the early stages to explain the aims of the programme. To ensure that teachers successfully engaged with the MIE programme one Lead Practitioner thought it important for teachers to be very fully aware of what MIE involved at the beginning and offered the following advice:

*Ask questions, be very upfront with what your expectations are of it, what your...reservations are about it, and make sure that you plan properly and you have got a total understanding of what you are getting yourself into before it.*

### **5.1.2 Understandings of respective roles during class sessions**

The interpretation of the respective roles of the teacher and Lead Practitioner within the partnership differed from school to school.

#### *5.1.2.1 Primary teachers' perspectives*

Around a half (56%) (see table 3a, appendix 3) of primary teachers saw their role as one of a supporter to the Lead Practitioner, with a much smaller number as an equal partner (19%), and facilitator (13%). The majority of teachers (87%) thought there was good communication between themselves and the Lead Practitioner during the class sessions. However, some teachers felt uncomfortable about the shared role. One teacher commented on feeling unsure about the respective roles within the classroom partnership:

*I think it put us in an awkward position because we didn't know whether we [teachers] supported them [Lead Practitioners] by being in control, or are they taking the class?*

Another talked about feeling unable to benefit him/herself from the learning opportunities as s/he felt her priorities during the session lay with maintaining control:

*I was too busy controlling the other 22 kids and trying to calm, so I wasn't always aware of the technical side of things anyway.*

#### 5.1.2.2 Secondary teachers' perspectives

Of the questionnaire returns from three staff in school A, two viewed themselves as equal partners working with the Lead Practitioner, while the third oscillated between an equal partner and an assistant depending on the activity. Interviewees reported a range of experiences. One thought that a facilitator best described his/her role:

*I didn't want it to be more than that.*

Where teachers reported difficulties and uncertainty about the roles and responsibilities within the classroom partnership, similar to the primary teachers it centred around responsibility for class management and feeling unable to convey their concerns directly to the Lead Practitioner.

*I am used to working with another member of staff...., or it's a probationer, or it's a student. And I have some level of influence there, I can say like "I don't think that went particularly well ..... here is a suggestion; this is how to improve or whatever". It's difficult when it's someone from outside.*

Staff concerns were exacerbated by the local authority having a much reduced input in year 2. The local authority link between the schools, Lead Practitioners and the media production/training company was not active and hence there was a lack of dialogue and awareness of any difficulties as they unfolded. This resulted in no action being taken early on to alleviate such problems.

*And there wasn't a mechanism really...there wasn't really anything set up for that and I feel that with hindsight, though there is a chain of command there which exists in schools.*

The teachers in Secondary school B viewed themselves as passive participants during the classroom sessions. Although some reported it as being very interesting for themselves in terms of developing new perspectives, or thinking about ways of using the ideas in their future teaching, none of them saw themselves as active partners in the delivery of the sessions. One teacher remarked:

*To be honest I didn't really have a role. I wasn't particularly participating in the sessions; it was more [Lead Practitioner] talking to them.*

Another said:

*I just sat in the background and he taught it. I just made sure everyone was behaving.*

Observations revealed that English staff viewed their presence in the classroom as optional, with one leaving well before the end of the lesson to attend to another matter, and a second teacher who had expected to be called out of class to be replaced

by a cover teacher. In the event, this replacement didn't happen but had been expected and was not seen as a problem.

One teacher, who had joined the school after the start of the MIE sessions made the following comment about a lack of clarity about the role of the teacher:

*I wasn't quite sure how much... I was just told [Lead Practitioner] was coming in, kind of thing. I wasn't really too sure how much involvement I would have, whether I would just be here as the class teacher as back up if you like.*

There appeared to be no understanding by the teachers that we interviewed that the programme was primarily aimed at building their skills and capacity to develop MIE in the school on the future.

### 5.1.2.3 Lead practitioners' perspectives

The Lead Practitioners talked about the 'dynamic' of the classroom and considered the partnership was a learning process both for themselves and the teachers.

*I am always learning from teachers, their teaching approaches, how they approach a different subject and vice versa, with how I come in and bring in the technology and how best to progress it from there. .... We also utilise the skills that they have and vice versa because there is always a learning process between any people coming together.*

They explained that their role changed over time, initially taking the lead as a teacher themselves and then handing over more responsibility to the teacher as s/he became more familiar and confident.

*There are certain lesson plans that I would do so they get an idea of how I teach and how I would approach a certain subject. Then I am very very keen to get them to then co-teach with me as well so they would then tease out questions, there might be some bits that they think "oh why don't we go down that way?" So just kind of keep it open and just to try and get them thinking. And don't detach themselves, because it is part of a thing that I would like them to take on from me so the more involved they are within that process the more that they will actually take onboard. The more that they feel that they have got responsibility and ownership of it, how that lesson is going.*

A Lead Practitioner concurred that in Secondary school B the teachers in largely played a passive role in the classroom sessions, although he would have preferred a more active involvement by staff. He described how he would prefer to work with teachers:

*I think the ideal working relationship would be kind of working...in the sense a bit like medicine. It's like show one, do one, teach one. We are introducing something new so the initial introduction should be by the Lead Practitioner. But then it would be much better if it became a two handed process and so that's one I try to encourage where they were pressing forward with things themselves and then I would be working*

*with them and so it was a shared responsibility resulting ultimately in the handing over to them as being the lead person, and me being the person supporting them.*

He felt there was some variation between the teachers in terms of how they attempted to take a more active role.

There were good practical reasons for the Lead Practitioners to initially take the lead in the classroom, whilst the teacher was still inexperienced in MIE, as described here:

*I think because there isn't time to train teachers effectively before one starts, one [Lead Practitioner] has to lead the session, but then try to involve the teacher by first giving them tasks to do between this session and the next session.*

However, the variability in the degree of engagement by the teachers was remarked on by the Lead Practitioners. When talking about early sessions which were largely discussion based one Lead Practitioner observed:

*They [Lead Practitioners] invite the teacher to take part in the process of analysis with them. Some of them do that very well, and encouraged people to talk about it and got involved in the discussions. Others tended to sit back more.*

#### 5.1.2.4 Primary pupils' perspectives

The teacher's limited active engagement with MIE discussions or activities, where this was the case, did not pass unnoticed by the children. One group of pupils, who were generally very enthusiastic about the MIE project made the following comments when asked if there was anything they didn't enjoy:

*Pupil: I have not enjoyed that the teacher doesn't join in anything.*

*Researcher: When you say [teacher] doesn't join in, what does the teacher do then?*

*Pupil: [teacher] just sits there and watches us.*

*Researcher: And that's when the Lead Practitioner comes in is it? So [teacher] doesn't come around to help you?*

*Pupil: No [teacher] just sits and watches us.*

A second group of children had the following advice for staff:

*I would say to the teacher "listen as well". You know some teachers are, like "I have already got a job, I am not interested". I would tell them to listen because you would learn more about it as well.*

#### 5.1.2.5 Primary class observations

Observations were undertaken when the programme was nearing the end and the focus of the class sessions were on creating a film. In some schools pupils had completed the filming and were engaged in a variety of tasks to complete it, for example, creating captions to add to the film (edited by the Lead Practitioner), whilst in other schools they were beginning to film the scripts written earlier by the pupils.

From our observations in the different schools we saw some examples of the teacher as apprentice (actively collaborating with, and learning from the Lead Practitioner), the teacher as supporter (maintaining order, and helping the pupils follow the instructions from the Lead Practitioner), the teacher as disengaged (using the time to catch up on other tasks), and as a passive observer watching a series of short films with the pupils.

Most commonly in the sessions the Lead Practitioner took the lead with the teacher being involved to a varying degree. In two sessions observed in different schools, the Lead Practitioner was new to the school, having taken over from another colleague. In one school the Lead Practitioner supported teachers in two separate classes in the same session, and relied heavily on each teacher to supervise the activities he set the pupils to do.

#### *5.1.2.6 Secondary class observations*

Our observation supported the practices already described by the teachers and lead practitioners (sections 5.2.2.2 and 5.1.2.3).

In Secondary school A the teachers' role varied depending on the nature of the subject and the task involved. Observations in several subjects, Art, Modern Studies and Science revealed the teacher acted as an equal partner with the Lead Practitioner when the pupils were working in pairs or in a group activity. Both the teacher and Lead Practitioner worked round the classroom explaining and giving support to the pupils. When it came to such activities which required particular Lead Practitioner expertise, then the teacher appeared to be a passive observer, but was also learning by observing the Lead Practitioner. For example, in Modern Studies the Lead Practitioner took charge of pupils filming a party political broadcast from their script written in previous weeks. In Art the teacher observed the Lead Practitioner demonstrating an example of a completed animation to pupils.

In Secondary school B the teacher's role was much more of passive observer, sometimes disengaged (using the time to catch up on other tasks). Often the teacher took charge to clarify a question if s/he thought the pupils did not understand the Lead Practitioner's line of questioning, or intervened in a class management role.

### **5.1.3 Shared approaches to teaching and learning**

#### *5.1.3.1 Primary teachers' perspectives*

Just as there was variability in the response to, and level of engagement of the teachers, there was a range of approaches taken by the Lead Practitioners within schools. At the end of year 1 the majority of teachers (82%) indicated that working with the Lead Practitioner had a positive impact on their own learning of moving image (see table 3b, appendix). There were several comments which showed teachers were appreciative of the Lead Practitioner's role:

[Lead Practitioner] is *excellent!* V. supportive, accommodating and realistic!

*Working with the Lead Practitioner whose enthusiasm was catching (and who was very knowledgeable).*

However, a recurring theme in the teachers' analysis of the success or otherwise of the classroom partnership lay in the Lead Practitioners' understanding of the workings of the primary school. For example, Lead Practitioners' knowledge of the curriculum, their understanding of the expected norms of classroom etiquette, the extent to which their visit chimed with normal standards of lesson planning and teaching approaches, and their willingness to be guided by the teachers in these matters. In some cases teachers felt that the Lead Practitioners had not considered their own role as learners in the partnership, and this made it more difficult for teachers to meaningfully engage in the classroom activities. For example, when asked what suggestions could be made for improvements, one teacher said:

*Practitioners [Lead Practitioners], to have experience of the classroom setting and what is practical, what is not practical, how to keep their attention, to be able to assert authority or to pick up on the ethos of the classroom. Hands up, and that adds to the good behaviour, good learning, that they follow the teacher's lead on that, and less of a casual approach.*

A few teachers expressed anxiety about the more informal teaching approaches taken by the Lead Practitioner, which they felt were often at odds with their usual approaches of classroom management:

*As a bit of a control freak I found it stressful working with non-teachers who had a more laid back approach to planning and organisation!*

Despite these views, the questionnaire responses indicated the majority of teachers (88%) considered the approaches taken by the Lead Practitioner were tailored to primary school children (see table 2, appendix). However, a common issue referred to by teachers during interviews was the Lead Practitioners' lack of understanding of pedagogy appropriate to primary school aged children.

The teachers thought that the Lead Practitioners' approaches could be too heavily didactic, particularly when working on film analysis, with long periods of inactivity for the pupils sitting at their desk whilst the Lead Practitioner led the session from the front. This was confirmed by the pupils who found it difficult to concentrate in these sessions (see sections 3.1.3 and 3.1.4), and also observed by researchers on an occasion when pupils were required to sit and view several short films which lasted over an hour in total.

In some cases primary teachers thought that a closer discussion with the Lead Practitioners about the teaching approaches would have allowed the pupils to benefit from the expertise of the MIE specialists, within the context of primary school teaching approaches. One primary teacher recommended:

*I just think between us [teachers] and between them [Lead Practitioners], we will have to get a wee bit closer and know what one another's worth, what the other can do.*

### 5.1.3.2 Secondary teachers' perspectives

As in the primaries the secondary staff reported a range of approaches taken by the Lead Practitioners. Some staff reiterated the importance of lead practitioners designing activities pitched to the pupils' stage and providing opportunities to include hands-on work.

*I think a big part of it when it goes well is that it is ultimately practitioner led, and you really are a hostage to fortune in that sense. And a good practitioner like a good teacher will enhance that experience for a class and where that works you know the learning is...compounded and it is more memorable, and ultimately you know if it was assessed and so on.*

*Not sure how to structure lessons in the way would expect to be structured. No lesson plan.... no aims and objectives.*

In general the teachers felt that the teaching approaches modelled by some Lead Practitioners were not well tailored to the needs of S1 classrooms, commenting that there was little opportunity for more interactive activities by the pupils. The following comments are representative of the staff interviewed:

*I don't want to criticise too much because people have come from different backgrounds, but it was probably more of a lecturer's approach than maybe a teacher's approach.*

*There wasn't much deviation, there was no kind of variety in the sense that there was not group work, there was no paired work. I think for kids of that age you do need to break it up a bit.*

The implementation of this programme in Secondary school B was hampered at all levels by the perceptions of the teachers of time constraints, which impacted on both the time available for shared planning and also limited the amount of curricular time that they felt could be allowed for joint classroom working. Hence, the opportunities for developing shared approaches to teaching and learning were limited.

For their part, the teachers felt that the design of the programme revealed a limited understanding of the ways in which secondary schools operate. Teachers found it difficult to modify their existing plans to incorporate the five sessions in ways that dovetailed with other work that they were doing. As one teacher explained:

*Whatever the teacher was working on, it had to tie into what they were doing with the rest of the week. Because it would have been very awkward for them to have taken a whole chunk out of the curriculum for that period because we only see the kids for four periods a week.*

*It's not like primary, because you are moving on all the time with your work. So as a teacher you had to try and work out when they were going to be in your class. And you could be on close reading at that point.*

The teachers clearly felt a strong pressure to keep up with the expectations of the S1 curriculum, and the addition of MIE was seen by some as an additional complication. Teachers appeared to see MIE as an extra, rather than an innovative approach that could be integrated into the curriculum as a whole.

They also felt that the programme design showed little understanding of the ways in which teaching and learning takes place in modern secondary schools. Due to a shortage of time, the Lead Practitioner was not able to take the programmes through to filming, but instead concentrated on the narrative of the film. In so doing, he relied mainly on whole class teaching methods, which the staff felt were not always entirely appropriate for the pupils in question. Consequently, from the teachers' viewpoint the experience of teaching and learning was not shared. Overall, the difficulties, as perceived by the teachers, were summed up by this comment:

*I think it's a case of you have to understand how secondaries work.*

### 5.1.3.3 Lead practitioners' perspectives

Interviews during year 1 revealed that none of the Lead Practitioners were specifically trained with working with children, and none were, at that time, very conversant with the new curricular changes in Scottish education. However, they all had experience of working with children or young people in a range of settings. One Lead Practitioner thought the approaches they used would be the same, irrespective of who the audience was:

*I think that you have to explain to adults with a similar level of simplicity that you do to children, so I don't think the strategy for explaining how a narrative works is any different from primary schools to adults.*

Whereas another Lead Practitioner, when asked about the teacher as apprentice, remarked:

*I think both of us are learning. I think the teachers are learning and we, the Lead Practitioners are learning from the teachers, so I think it is a two way thing. As I say, who is the apprentice, who's learning? We are both learning as we are going, because it is such a new project for us all. I think we have all been learning.*

Lead Practitioners felt that MIE offered a new approach to teaching and learning that could be adopted by teachers:

*There are a number of key objectives, one is I think the most important one, is to provide a new kind of pedagogic approach which allows the students to feel more in charge of their education and for it to be less of a didactic classroom, for it to be more of an open and interactive classroom where things are discussed rather than being told.*

However, they were also aware of the tensions and demands that secondary teachers, in particular, faced between their perceptions of accountability and the risks of adopting new approaches:

*Those kinds of targets, those traditional targets make it problematic introducing the Curriculum for Excellence per se into secondary school overall. So not just even the Moving Image Education project. I think many of the problems that we face going into secondary schools are the same problems the Curriculum for Excellence will face.*

*[In secondary] a) you have less time with them, b) they have curriculum pressures, so if you are sensitive to both those things then you can make inroads and if you respect and understand those pressures then the working relationship between you and that teacher will progress. If that happens then you are going to make inroads into Moving Image Education.*

They recognised the importance of being responsive to individual teacher's needs and exploring ways to support this.

*You have to look at how can you get them onboard, and this is the lesson plan, what...can we work this as a teaching group? Does this tie into what you are doing? Can you fit it into your curriculum without deviating away from what your lesson plans are? And if that is...key then if that does work then you have made an inroad and that is Moving Image Education making some impact on to our lesson plan, or into a department. And if that works then you move on to something...but you have to go very, very slowly in order to keep the teacher onboard and if they say to you "that's as far as I can take it" you have to respect that as what's happening. You don't just keep moving on and leaving the teacher because they are sitting back twiddling their thumbs thinking "oh my god I am under loads of pressure here because I am falling behind in my curriculum".*

Lead Practitioners intimated the need for both parties to maintain an ongoing dialogue and advised teachers to feedback any concerns to themselves.

*Make sure that you keep a degree of involvement within it at all times and if you have reservations then be up front with the lead practitioner because we are there to help and support you. We want you to tell us very clearly, and very categorically, and that includes negative responses, and worries and concerns, and things that haven't worked. And to not bottle them up, to be upfront and to make sure it's a dual process.*

The issue of trust and treating each party with respect was considered to be important.

*I think the ideal working relationship is that there is a trust between the teacher and the lead practitioner coming in. I think that in order to develop that then there has to be an honesty.*

#### **5.1.4 Practicalities for Teachers and Lead Practitioners working together**

Three issues appeared to constrain an effective working partnership between the teacher and Lead Practitioner: insufficient time for planning the content of the class sessions; communication difficulties between classroom sessions and in the secondary schools the school timetable. For example, the arrangements set up in year 1 by the media production/training company for communication between the programme participants necessitated both teachers and Lead Practitioners to communicate via the company, the organisers of the programme who needed to be aware of, and have control over any changes to the planned programme of visits to the schools.

There was thus no direct line of communication between the teachers and Lead Practitioners, as all communications were channelled via the media production/training company. This meant there were often delays for teachers and Lead Practitioners if they wanted to make contact. As a consequence, the opportunity for teachers and the Lead Practitioners to undertake any joint planning was limited. Due to communication difficulties, Lead Practitioner support for teacher-led activities between visits was not always feasible, so where difficulties were encountered by the teacher, the project was often put 'on hold' until the next visit. Some Lead Practitioners overcame this by giving their personal contact details, so that the teacher could make contact if required.

In the absence of communication between visits, the Lead Practitioner on arrival at the school would be obliged to appraise how the project had progressed since the previous visit, and devise, on the spot, an appropriate means of progressing the work.

Changes to the scheduling of sessions were not always efficiently communicated between the media production/training company, schools and the Lead Practitioners. Lead Practitioners reported, and were observed, arriving at schools only to find they were not expected.

Secondary school B had been hampered by changes of staff, in particular the appointment of a new PT of English, who came into post at the start of the academic year, and had not been party to the decision to be involved in the programme, nor in the strategic thinking behind the decision. Consequently, there had been little opportunity to prepare the staff in advance or to engage in any joint planning prior to the onset of the classroom sessions. Whilst the programme was progressing, any element of planning had to be squeezed into the time that could be snatched between lessons on the day that the Lead Practitioner was in school. As a consequence, there appeared to be little in the way of agreed aims and objectives of the programme beyond the practicalities of what might take place in each taught session.

##### *5.1.4.1 Teachers' perspectives*

Primary teachers were divided as to whether there was good communication between themselves and the Lead Practitioner between class visits, with 51% agreeing, and 37% in disagreement (see table 3b, appendix).

The most commonly mentioned difficulty of the organisation of the programme which contributed to the lack of a cohesive partnership was the opportunity for them to find time to discuss their shared endeavour with each other. Primary teachers were evenly

divided as to whether *there were good opportunities for joint planning with the Lead Practitioner*, with around a third (31%) agreeing, and a third (32%) disagreeing, and the remainder having no view either way (see table 3b, appendix 3).

For primary teachers the tightly controlled timetable of the school day, coupled with the multiple and competing demands on teachers' time before, during and after the lessons, was exacerbated by the tight timescales which the Lead Practitioners adhered to as they moved between two schools on the same day.

This is not to suggest that Lead Practitioners themselves were not generous with their time, and they gave above and beyond what was required of them as shown here:

*And always at the end he kind of chatted to me; he was very flexible with his time, because technically he was only meant to be here from ten o'clock until twelve o'clock. But he was quite often much sharper than ten o'clock and he always stayed with the children right until break time which was quarter past twelve. He would spend another ten to fifteen minutes with me going through some ideas for next time.*

The problem lay in the limited time available within the structure of the programme. Commonly both primary and secondary teachers felt this was inadequate to develop any sense of partnership around the programme, or for themselves to get to grips with the new concepts. When asked how the programme might be improved, several teachers remarked that the limited time for discussion had implications for longer term planning, and that this left them unable structure the following session as closely as they would normally structure a lesson. The perceived lack of coherent structure was a concern to some teachers.

*Tons of potential, goodwill, funding, but perhaps teachers, practitioners and the support team could plan/resource evaluate together more.*

With respect to the secondary schools, one teacher in Secondary school A admitted they should have given more thought to the constraints of the timetable and agreeing to spread the programme over twenty weeks. In hindsight this was thought to be unrealistic as the programme took up half of the S1 course during the year, and in some subjects as this was the only period in the week it did not allow for other activities.

Additionally lack of sufficient time for planning between teachers and Lead Practitioners together at the outset was seen as a weakness. In Secondary school A staff comments included:

*He came along with ideas most of which never materialised because everything takes so long.*

*Maybe to look over that and discuss and so forth, that never materialised.*

Teachers in Secondary school A also highlighted insufficient equipment, for example cameras, and thought that greater discussion in the early stages would have identified their resource needs to successfully implement the programme.

A recurring theme in the interviews with teachers in Secondary school B was the difficulty in integrating the MIE programme into the existing school curriculum and linking it to what, they felt, was the main business of their work.

#### 5.1.4.2 *Lead Practitioners' perspectives*

Lead Practitioners agreed that a shorter time to work with teachers and pupils, i.e. one period had been a major constraint in the secondary schools compared to a half a day in the primaries. They highlighted time to work with teachers before starting the programme was essential both for training and planning lessons, as well as time built into the programme itself for reflection in between sessions and to work on things if necessary.

*I would do a little bit of training beforehand. I would work with that teacher and I would structure the lesson plans so I would...make a little bit more...rather than me leading all the time, joint leading I think there would be moments of working together as a team but also then doing bits of planning. So...then the teacher and I would be then writing up a lesson plan and something that would we would then maybe test with other teachers and say "OK this is a lesson plan, we want you to try and test...work this out. Does this work within your classroom without us being there"? Or I would then come in and present a lesson plan and then they would then do a different film, and do a lesson plan around that, or do a script. Just to introduce it that way and if it works then it would become part of the curriculum.*

In Secondary school B the Lead Practitioner and the school staff concurred that the programme had been hampered by lack of time for joint planning, owing to the staff changes in the English department. As a consequence he had felt obliged to lead the planning process to a greater extent than perhaps he would have chosen to do, explaining:

*It would have been better if we had more time to sit down with the teachers and really work that out, but I, kind of, in a sense, took a certain overall strategy and then presented it to each teacher in turn, and modified according to what they were doing in class.*

For the Lead Practitioner the restrictions imposed by the structures of the school in terms of timetable, curriculum, assessing etc were seen as being a serious impediment to developing more imaginative ways of working with children.

*The fact that the lessons and the way that the timetable is scheduled, when pupils get to secondary school they move from a kind of cottage industry to a process driven factory and the whole structure of what is being done is based upon some industrial production system as opposed to being based on a true educational context. And so in a sense you are working against a structure which is designed to produce*

*results. And it's that structure.... because they have got fifty minutes, ... it's so regimented in terms of the scheduling that there is very little flexibility.*

This caused some frustration for Lead Practitioners in trying to introduce new ways of working with the teachers.

## **5.2 The Teachers and the Media Production/training Company**

In agreement with Scottish Screen, the local authority devolved the organisation and delivery of the MIE programme to a local media production/training company. As indicated in section 1.2.5, the company was responsible in year 1 for organising and coordinating the programme of visits by the Lead Practitioner to the primary schools, and providing its facilities, i.e. the venue and equipment, for the twilight training sessions:

*As far as the overall organisation, we have got one member of staff who is allocated to organising the Lead Practitioners and getting them to the right place at the right time. Because that's quite a complex thing, there are a lot of schools and if they don't have that organisation then you end up with the Lead Practitioners here, there and everywhere, where they are not supposed to be!*

Media production/training company staff member

The first point of contact between teachers and the media production/training company was at the initial training day. The subsequent twilight sessions were delivered by both media production/training company staff and Lead Practitioners. Local Authority and Scottish Screen representatives were also present at some of the sessions.

In the secondary schools the media production/training company had less direct input with the schools and it was left for the Lead Practitioners to maintain direct contact with teachers.

### **5.2.1 Twilight training sessions**

The purposes of the training sessions were to develop the teachers' understanding of film narrative, and to develop their skills in film making, including use of ICT. The planning and delivery of the sessions in year 1 was undertaken by the Lead Practitioners and media production/training company staff. The twilight sessions in particular were geared to the learning needs of teachers which had been identified by the Lead Practitioners in the schools, as described below by the local authority personnel:

*It [the content of the twilight sessions] would come from the Lead Practitioner through discussions with the class teachers. The class teachers would maybe say "I really need more time with the camera" or "I haven't really got a handle on editing." So the first twilight we split them into groups, we did some very simple stop/go animation with the still camera, others did more technical camera work, others looked at editing. Then they had an option of swapping during the session.*

In year 2 only one twilight training session took place in Secondary school A mid way through the programme.

#### 5.2.1.1 *Lead practitioners' perspectives*

As some of the primary teachers had not attended the initial training day, this was a set-back for those who delivered the sessions. It meant that some material had to be repeated in the twilight sessions:

*However, hopefully we brought them on board to the project, but then it meant there was some repetition between that, and the subsequent day that was held in [location] as to the content of what was going on.*

The technical issues related to film making was the area in which teachers most needed help. As one Lead Practitioner commented:

*A lot of the main issues that we have come up against are the technical issues really, like the editing and the cameras and all the technical gubbins. That's the main sort of thing that tends to come up in conversation, and the main thing that takes up our time – talking them through how the software works, how to edit, how to work the camera, how to get good pictures, good sound, that type of thing.*

It was thought by Lead Practitioners to be a particular challenge in educating teachers in film narrative, as teachers (in common with most adults) were familiar with the medium of film, and felt themselves to have some working knowledge. However, in the eyes of MIE professionals the teachers' level of moving image literacy was considered to be generally quite limited. Hence a fairly intensive education was required to fully equip and support the teachers to use MIE in their classrooms. The Lead Practitioners acknowledged that this was a challenge for themselves and for the teacher:

*The difficulty of introducing something like this is that you are introducing a wide range of new materials and new skills. For many people, they can suddenly feel very daunted and threatened by it.*

The twilight training session in year 2 enabled teachers to work with editing software.

*We did a twilight session where they had the opportunity work with editing software. Where they could actually get a little bit more hands on. I worked with a variety of teachers getting to talk about the storyboard and how to make a basic storyboard, and also use the cameras that are in the department and to digitise stuff and to do a basic edit and add music.*

#### 5.2.1.2 *Teachers' perspectives*

##### *Primary*

Around one third of primary teachers (38%) agreed the twilight sessions were informative and useful (see appendix 1). However, a number of respondents either

reported they had no view either way (25%), or did not respond to the question (31%). This is perhaps a reflection of the low numbers attending the sessions.

Those teachers who did attend the training offered by the media production/training company generally responded positively. Teachers remarked on the value of meeting others who were involved in the programme and having the opportunity to share experiences. In addition, teachers were very pleased to have the opportunity to develop their skills using the equipment available at the centre.

Most commonly teachers reported that they benefited from the opportunities to become better acquainted with the technology, both in relation to camera work, and editing. Additionally teachers valued the opportunity to discuss issues face to face with the specialists outside of the classroom setting. One teacher suggested that the session could be improved by building in longer teacher-teacher discussion sessions.

It was acknowledged by teachers, and understood by the Lead Practitioners that when in school there were few opportunities for teachers to devote to educating themselves about Moving Image, and hence the training offered by the media production/training company also offered a structured space and time to devote solely to thinking about their own development in this area. Two teachers suggested that they would like additional and longer training sessions, as they felt the time available to be inadequate to take on board the range of new skills.

Those who had been unable to attend the sessions realised this had hampered their progress:

*Well had I been at the twilight I think it would have been different. I would have gained more knowledge and I would have developed skills that way.*

*I know that when [Lead Practitioner] comes out we pounce on him for technical things, and our next concern is at the stage of editing, but I'm sure that's something that comes with time. There were the twilights available, it was just that we [self and fellow teacher] were unable to attend. I think had we been able to attend those, we might not have those concerns.*

Some teachers who attended the training sessions still felt constrained in being able to advance the work with the pupils in between the Lead Practitioner's visits, because of insufficient resources in school, for example, only one camera.

As reported earlier, not all teachers were able to attend the twilight sessions. Although the diary of these dates had been carefully selected by a local authority representative, taking into account the busiest times of the school calendar, and marrying this with the commitments of the media production/training company, the availability of staff to attend was limited.

Some of the teachers felt that the notice of dates had not been sufficient, given the complexity of school calendars and the range of commitments that teachers undertake over the school year. Another commented that the twilights were always on the same

day of the week. This teacher was already committed to a different set of twilight commitments that were also Wednesdays, and suggested it would be better to offer twilights on different days of the week. One teacher, who had been prevented from attending owing to other commitments bemoaned the fact that each twilight session was a one off, and suggested that to ensure wider coverage, the sessions should be repeated.

To encourage networking, support the teachers and for ease of communication the media production/training company set up a wiki, yet few teachers indicated they accessed it, preferring face-to-face communication.

### *Secondary*

The majority of teachers in Secondary school A attended a twilight training session at the school. One expressed how useful it had been.

*The fact that after some in-service after school I felt more able to carry out practical aspects.*

The programme was hampered in Secondary school B by organisational and planning issues which meant that those teachers who were not already interested and informed about moving images had little opportunity to develop their skills and knowledge other than by listening in the classroom sessions. Consequently they had few spaces to share the teaching role when the Lead Practitioner was in the classroom, and build their skills and confidence in that way. Few of the teachers were equipped at the end of the programme to take the work forward in any meaningful way, although some attended the training session offered to primary and secondary teachers in the summer term following the end of the programme.

### **5.2.2 Communication between primary teachers and the media production/training company**

Although the company maintained a database of the primary schools involved in the programme, and had contact details of some of the teachers, it did not appear to have up to date information about all of the teachers involved. For some teachers the only contact details were the email address of the Headteacher, or the school office. This meant the company had to rely on the school to pass on information to the teacher, for example, details of the twilight training sessions. Hence communication was not always effective.

### **5.3 The Local Authority and Teachers**

The local authority arts network coordinator had overall responsibility for the programme running in the schools, and maintained contact with schools throughout year 1. S/he organised the end of year 1 showcase event at which pupils from each primary school gave a presentation of their work and showed their completed film. The local authority representative with responsibility for the development of literacy visited the schools during year 1 to offer support and resources to the teachers and pupils.

In year 2 the local authority involvement was much reduced owing to the literacy development officer's secondment ending, and the long term illness and absence of the lead contact person, for the majority of the year. Although some elements of his/her remit were taken on by another staff member, the local authority did not provide a substitute person.

The lack of a dedicated local authority staff to manage the programme constrained its operation in the secondary schools, as it left schools without support structures in place for dealing with problems as they arose, as there appeared to be some confusion as to who was responsible for dealing with them. This resulted in some delay and it was left for others, i.e. Scottish Screen and the school to communicate directly with each other to address the issues. One teacher reflected that

*I think maybe with hindsight again with [local authority staff person's] absence, that possibly shaped the way things were going to run. But then ultimately I think that arguably if there had been more dialogue and discussion, really with the teachers on the ground that were going to deliver it, it could have been a more successful project.*

#### **5.4 Summary: Partnership working**

Key findings:

- The programme was designed to incorporate collaborative planning and working at all levels. For example meeting with head teachers and / or senior staff at the inception of the programme, twilight training sessions, and joint delivery
- The partnership working was more successful during year 1 of the programme
- The structure and organisation of the programme did not allow sufficient time and space for partners to develop a shared understanding and sense of joint ownership, particularly in the secondary schools
- There was little evidence of detailed discussions to develop new pedagogical approaches
- On a practical level, time constraints limited the opportunities for joint planning of the classroom based sessions, and for between session communication
- Where meaningful partnerships were not well developed difficulties arose for the programme. For example, different perceptions of the purposes of the programme gave rise to:
  - Misunderstandings between partners
  - Differing views of the respective roles and responsibilities of the participants and of the methods of delivery
  - Discord between what the partners viewed as possible or reasonable within the school context
- A notable feature was the reduced level of input and support from the local authority in year 2 compared to year 1. Whilst this was due to unforeseen circumstances, it nonetheless was detrimental to the smooth running of the programme in year 2, because the local authority was unable to provide a substitute person
- Communication between all partners was not always effectively managed by the media production/training company responsible. However, the company

was unable to maintain an accurate database of all partners because in some instances it was only given email contact details of the school, not necessarily the individual staff involved.

## **6 Concluding Comments and Recommendations**

### **6.1 Introduction**

The overall purposes of the evaluation are to:

- identify the particular contributions that Moving Image Education can make to learning, especially to the four capacities of *CfE* and the *CfE* literacy outcomes;

The six specific aims (section 1.3) of the evaluation are addressed in this report. These are:

- To assess the overall impact of moving image education developments on pupils and teachers
- To identify what impacts, if any, MIE developments have on learning and teaching - especially the development of literacy, and a more creative approach to learning
- To identify what impacts, if any, MIE developments have on pupil attitudes, motivation, self-esteem, achievement and attainment levels
- To begin to identify *distinctive and particular* learning outcomes, if any, of moving image education
- To examine pedagogic practices and models, and the wider management context and development support; and to correlate these contextual features with outcomes (what are the critical success/failure factors?)
- To gauge the 'value' of the projects against the required 'development effort', and to explore implications for sustainability.

This section draws together the findings of the evaluation: the overall impact of MIE on the teachers and pupils (aims 1, 2, 3 and 4), features of the programme's management and development support and their impact on the programme's success and sustainability (aims 5 and 6). We conclude by offering recommendations to support the further development and sustainability of MIE in school contexts.

### **6.2 Overall Impact of MIE on Teachers and Pupils**

#### **6.2.1 Impact of MIE on Teachers (see Section 2)**

*Aim of the Evaluation:*

- *To identify what impacts, if any, MIE developments have on learning and teaching - especially the development of literacy, and a more creative approach to learning.*

The primary purpose of the programme was to educate the teachers so they would have the capacity to deliver MIE themselves in future years. A key local authority representative summed this up saying:

*[The programme] is about skilling up the teachers, about opening their eyes to the other ways that they can deliver their curriculum using Moving Image Education. Then I would hope that they themselves would become interested enough to take that forward.*

In the context of the MIE programme the classroom sessions were intended to be workshops for the teachers situated in the context of providing a worthwhile learning experience for the pupils.

While many teachers were enthusiastic about MIE there was a range of understanding as to its purposes. They were most enthusiastic when they felt they had ownership of MIE and it was not introduced as a top down model. Where it existed, peer collaboration and support both within and between schools was highly valued.

Although some teachers saw the programme as a learning opportunity for themselves, others appeared to value it principally in terms of the benefits it brought to their pupils and for the explicit links that could be made with the *CfE*.

Some teachers reported that MIE had introduced them to understanding how visual texts could enhance and provide more creative ways of teaching literacy. It had introduced them to the language of film and raised their critical awareness of, and interest in film.

Several thought that MIE opened up for them alternative teaching strategies and provided opportunities to give pupils more responsibility for their own learning, for example, group work and decision taking. This was confirmed by pupils. Although some teachers indicated they had used strategies learned in MIE, for example, storyboarding and making film texts to support pupils' learning, in other areas of the curriculum, this appeared to be limited. Additionally where MIE had been introduced in other curricular areas this was often at the instigation of the pupils themselves. Where teachers had used MIE as a standalone activity they cited the crowded curriculum as a challenge.

As the programme progressed some teachers, especially those in the primary sector, reported they had learned new skills and increased their confidence working with the technology. Crucial to their development was the support of Lead Practitioners who provided a model for the teachers to learn from in the classroom session with the pupils. Teachers expressed appreciation of Lead Practitioners' input but also voiced concerns about a number of pedagogical and procedural issues which are discussed in 5.1.

In secondary schools teachers felt that the opportunity to have some kind of enduring legacy from participation in the MIE programme, perhaps in the form of a reusable resource that might partially mitigate the loss of continuing access to Lead Practitioner expertise and the lack of funds to support that access, had not been considered at the planning stage.

When discussing continuing MIE without the support of the Lead Practitioners teachers voiced greatest confidence in using MIE to analyse moving image texts and

less confidence in their production, especially in respect of technical aspects of film making.

There were some significant constraints to the professional development of participating teachers. These were most acute in secondary schools. For example, the structure of the programme allowed for limited opportunities for shared evaluation and preparation between Lead Practitioners and teachers. In addition, the introduction of cross-curricular activities was challenged by the structure of the secondary school timetable. The programme was hampered in some cases by perceptions of tension between traditional understandings of literacy and the outcomes of MIE. Furthermore, restrictions on time shared between partners limited opportunities for discussion and debate around new pedagogies. Teachers were also constrained by insufficient appropriate resources or equipment being readily available.

### **6.2.2 Impact of MIE on Pupils (see Section 3)**

*Aims of the Evaluation:*

- *To identify what impacts, if any, MIE developments have on learning and teaching - especially the development of literacy, and a more creative approach to learning*
- *To identify what impacts, if any, MIE developments have on pupil attitudes, motivation, self-esteem, achievement and attainment levels*
- *To begin to identify distinctive and particular learning outcomes, if any, of moving image education.*

In year 1 all stakeholders reported that MIE had increased pupils' enjoyment, motivation and engagement with learning, particularly those who were disengaged from the forms of teaching and learning they were familiar with. Pupils themselves talked about MIE being fun and exciting.

Also in year 1 teachers and pupils indicated MIE had improved pupils' listening and speaking skills and, to a lesser extent, their reading and writing skills.

There was evidence of pupils learning the language of film and technical skills associated with film making, for example, using a camera. However, across the board there remained the under-development of skills in using related software, for example, editing tools.

Pupils gained critical awareness of film and media texts, and insight into the extent of the work and the number of people involved in film making. Moreover, there was evidence of learning about MIE having some impact on pupils' out-of-school activities and being the subject of learning conversations in the home.

In both primary and secondary schools there was some evidence of a more inclusive learning environment being created by a greater commitment to group-work combined with a wider range of options about how to contribute to the group effort.

In year 2, in the secondary schools the evidence was more mixed. Whilst there were examples of all of the above impacts these occurred in small pockets rather than being the general learning experience. Participants agreed that MIE has the potential to offer a similar range of benefits to secondary pupils but in the models of delivery adopted in year 2 of this programme there were significant factors limiting the

programme's impact. There appeared to be difficulty in developing shared understandings of the purposes of the programme partly due to structural issues such as time for both planning and training, communication in general, and the restrictions created by the secondary timetable.

Pupils in both secondary schools contrasted the amount of time they were able to spend on MIE-supported activities in primary and secondary, with more being spent in primary. Those pupils suggested that having MIE support in a secondary subject for one lesson a week only was a disappointment.

### **6.3 *The MIE Programme and Curriculum for Excellence (see Section 4)***

#### *Aim of the Evaluation*

- *To identify impacts, if any, on learning and teaching - especially the development of literacy, and a more creative approach to learning.*

The aims and objectives of MIE resonate closely with those of *CfE* and this was recognised by all partners. Teachers reported that MIE strongly supported the development of core attributes and capabilities under each of the capacities of *CfE*: successful learners, confident individuals, effective contributors and, to a lesser extent, responsible citizens.

It was strongly evident in the ways that teachers spoke of the capacities that they viewed the four capacities as deeply interconnected. This chimes with approaches adopted by MIE lead practitioners, especially in year 1.

Cross-curricular approaches as advocated in *CfE* were successfully developed in some primary schools. Equally the principles of literacy across learning were embraced in a number of both primary and secondary contexts.

Primary school staff appeared to use the language of *CfE* frequently and with reference to specific detail, whereas secondary staff were more likely to make more general reference to MIE and *CfE* within traditional curricular contexts.

### **6.4 *Partnership Working (see Section 5)***

#### *Aim of the Evaluation:*

- *To examine pedagogic practices and models, and the wider management context and development support; and to correlate these contextual features with outcomes (what are the critical success/failure factors?).*

The programme was designed to incorporate collaborative planning and working at all levels, for example, meeting with head teachers and/or senior staff at the inception of the programme, twilight training sessions, and joint delivery but, in practice, this did not always take place. Partnership working was more successful during year 1 of the programme.

Teachers who had been able to attend the twilight training sessions offered by Lead Practitioners found that they had been useful. However, even so, the twilight sessions alone were not felt to be sufficient to support teachers' development needs. There were difficulties in attracting teachers to attend the twilight sessions, partly due to practical difficulties but also because they could not always be prioritised by teachers as integral to their professional development during the programme.

The structure and organisation of the programme did not always allow sufficient time and space for professional partners to develop a shared understanding and sense of joint ownership, particularly in the secondary schools. On a practical level, time constraints limited the opportunities for joint planning of the classroom based sessions, and for between-session communication. Consequently, there was little evidence of detailed discussions to develop new pedagogical approaches.

Where meaningful partnerships were not well developed, difficulties arose for the programme. For example, different perceptions of the purposes of the programme gave rise to misunderstandings between partners. These led to differing views of the respective roles and responsibilities of the participants and of the methods of delivery, along with some discord between what the partners viewed as possible or reasonable within school contexts. The establishment of trust between the Lead Practitioner and teacher was important in building up the partnership.

Our observations revealed the Lead Practitioner's role was not without challenge. Working with teachers at different stages of development and levels of confidence with MIE required the Lead Practitioners to be flexible and adapt to a variety of different contexts.

## **6.5 Sustainability**

*Aim of the Evaluation (see Section 1.3)*

- *To gauge the 'value' of the projects against the required 'development effort', and to explore implications for sustainability.*

From primary teacher questionnaires issued towards the end of year 2, firm evidence was obtained of the continued use of some of the pedagogies of MIE after Lead Practitioner involvement in year 1 had finished. In secondary schools there was evidence of cross curricular work extending further from MIE projects already established in year 1, and also beginning between other subject departments.

Key to the sustainability of MIE in the schools are three issues. Firstly, teachers seeing the value of moving image literacy, and recognising that the enhanced pupil experience and outcomes merit time and effort in developing their own skills, and a new pedagogy. Secondly, teachers need to develop confidence in applying those new skills and pedagogy in order to continue using MIE with pupils in future years. As only a third of primary teachers attended twilight sessions, this was probably not the most effective mechanism to support teachers' development.

Thirdly, even when teachers indicated an interest and confidence in continuing with MIE in the future, some were hampered by a lack of appropriate equipment and ICT resources, e.g. editing software within the school.

Teachers expressed a wish for: training targeted to their individual specific needs, beyond the duration of the programme; access to relevant technical equipment and ICT resources; an MIE teaching resource pack; and a tangible resource as an outcome from the programme to share with others e.g. lesson plans to support different levels/stages of MIE work. This was particularly so for secondary teachers.

The following features appear to be important for the sustainability of the programme.

- Teachers valuing moving image literacy and developing a shared view of literacy in all its forms, in the context of *CfE*.
- Staff development opportunities, targeted to individual specific needs beyond the duration of the programme to ensure teachers further develop confidence in applying MIE skills and pedagogy.
- Schools having access to adequate relevant equipment or ICT resources to enable teachers to run MIE activities on their own.

## **6.6 Recommendations**

Our recommendations focus on two issues, programme sustainability and programme management.

### **Programme sustainability**

On the basis of our findings and advice suggested by various stakeholders, we make the following recommendations to Scottish Screen and the local authority to ensure that MIE becomes integrated further into the curriculum and sustainable at a national level and local level.

*Scottish Screen* continue to:

- work with Learning and Teaching Scotland (LTS) to further develop MIE in the 3-18 curriculum, and disseminate good practice through their website;
- exert influence on all teacher education institutions to consider introducing MIE in the main core curriculum of initial teacher education programmes, instead of as an elective. However, this will be a challenge due to an already crowded curriculum;
- in addition to existing Chartered Teacher modules in MIE, create a range of professional development programmes in MIE to support teachers' ongoing professional development.

### **The Local Authority**

- provide and encourage opportunities for peer collaboration and support both within and between schools;
- encourage teachers with MIE expertise to act as a champion and be given opportunities to cascade their expertise to other teachers in their school, and to colleagues in other schools within the local authority;

- provide appropriate and consistent management, both at school and local authority levels, to support the forward momentum of the programme;
- ensure teachers have access to adequate training, targeted to individual specific needs that provides additional opportunities beyond the duration of the programme;
- provide sufficient time, aligned with the daily, weekly and termly cycles of the schools to support teachers' development needs;
- provide funds for schools to purchase relevant equipment and resources to run MIE activities on their own, or provide a shared resource pool for schools to borrow from;
- use technology, e.g. GLOW to share good practice and learn from others in Scotland;
- encourage cross curricular opportunities in MIE, particularly in secondary to support the principles of CfE;
- put contingency plans in place to cover unexpected events, e.g. long term staff absence.

### **Programme management**

#### ***Scottish Screen and the Local Authority***

Teachers and Lead Practitioners thought that insufficient time was allowed within the programme for the development of teachers, and also for Lead Practitioners and teachers to work together. It might be worthwhile if working together in future MIE partnership arrangements that Scottish Screen and the local authority extend the period of time allocated to the programme to allow greater opportunities for:

- professional partners to develop a shared understanding and sense of joint ownership;
- additional initial training sessions for the teacher to learn from the Lead Practitioner, followed by joint planning of lessons, development of materials/exemplar lesson plans;
- shared evaluation of class session, and between-session communications;
- Lead Practitioners to work with teachers to provide a legacy from the programme, i.e. produce a tangible resource for other teachers to use e.g. lesson plans to support different levels of MIE use or exemplars;
- establish shared channels of communication between participants, and a first point of contact to feed back any concerns as they arise;
- establish regular meetings of all partners for monitoring and evaluation purposes.

All partners can learn from this pilot programme which has enabled schools and individual teachers to move towards different stages of development using MIE in the curriculum. It will be important to maintain individuals' enthusiasm and motivation using MIE to support teaching and learning. At the end of the day MIE is in the hands of interested individuals whose recognition of the pedagogical practices afforded by MIE and enthusiasm is necessary to ensure its sustainability. However, they are more likely to continue if they feel well supported.

### **Postscript**

At a feedback meeting between the local authority staff and Scottish Screen personnel after completion of the pilot programme, the local authority quality improvement officers indicated they felt they had not been as involved in the programme as they should have been. They were also clear that media literacy and MIE are still not explicitly in school improvement plans within the local authority. Although they believed this would come with time, they also felt this might have been part of the difficulty with embedding or sustaining the programme.

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## Appendices

### Appendix 1

**Table 1 Primary Teachers' Perceptions of MIE (2008)**

(percentage of questionnaire responses) (N=16)

How much do you agree with following statements?	Agree strongly	Agree	No view either way	Disagree	Disagree strongly
As a result of training I now feel able to run a moving image project with limited support in future years.	25	63	6	6	0
I have <b>not</b> used strategies in moving image education in other areas of the curriculum.	0	12	6	63	19
*I found the initial day training session informative. (6%)	31	50	13	0	0
*I have been able to use moving image education as part of my planned curricular activities. (6%)	31	31	6	19	6
As a result of training I now feel able to run a moving image project independently in future years.	6	44	13	31	6
The decision to get involved in the project was my own choice.	25	25	19	25	6
*I did <b>not</b> find twilight training sessions informative. (31%)	0	6	25	25	13
I have used moving image education mainly as a stand alone activity.	13	31	19	31	6

\*includes Nil Response given

## Appendix 2

**Table 2 Primary Teachers' Perceptions of the Impact of MIE on Pupils (2008)**  
(percentage of questionnaire responses) (N=16)

<i>Moving Image Education</i>	Agree strongly	Agree	No view either way	Disagree	Disagree strongly
The pupils were enthusiastic about the Lead Practitioner's visit.	44	56	0	0	0
Supported pupils to become confident individuals.	25	69	6	0	0
The approaches taken by the Lead Practitioner were tailored to primary school children.	44	44	0	13	0
Improved the pupils' speaking skills.	13	75	13	0	0
Improved the pupils' technical skills, e.g. camera use.	38	50	13	0	0
Supported pupils to become successful learners.	31	56	13	0	0
Improved the pupils' listening skills.	0	81	19	0	0
<b>Not</b> supported pupils to become effective contributors.	6	13	6	50	25
<b>Not</b> improved the pupils' ICT skills.	13	19	6	44	19
Supported pupils to become responsible citizens	19	38	31	13	0
<b>Not</b> improved the pupils' writing skills.	0	25	25	44	6
Improved the pupils' skills in reading to find and use information.	0	44	44	13	0
*Improved the pupils' comprehension skills.	0	38	44	12	0
Increased the pleasure pupils get from reading.	0	31	63	6	0

\*includes 6% Nil Response

### Appendix 3

**Table 3a Primary Teachers' Perceptions of Their Role Working with the Lead Practitioner (2008)**

(percentage of questionnaire responses) (N=16)

	Passive observer	Equal partner	Facilitator	Supporter	Assistant	None of these
During active filming on the Lead Practitioner visits, which term best describes your role?	6	19	13	56	0	6

**Table 3b Primary Teachers' Perceptions of Working with the Lead Practitioner (2008)**

(percentage of questionnaire responses) (N=16)

<b>How much do you agree with the following statements?</b>	Agree strongly	Agree	No view either way	Disagree	Disagree strongly
There was good communication between myself and the Lead Practitioner during the school sessions.	31	56	0	13	0
*The Lead Practitioner visits had a positive impact on my own learning of moving image.	44	38	6	6	0
I did <b>not</b> feel confident in taking the work forward in between the Lead Practitioner visits.	6	19	13	50	13
*There was good communication between myself and the Lead Practitioner between visits.	13	38	6	12	25
*There were good opportunities for joint planning with the Lead Practitioner.	6	25	31	19	13

\*includes 6% Nil Response

## Appendix 4

**Table 4 Primary Teachers' Perceptions of the Impact of MIE on Pupils (2009)**  
(number of questionnaire responses) (N=9)

<b>Impact on the Pupils</b>						
<b>From your experiences of MIE in 2008-09, how much do you agree with the following statements?</b>	Agree strongly	Agree	No view either way	Disagree	Disagree strongly	Nil Response
<i>Moving Image Education has:</i>						
improved the pupils' speaking skills.	4	3	0	0	0	<b>2</b>
improved the pupils' listening skills.	3	4	0	0	0	<b>2</b>
improved the pupils' technical skills, e.g. camera use.	5	2	0	0	0	<b>2</b>
<b>not</b> improved the pupils' ICT skills.	0	0	0	2	5	<b>2</b>
<b>not</b> improved the pupils' writing skills.	0	1	0	5	1	<b>2</b>
improved the pupils' comprehension skills.	1	5	1	0	0	<b>2</b>
increased the pleasure pupils get from reading.	2	4	1	0	0	<b>2</b>
improved the pupils' skills in reading to find and use information.	1	4	1	1	0	<b>2</b>

## Appendix 5

**Table 5 Primary Teachers' Perceptions of the Sustainability of MIE (2009)**

(number of questionnaire responses) (N=9)

<b>Sustainability of MIE</b>	Yes	No	Not sure	Nil Response
I would like to see MIE developing further, and become embedded in my school. If yes, what needs to be done to ensure it becomes embedded?	9	0	0	<b>0</b>
I intend to use moving image education in my teaching in the future.	7	1	0	<b>1</b>
As a result of the training programme in 2007-08 I now feel able to run a moving image project with <b>limited support</b> in future years.	6	0	1	<b>2</b>
I have been able to share MIE techniques and collaborate with staff <b>who were involved</b> in the project in 2007-08.	6	2	0	<b>1</b>
Colleagues have expressed an interest in my work with the lead practitioner.	6	2	0	<b>1</b>
I would like further training/CPD opportunities to continue using MIE. If yes, what do you need?	6	1	1	<b>1</b>
As a result of the training programme in 2007-08 I now feel able to run a moving image project <b>independently</b> in future years.	5	1	2	<b>1</b>
I have been able to use moving image education as part of my planned curricular activities.	5	4	0	<b>0</b>
As a result of training programme in 2007-08, I have been able to share MIE techniques with other staff <b>originally not involved</b> in the project.	5	2	1	<b>1</b>
Are any other teachers using MIE in your school this year?	4	4	0	<b>1</b>

## Appendix 6

### Secondary Staff Questionnaire 2009

Please answer the following questions. **Where appropriate, please either put a cross (x) in a box or write/type your response in the box.** Use extra paper, or expand the box/es if completing electronically.

#### 1. Background Information

Background Information	0-5	6-10	11-15	16+
1.1 Number of years teaching				

	Principal Teacher	Class Teacher	Other (please state)
1.2 Your current position in school			

	Full-time	Part time/ job share	Temporary
1.3 Whether, you are			

	Male	Female
1.4 Gender		

1.5 Main teaching subject(s)		
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#### 2. Prior Knowledge of, and Introduction to Moving Image Education (MIE)

a) What experience of teaching with moving images, if any, had you had before engaging with the MIE Programme?

b) Did you attend any information or training sessions before the MIE programme began? (*please tick as appropriate*)

Yes  No

c) If *yes*, what did you gain most from the sessions?

d) Is there anything that you would have found helpful to know before the MIE programme began in school?

<b>3. Your Experiences of MIE - Support and Teaching</b>					
<i>Please put a cross in one box for each statement below.</i>					
<b>How much do you agree with the following statements?</b>	Agree strongly	Agree	No view either way	Disagree	Disagree strongly
The decision to get involved in the project <b>was my own choice.</b>					
I found the initial information/training session informative.					
I felt well informed about the MIE programme before the lead practitioner sessions began.					
I have developed new skills/techniques/teaching strategies through participation in the MIE programme?					
I have used MIE mainly as a stand alone project.					
The MIE programme did <b>not</b> fit in well with other curricular S1/S2 requirements					
I think the MIE programme has made a positive contribution to my engagement with <i>A Curriculum for Excellence.</i>					
I was able to run a moving image project <b>before</b> the project began.					
As a result of the lead practitioner's input I now feel able to run a moving image project <b>independently</b> in future years.					
As a result of the lead practitioner's input I now feel able to run a moving image project with <b>limited support</b> in future years.					

<b>4. Working with the Lead Practitioner</b>					
<i>Please put a cross in one box for each statement below.</i>					
<b>How much do you agree with the following statements?</b>	Agree strongly	Agree	No view either way	Disagree	Disagree strongly
There were good opportunities for <b>joint planning</b> with the lead practitioner.					
There was <b>good communication</b> between myself and the lead practitioner <b>between school visits.</b>					
There was <b>good communication</b> between myself and the lead practitioner <b>during the school sessions.</b>					
The lead practitioner visits had a <b>positive impact</b> on my own learning of MIE.					
I <b>did not feel confident</b> in taking the work forward in between the lead practitioner visits.					
The pupils <b>were enthusiastic</b> about the lead practitioner's visit.					
The <b>approaches</b> taken by the lead practitioner were <b>tailored</b> to young people in secondary school.					

<i>Please tick one box.</i>	Passive observer	Equal partner	Facilitator	Supporter	Assistant	None of these
<b>4h.</b> During the lead practitioner visits your class, <b>which term best describes your role?</b>						

**5a.** What have been the **most** positive aspects for **yourself as a teacher** engaging with Moving Image Education?

**5b.** What have been the **least** positive aspects for **yourself as a teacher** engaging with Moving Image Education?

<b>6. Impact on the Pupils</b>					
<i>Please put a cross in one box for each statement below</i>					
<b>How much do you agree with the following statements?</b>	Agree strongly	Agree	No view either way	Disagree	Disagree strongly
<i>Moving Image Education has:</i>					
improved the pupils' speaking skills.					
improved the pupils' listening skills.					
<b>not</b> improved the pupils' writing skills.					
improved the pupils' comprehension skills.					
improved the pupils' skills in reading to find and use information.					
increased the pleasure pupils get from reading.					

**6g.** Please comment on any of your responses to the statements in Section 6 above.

**6h.** In what ways has Moving Image Education helped to support pupils in developing the **4 capacities: successful learners; responsible citizens; confident individuals; and effective contributors** of *A Curriculum for Excellence*?

**7a.** Which aspect of Moving Image Education has been **most successful/useful** in developing pupils' literacy skills and w e.g. examining media texts, creating a film?

**7b.** What other gains have there been for **pupils** engaging with Moving Image Education, e.g. creativity, greater critical awareness, cultural awareness, appreciation of film, other media, hardware and software used in working with moving image

**7c.** Are there any other gains for **pupils** engaging with Moving Image Education, e.g. attitudes, motivation, self-esteem,

engagement with learning, achievement, attainment?

**8. If you aware of any of your pupils having been involved in the MIE programme in Primary School last year, how do you think their experiences of the programme in Secondary School have built on their prior learning in moving image education?**

<b>9. Sustainability</b>	Yes	No	Not sure
<i><b>Please put a cross in one box for each statement below</b></i>			
I have been able to share MIE techniques with other staff <b>not involved</b> in the project in my department.			
I have been able to share MIE techniques and collaborate with staff <b>already involved</b> in the project in my department.			
I have been able to share MIE techniques with other staff in my school in <b>cross curricular</b> work. If <b>yes</b> , with which subject/s?			
Colleagues expressed an interest in my work with the lead practitioner.			
I <b>intend to use</b> moving image education in my teaching <b>in the future</b> .			
I would <b>like to see MIE developing further</b> , and <b>become embedded in my school</b> . If <b>yes</b> , what needs to be done to ensure it becomes embedded?			

Please give reasons for your answers to any of the above.

**10. Please suggest ways, if any, as to how Scottish Screen could improve:**

a) The Moving Image Education training/support programme for teachers.

b) The Moving Image Education experience for pupils.

**11. Please add any final comments or key points you would like to make on your overall experiences of the Moving Image Education Programme, e.g. training/support, communication, impact on learning and teaching.**

**Thank you very much for giving your time to complete this questionnaire.**  
**Please either return it to Kenny McIntosh in the prepaid addressed envelope for posting directly, or electronically, as an attachment to an email to [k.j.mcintosh@abdn.ac.uk](mailto:k.j.mcintosh@abdn.ac.uk) by Monday 15 June 2009.**

## Appendix 7

### Moving Image Education Secondary School Observation Schedule

School:  
Date:  
Lead Practitioner:

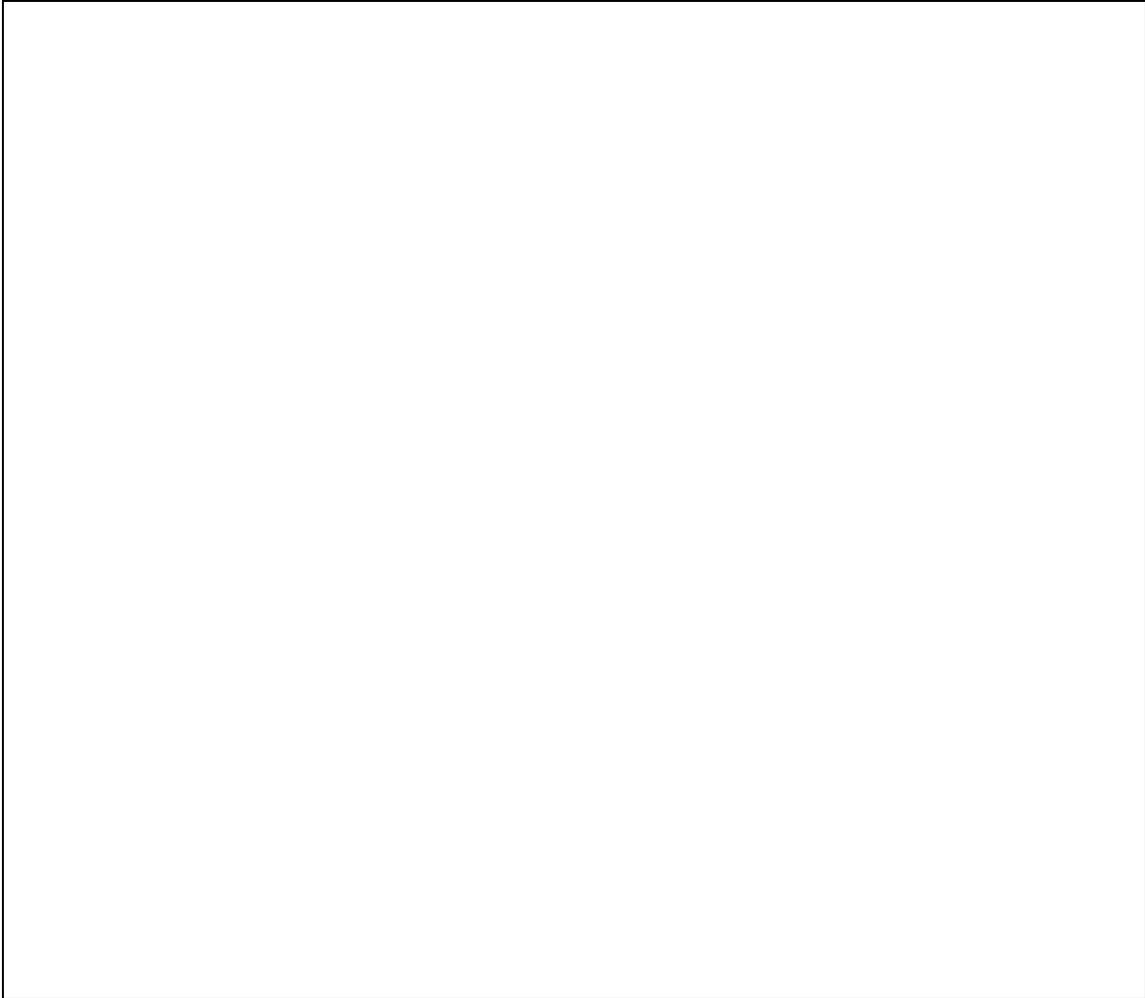
Subject:  
Class;  
Period:

- 1 Description of the content and activities undertaken in the lesson. If a change of activity takes place add in approximate times.

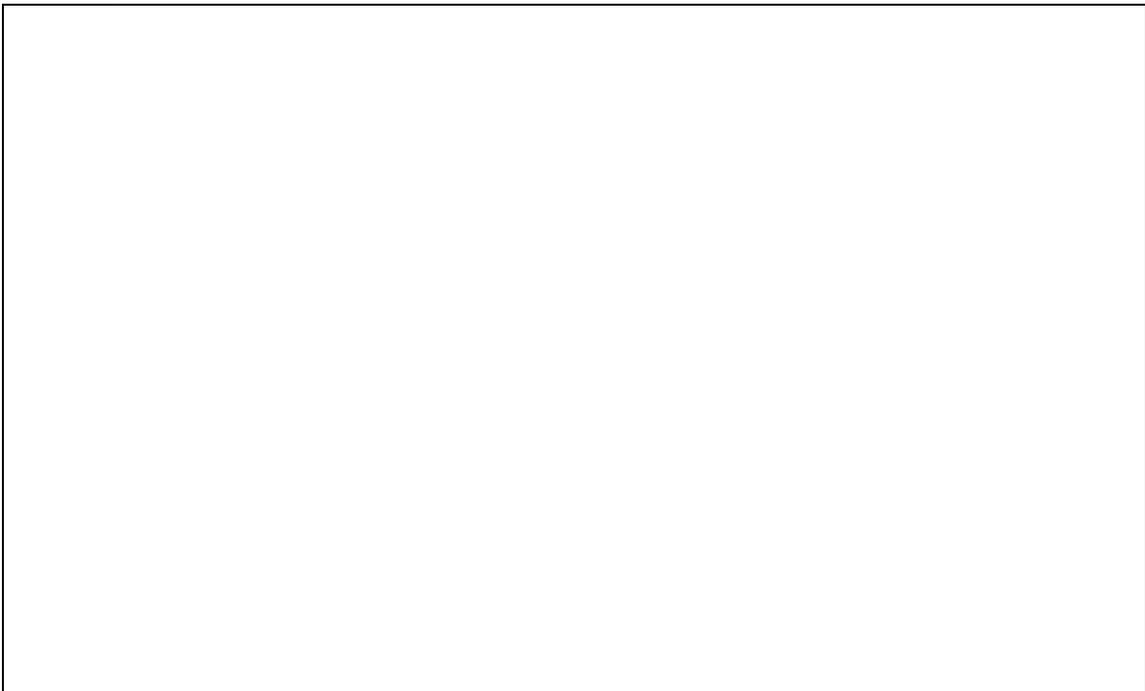
Comment on the style of teaching (whole class, groups work, individual work, led by LP, led by pupils etc)

2. How would you describe the approach of the lead practitioner? (this may change during the lesson) Give an example of evidence of this.

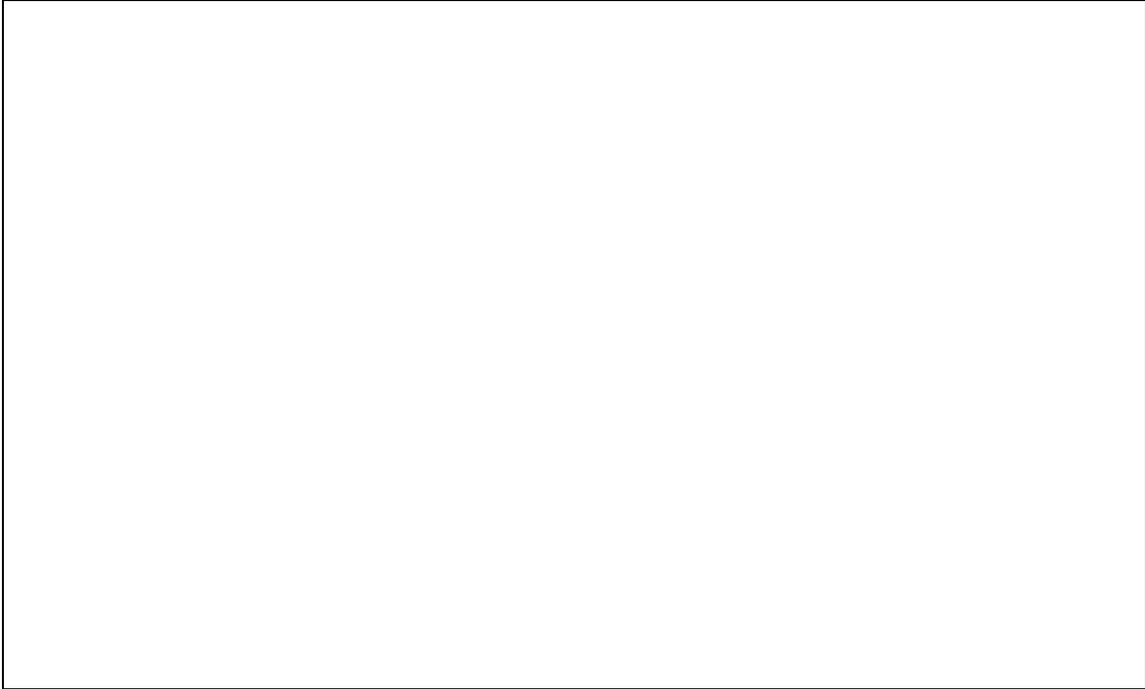
3. What is the role of the teacher? (this may change during the lesson) Give an example of evidence of this?



4. How would you describe the interaction between the LP and the teacher? Give an example of evidence



5. From your observation, is there any evidence of joint planning between teacher and LP?



6. Comment on the activities which the children are undertaking, backing up comments with examples:

e.g. Are the children actively engaged in practical tasks?

Are all the children engaged?

Is there evidence of working in teams?

Are children able to participate in choices about their role / their team mates / the focus of the task?

