Full STEAM Ahead NI
Into Film and Nerve Centre

Year 2 evaluation report

Bigger Picture Research

August 2018

This report presents evidence from quantitative and qualitative sources on the conduct and impact of Full STEAM Ahead in its continuation year. The two-year project involved seven schools in Northern Ireland as part of the Paul Hamlyn Foundation Teacher Development Fund.

The evaluation brief included four main tasks:

- Collate evidence from a range of sources including participant surveys, in school records, case studies and final presentations;
- Analyse the professional testimony of participating teachers, Senior Leaders and artist practitioners;
- Synthesise the evidence in a report based on the outcomes framework developed in preparation for the continuation year, and building on the insights from Year 1;
- Identify the main success factors and any lessons to be carried forward for future projects involving film in curriculum delivery.

By way of introduction, section one provides an overview of the project and background to the evaluation.

This is followed in section two by a detailed examination of the project's impact across those outcomes envisaged when the continuation year was first developed, as well as other beneficial changes that occurred.

The final section reflects on the project as whole, drawing all the evidence to a conclusion with a discussion of the distinctive value of film-based activity to primary curriculum delivery and the factors identified as important to supporting the development of teacher confidence and autonomy.

Executive summary

Background

With funding through the Paul Hamlyn Foundation's Teacher Development Fund, Into Film and Nerve Centre provided teachers with opportunities for professional development in using film to deliver different aspects of the primary curriculum.

Following a successful pilot year, the Full STEAM Ahead project continued to work with one Senior Leader and two teachers in each of seven primary schools across Northern Ireland, training teachers and supporting their delivery of a curriculum-linked training programme for fellow teaching staff, in analytical film watching and curricular filmmaking. In this continuation year, the project began to remove the scaffolding of support for participating teachers to increase their confidence and autonomy in delivering film-based learning in the classroom, and to become 'film leaders' within their schools by disseminating these new skills and knowledge to other members of the school staff.

A related aim of the continuation year was to document the benefits of film literacy and filmmaking to curriculum delivery in primary schools and to ensure these were understood by participating teachers and Senior Leaders.

Headlines

The project generated a strong and varied body of evidence documenting the benefits of film-based approaches to curriculum delivery, and demonstrating it had a positive impact on pupil's literacy and other curricular attainment. At the start of Term 1 every teacher thought the project could have a beneficial effect on pupil learning and development. By the end of Term 3, this attitude had strengthened on the basis of first-hand experience of the positive impacts on literacy skills (58% strongly agree, 42% agree), Thinking Skills and Personal Capabilities (75% strongly agree, 25% agree) and other curricular skills (63% strongly agree, 37% agree).

Teaching practice was transformed by the project, leading to broader cultural changes within participating schools, including the adoption of new approaches to curriculum planning and strategic development at a whole school level.

As a result, teachers and Senior Leaders gained useful insights into the value of film to curriculum delivery and learning, and the following outcomes were observed:

- Increased teacher confidence, skills & motivation in using film/filmmaking to support curriculum;

- Increased teacher confidence and skills with available technology and assets to make films with pupils;
- Increased teacher skills and confidence in disseminating skills to other members of staff in the school;
- More Senior Leaders were confident about embedding film activities in School Development Plan;
- Senior Leaders had greater understanding of, and appreciation for, the value of film education and its impact on educational and personal outcomes.

Evidence points to the fact that film-based activity can deliver against a range of different learning outcomes at the same time, which in part explains the attraction of film work to primary school teachers, as a single scheme of work can deliver on a number of fronts.

Teachers and Senior Leaders also identified two key characteristics of film-based work that proved critical to success in the classroom:
- It can be fun and engaging for pupils, as the introduction of film techniques enlivens lessons and motivates pupils of all abilities;
- Filmmaking is a mutable and accessible route into self-expression that promotes creativity and experimentation among pupils of all abilities.

Teachers and Senior Leaders were keen to point out the quality of training and support they received throughout Year 2, delivered in partnership with expert practitioners from the Nerve Centre and Into Film.

"Probably the reason why it was so successful was [because] we had a partnership with an organisation that are the experts. That helps drive something forward because of the reassurance and support, and their enthusiasm is contagious."
Senior Leader

"I've found it to be the best training I've ever had of my teaching career. I've been teaching for 20 years now and there's none of it that hasn't been really usable and very accessible."
Teacher

Through the participation of a school which works with pupils with severe learning difficulties, and the involvement of classes in the Foundation Stage and KS1 in other schools, the project was also found

to be adaptable outside of KS2, although film-based techniques were judged to be less appropriate for Numeracy work in these contexts.

Very few substantive challenges were identified by those involved. The issues that were mentioned fall under two main headings:

- School-specific challenges (e.g. limited access to resources, notably iPads; the logistical challenge of managing large classes for filmmaking activities);
- Balancing competing pressures within curriculum delivery when introducing new film-based approaches.

All the evidence gathered and reviewed for this evaluation suggests the model adopted in the project's second year was highly successful in increasing teacher confidence and autonomy, leading to improvements in pupil engagement and attainment. Participating teachers were undoubtedly more confident of their knowledge and skills at the end of the project than they were at the start, to the extent that they had developed into lead practitioners within their schools.

The project's two-year timeframe, the support provided for peer-to-peer CPD delivered in school to staff colleagues, the partnership with expert practitioners from Nerve Centre and Into Film and the buy-in of Senior Leaders were all factors critical to the project's success.

Given the range of positive outcomes demonstrated by the project, every participating school plans to continue to develop and further embed film-based approaches going forward.

1. Introduction

> "I think film has made me think about how the world could be different. If I was a director I'd have the power to make skies brighten [...] Letting people catch a glimpse of [my] imagination."
> **KS 2 pupil**

1.1 Project background

1.1.1 In the pilot year, Full STEAM Ahead gave teachers a structured programme that included training in film analysis with the aim of increasing literacy attainment, and in filmmaking and animation, aimed at raising attainment within the numeracy curriculum.

1.1.2 Teachers also developed their own, and their pupils', ICT and technical skills after training in the use of iPads for filmmaking and editing. The Teacher Development Project Coordinator and artist practitioners from Nerve Centre visited teachers within their classrooms over the pilot year to support lesson delivery, and Senior Leaders (either Principals or Vice-Principals) observed teacher-delivered lessons and worked with the Project Coordinator to ensure film activity was sufficiently embedded in School Development Plans. Full details of what was delivered in the pilot year, and the project's origins and rationale, can be found in the Year 1 evaluation report prepared by CMWorks (*Full STEAM Ahead: Improving Literacy and Numeracy Through Film, Evaluation 2016-2017*)

1.1.3 For Year 2, the project's principal funder, Paul Hamlyn Foundation, proposed a number of priority areas for projects, and Full STEAM Ahead chose to focus on increasing teacher confidence and autonomy.

1.1.4 In the continuation year the project therefore began to remove the scaffolding of support for participating teachers to increase their confidence and independence in delivering film-based learning in the classroom, and to become 'film leaders' within their schools.

1.1.5 Teacher development days in the continuation year were designed to address two key areas:

- Teachers and Senior Leaders examined what good practice looks like, how skills become embedded and the benefits of sharing across a wider base within and beyond school.
- Teachers were given additional training and support in film and filmmaking skills, to increase their confidence in their new roles as 'film leaders'. This training included green screening, using found footage and editing for curricular aims.

1.1.6 An approach based on use of the 3Cs and 3Ss (Camera, Colour, Character and Sound, Setting and Story) was devised for the year and delivered to teachers across the three development days. To increase independence from artist practitioners, teachers were also given access to resources and frameworks via the project website.

1.1.7 By these means, and as described in the evaluation framework prepared for Year 2, the project aimed:

- to increase teachers' confidence in using film/filmmaking to support the curriculum, and disseminating their new skills throughout the school;
- to continue the high level of Senior Leader involvement achieved in the pilot year;
- to increase Senior Leaders' confidence about embedding film activities in their School Development Plans;
- to continue to have a positive impact for disadvantaged/vulnerable children and young people, to advance their learning within literacy and other areas of the curriculum, their UICT skills, as well as their personal development, and their thinking skills and personal capabilities (TSPC), through a rich cultural and educational relationship with film;
- to document the benefits of film literacy and filmmaking to curriculum delivery in primary schools and to ensure these were understood by participating teachers and Senior Leaders.

While project outcomes were tailored to suit the particular requirements of the curriculum in Northern Ireland, there are enough similarities with curricular activity in the other home nations to enable the results to be generalised to education practice in England, Scotland and Wales.

1.1.8 The second year of the project was delivered over the course of the 2017/18 school year and involved partnering with seven of the ten schools from the pilot. Of the three schools from the pilot year that did not continue the project, two withdrew before completing Year 1 because of industrial action and the third had very little input from the Senior Leader and teachers making it unrealistic to continue into Year 2.

1.1.9 All participating primary schools work to a lesser or greater degree with disadvantaged and/or vulnerable children, and pupils at Kilronan Special School have severe learning difficulties that necessitated bespoke tailoring of programme resources and approaches by the participating teachers, working alongside arts practitioners and the Project Coordinator.

1.1.10 All teachers were supported by Nerve Centre arts practitioners throughout the project. Ongoing support was provided through a combination of teacher development days, in school support days, resources, an all staff CPD session, and email and phone support.

1.1.11 The project ended with a final showcase event in the third term, at which Senior Leaders and teachers gave presentations and shared their experiences during Year 2. A more detailed summary of activity in Year 2 can be found in Appendix 2.

1.1.12 In terms of participating teachers, the majority who took part in the pilot year continued their involvement in Year 2. However, due to changes in the allocation of staff within some of the participating schools at the start of the continuation year, the project worked with 14 teachers, including one from Key Stage 1 (who replaced a colleague who could not commit to participation for a second year) and one from Foundation Stage. Following retirement of a school Principal from the pilot Year, a new Principal took part from the start of the continuation year.

1.1.13 Some pupils who took part in the continuation year had not been directly involved in the pilot, while others already had a formative experience of film-based activity in Year 1. As the external assessor's report makes clear, "[t]his was not a study of a particular cohort of children, as some teachers […] moved classes and introduced the project to a new class." Coupled with the fact that the continuation year included Foundation and KS1 classes in addition to the pilot year's focus on KS2, both these developments "added a new dimension to the second year of the project" (External Assessor's report, *Literacy Evaluation 2018*).

1.1.14 In another change to the pilot year, the artist practitioners took on more of a professional coaching role, guiding and mentoring teachers to help further build their confidence and skillset. Artist practitioners were also encouraged to have more input to the project throughout the year, sharing their experiences of teacher support in school, online and at development days, and liaising with the Project Coordinator each term for feedback and learning. Both these developments were welcomed by the two artist practitioners who took part in the continuation year.

"I would go out to each school and help them in class. They would teach the lesson as normal but I would be there to offer a helping hand. Sometimes that might have been me taking one group away and working with them, or it would be me floating around the classroom to help everyone in the class. Sometimes we would co-teach. Sometimes if the teacher didn't feel confident talking about a particular app or something to do with film then I would do that for them. That way the pupils were learning but the teacher was also learning."
Artist Practitioner

1.1.15 In addition to consolidating film-related skills learned in the pilot year, artist practitioners worked with teachers on new techniques (including green screening) and new approaches to curriculum delivery. Most importantly, the artist practitioners supported teachers in developing their own CPD offer for teacher staff colleagues:

"It was helping them work through that one aspect of the CPD they wanted to cover with their individual schools. It was helping the teachers to fine tune what they wanted to deliver to their colleagues and being there as support."
Artist Practitioner

"I helped them in the planning stages because I have experience with CPD delivery, whereas some of the teachers didn't. So I helped them plan those deliveries and then I went out and assisted them with that as well. They led the session but I was there, again to assist if they needed me."
Artist Practitioner

1.2 About the evaluation

1.2.1 An evaluation framework was drawn up by Into Film in light of learning from the Pilot year and reflecting changes to project delivery planned for Year 2 (see Appendix 1).

1.2.2 The aim of the framework was to set out clearly the methodology for measuring the impact of Year 2. It was intended to complement CUREE's evaluation of the Teacher Development Fund as a whole.

1.2.3 The framework comprised an introductory section explaining the approach taken and summarising the project's aims and objectives. These were distilled into a series of outcomes for teachers, Senior Leaders and pupils, which were in turn mapped against particular methods for data collection and evidence gathering.

1.2.4 In accordance with the framework, a suite of monitoring and evaluation tools was developed in consultation with Senior Leaders and teachers in each school, enabling them to be adapted to suit the participating classes involved while retaining common elements to ensure consistency in data collection and the comparability of results. Four of the schools worked exclusively within Key Stage 2 and conducted the evaluation in the same way with each class. Staff working with pupils with severe learning difficulties in Kilronan Special School adapted the tools accordingly and a similar approach was taken by two schools working with Foundation Stage and Key Stage 1 pupils.

1.2.5 The methods chosen in the continuation year included quantitative and qualitative elements, as follows:

- Surveys (Teacher, Senior Leaders and parents) conducted in Term 1 (baseline) and Term 3 (final). All 14 teachers completed both surveys, while six Senior Leaders completed the baseline survey in Term 1 and seven completed the final version in Term 3. A total of 94 parents completed surveys in Terms 1 and 3, and these were used to provide additional context to help interpret evidence from other sources;

- Semi-structured interviews with all 14 teachers (conducted by the Project Coordinator), all six Senior Leaders and both artist practitioners from Nerve Centre (conducted by the external evaluator) in Term 3;

- Pupil attainment in literacy measured through a literacy quiz carried out in Term 1 and repeated in Term 3 (with Foundation Stage, Key Stage 1 and SEN versions); and a narrative writing task with a prompt sheet and marking criteria carried out in Term 1 and repeated in Term 3 (with KS2 only). Both assessments were devised by Into Film and Curriculum Innovation with extensive input from Joan-Ann Wilson, a Literacy Adviser to Council for the Curriculum, Examinations and Assessment (CCEA), who also marked the assessments. Further details can be found in Joan-Ann Wilson's report;

- Senior leader classroom observation records;

- Documentary evidence gathered in school, including teacher logs, work folders, samples of pupils' work, schemes of work, half termly planners and session planning notes kept by teachers, photographs of classroom displays and class activities, and pupil feedback captured by teachers and Senior Leaders.

1.2.6 Much of the evidence gathered in schools was written up as case studies by teachers, and also used in the end of year presentations written by Senior Leaders, on the impact of the project in their school. By involving the schools directly in the monitoring and evaluation process, the contribution of teachers and Senior Leaders strengthened the quality of the evidence base and raised their awareness of the value of film activity in schools.

1.3 About this report

1.3.1 The present report picks up the story of Full STEAM Ahead at the point the project moved into its continuation year following a successful pilot stage.

1.3.2 Although the project changed in certain important ways following the pilot year, much of the knowledge and many of the skills gained by teachers at the start were further developed, consolidated and embedded across the school over the course of the second year. New skills were added, and teachers moved more firmly into 'film leader' roles within their schools, but it is important to recognise that professional development was incremental over the two-year life of the project.

1.3.3 So while the present report is principally concerned with the impact of the second year on the outcomes described in the evaluation framework, it is also appropriate to address evidence of achievement, and to consider those factors that helped or impeded successful delivery, across the full life of the project.

1.3.4 The next section looks in detail at the evidence of impact during Year 2, beginning with examination of performance against planned outcomes for teachers, Senior Leaders and pupils before discussing other important outcomes that provide valuable lessons for future projects.

1.3.5 The report closes with a more detailed discussion of the main themes to emerge from Year 2, including a look at the role of film in the primary curriculum, what can be learnt about the best way to deliver improved teacher confidence and autonomy, and a final word on which factors proved key to the project's success over the last two years.

1.3.6 Further information about the project and the evidence base is presented in a series of appendices, including the original evaluation framework; the activity schedule for Year 2; and additional qualitative evidence and quantitative data not reported in the main text but included in appendices for readers seeking more detail.

2. Impact

> "I think we've grown with the project over the last two years and we've realised things that work well […] Next year I would incorporate those things that I have used successfully."
> **Teacher**

2.1 Overview

2.1.1 The overarching aim of Full STEAM Ahead's second year was to continue the transformation of teaching practice at participating schools, resulting in highly confident and skilled teachers able to use film literacy and filmmaking techniques to support curriculum delivery and learning, to disseminate best practice among their teaching staff colleagues, and raise attainment among pupils.

2.1.2 Taken together, all the evidence gathered over the course of the year suggests teaching practice was transformed in important ways at participating schools, leading to improved learning outcomes for pupils. This impact was apparent among the teachers involved, but there is also good evidence that the project led to broader cultural changes within schools, which were consolidated in Year 2:

> "At the beginning of the project it really was viewed as something extra that had to be done because we were trying to meet all the requirements that we'd signed up to. Whereas throughout […] this school year, staff were able to look at it the other way around [and transfer] the skills into work that was already ongoing […] With that change of mindset the workload was significantly reduced and different. It became integrated and more intrinsic."
> **Senior Leader**

> "When we were doing the staff development [day], the Literacy coordinator was very interested. She was saying, 'We'll have to sit down and develop this area more'. So she was really enthusiastic about the project. I know it will be continued on in P6 and P7 and particularly with ICT skills. It will [definitely] be embedded in our school."
> **Teacher**

> "Whenever we'd come back from the training sessions, we'd go back with new ideas, the staff would be asking about it. Every so often in staff meetings we'd have time to disseminate and feed back to the staff things we're doing. So we're seeing it trickle down to them as well and they are now making use of the resources, they're asking lots of questions."
> **Teacher**

2.1.3 Talk of 'changing mindsets' in participating schools extended to staff perceptions of pupil ability. Even the most experienced teachers saw a different side to pupils whose grasp and retention of film literacy concepts and filmmaking techniques often exceeded their expectations:

"When we talked about the clips and use of sound off/sound on, that was excellent. It was amazing the things the kids picked up on that I hadn't heard myself. Nine times out of ten when we were talking about setting and character they got them right […] Going back to the Literacy quiz, 90% of the kids knew straight away the clip was a long shot by the fact you saw the whole body. So they're retaining information which I thought they might not have."
Teacher

"Recently we did a measures lesson which involved a little bit of film work. I was a little bit apprehensive about giving them the video to do at the end and anxious to see what they would produce. But I was really surprised that they got onto it very quickly. I think it's testament to a lot of the film work we had been doing that built them up to that stage where they were very independent, coming up with their own ways and ideas of how to make their short film at the end of it. So that's been a surprise."
Teacher

2.1.4 These changes in teacher attitudes and perceptions were manifested in new approaches to curriculum planning and strategic development at a whole school level, including the addition of film to subject action plans and the adoption of progression grids among teaching staff to co-ordinate film clip selection across the school:

"We're revising our Literacy planners and digital text now features in the comprehension and composition part of our planners. So [film] will be a feature. It will be timetabled and part of the plan that as well as using the books, it's not that this is going to replace reading books and the use of books, but it will go alongside it to complement them."
Senior Leader

"I can see it coming through in the Literacy action plans. I'm in charge of Thinking Skills and Personal Capabilities so I'll certainly be taking a look at it in terms of that framework. I think it's important it stays there. I think it will definitely be a legacy of the project."
Teacher

"We want [film viewing experiences] to be progressive, we don't want the kids to be seeing the same films years in year out so we've created that progression grid where the teachers keep a record when they use a film. We put it centrally in the staff room so everybody can see it and then we'll keep this up here for probably next year and people can scribble on it and then we'll make it a more formal document, it will just fit into our schemes, 'In Year 3 these films are used.' Make sure there's not too much crossover."
Teacher

2.1.5 In consequence, film activity was successfully embedded in all participating schools as a result of the example set by teachers acting as 'film leaders', as these two quotes illustrate:

"[The class teacher] has now pulled in that element of film and the use of picture and film making into his practice in a very natural way. He is confident, but then how do you share that? How does that ripple out from where you are, to encourage other teachers? I think it's embedded in his class practice now and I think the fact he is able to train others to do similar sorts of things that are adapted to their year group, I think that's the big element of learning this year."
Senior Leader

"I think it's starting to deliver [wider adoption across the school]. Certainly half the staff are aware of the Into Film project and are aware of what [the lead teachers] have been doing and they have taken them through it. Some of the [other] teachers have been taking on aspects of that in their teaching."
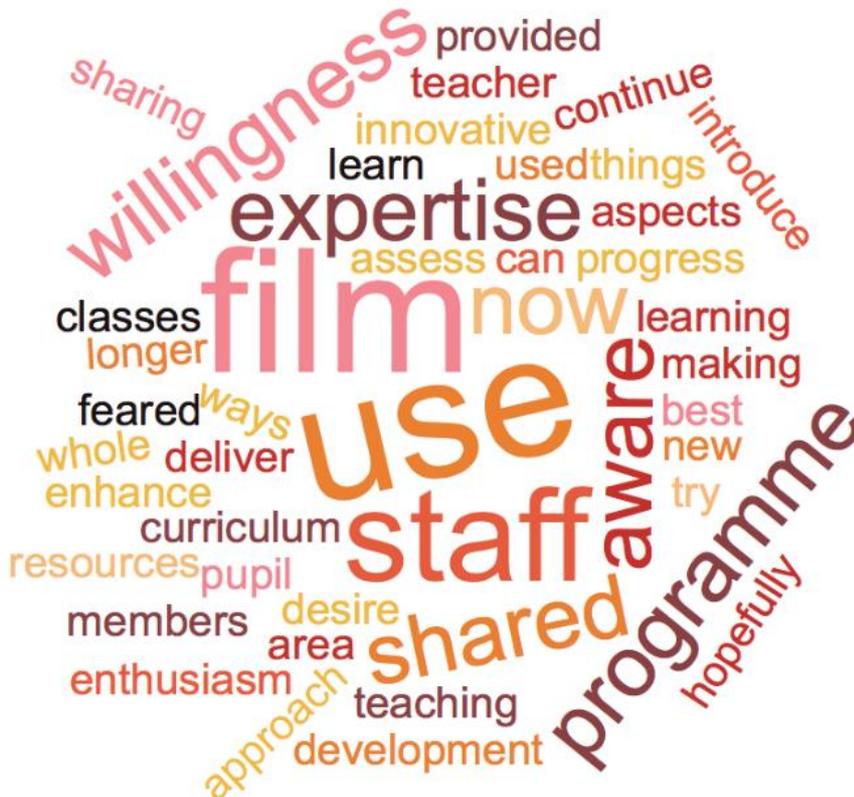**Senior Leader**

Figure 1: Word Cloud generated from Senior Leader survey responses to the question "What positive outcomes have you seen in your school in Full STEAM Ahead's continuation year for the whole staff?"

2.1.6 Key to the success of this embedding, and the focus of the continuation year, was the project's impact on teacher confidence and autonomy. All evidence sources support this, from teachers' own self-assessments to the judgements made by their Senior Leaders. This is explored in detail in section 2, which presents evidence of planned outcomes for teachers, but the following quote gives a flavour of teacher experiences:

"I have felt this year that I am definitely more independent with it. I know that was the whole aim this year, developing teacher autonomy. I think you have achieved your aim well because we are more independent, we're not being spoon fed the way we were last year and it was handy going to try to find more things […] I think that has been really good this year."
Teacher

2.1.7 A related aim of the continuation year was to document the benefits of film literacy and filmmaking to curriculum delivery in primary schools and to ensure these were understood by participating teachers and Senior Leaders.

2.1.8 Once again the project was successful in this regard, generating a strong and varied body of evidence. Through ongoing self-review, regular lesson observations by Senior Leaders, the use of film for assessment purposes and the preparation and delivery of CPD to staff colleagues, teachers and Senior Leaders have gained useful insights into the value of film to curriculum delivery and learning.

2.1.9 This finds support from the teacher survey results. At the start of Term 1 every teacher thought the project could have a beneficial effect on pupil learning and development. By the end of Term 3, this attitude had strengthened on the basis of first-hand experience of the positive impacts on pupils (Table 1). The biggest changes in attitude were seen in respect of thinking skills and personal capabilities (rising from 43% strongly agree in Term 1 to 75% in Term 3) and other curricular skills (which rose from 31% strongly agree in Term 1 to 63% in Term 3):

Table 1: Attitudes towards the project
Please indicate whether you believe the project can have a positive impact on pupils:

Term 1 (Baseline)	Strongly agree	Agree	Neither	Disagree	Strongly disagree
Literacy skills	50%	50%	-	-	-
Thinking skills and personal capabilities	43%	57%	-	-	-
Other curricular skills	31%	69%	-	-	-
Term 3 (Final)	Strongly agree	Agree	Neither	Disagree	Strongly disagree
Literacy skills	58%	42%	-	-	-
Thinking skills and personal capabilities	75%	25%	-	-	-
Other curricular skills	63%	37%	-	-	-

Source: Into Film Full STEAM Ahead Teacher Survey

2.1.10 The remainder of this chapter looks at how the project performed against the outcomes planned from the start of the continuation year for teachers, Senior Leaders and pupils, and the most significant results that were unexpected but welcome developments in Year 2.

2.2 Planned outcomes for teachers
Increased confidence, skills & motivation in using film/filmmaking to support curriculum

2.2.1 As measured by the teacher survey, all aspects of the use of film literacy to support the curriculum saw improvements in confidence levels (see Table 2). The biggest improvements were seen in scriptwriting, using film as a tool for assessment and storyboarding for curricular filmmaking:

Table 2: Film literacy use to support the curriculum, confidence levels (ranked by average score change)

Please indicate your confidence in using the following
(1 = Not at all confident, 2 = A little confident, 3 = Quite confident, 4 = Very confident):

	Average score Term 1 (baseline)	Average score Term 3 (final)	Average confidence score change
Scriptwriting	1.5	3.2	**+1.7**
Using film as a tool for assessment	1.7	3.2	**+1.5**
Storyboarding for curricular filmmaking	2.2	3.6	**+1.4**
Using animation as a teaching and learning tool	1.9	3.2	**+1.3**
Mood, genre and audience	2.1	3.3	**+1.2**
Using film for inferences	2.6	3.5	**+0.9**
Film as a stimulus for narrative writing	2.6	3.5	**+0.9**
Storyboarding for narrative writing	2.5	3.3	**+0.8**
Camera shots	2.9	3.6	**+0.7**
Analysing film	2.6	3.3	**+0.7**
Using filmmaking as a teaching and learning tool	3.1	3.7	**+0.6**
3 Cs and 3 Ss	3.4	3.6	**+0.2**

Source: Into Film Full STEAM Ahead Teacher Survey

At the end of Term 3, over 80% of participating teachers were very or quite confident in all the areas they were questioned about (see Appendix 3 for more detailed survey data).

2.2.2 Only one teacher said they were not at all confident in storyboarding for narrative writing, analysing film and scriptwriting at the end of Term 3. This teacher started from a very low base and works in a special school where it may not have been possible to put these aspects fully into practice.

2.2.3 The following quotes from teacher interviews provide concrete evidence of the impact of film-related activity on teachers' confidence, skills & motivation:

"I'm enjoying using films to help motivate me as well as them. It's added another dimension to my Literacy teaching and other subjects as well. It's given me new ideas of ways to do things, and I'd like to think they're better ways of doing things. Even things I've been teaching for years like reading, inferences, prediction. It's definitely helped me with those."
Teacher

"It wouldn't have been an area I necessarily would have explored unless I had taken on this training. But I have found it to be so enjoyable and beneficial. I didn't really have experience, particularly in filmmaking, although I have used different stimuli in the past for comprehension: pieces of music, pieces of art and occasionally an old bit of film. But it wasn't a very structured approach behind it."
Teacher

"Once you've been introduced to those sorts of ideas and approaches to using film you are looking all the time at different things and saying, 'Maybe I could use that'[…] I think I do definitely feel much more confident."
Teacher

2.2.4 Teachers were also clear that the extra time afforded by the continuation year had made a very real difference to their skills and confidence, consolidating the gains made in the project's first year:

"[I am much] more confident this year. After the initial year we thought, 'Oh, another year, what more are we going to do?' It has been brilliant for embedding what we learnt last year. Choosing suitable films to match whatever topics were going on definitely has been much improved this year. My skills, using iMovie, having [the arts practitioner] in from the Nerve Centre has been invaluable to support me as well as the children. I have definitely improved, without a doubt."
Teacher

2.2.5 The impact on teacher confidence was also noted by Senior Leaders. According to the survey evidence, one third (33%) of Senior Leaders said their participating teachers were very confident at delivering film literacy lessons to pupils at the start of year 2, and this proportion had risen to 86% by the end of the year. Likewise, the proportion of Senior Leaders who said their teachers were very confident at delivering filmmaking lessons to pupils rose from 33% to 57% by the end of the project.

"I noticed [the teacher is] using a lot of film clips for Literacy and Numeracy development. Her own confidence has completely changed. iMovie, she's using that now for parental workshops […] So in terms of her whole persona and perception of things, it has completely changed from where she was this time last year."
Senior Leader

Figure 2: Word Cloud generated from Senior Leader survey responses to the question "What positive outcomes have you seen in your school in Full STEAM Ahead's continuation year for teachers?"

Increased confidence and skills with available technology and assets to make films with pupils

2.2.6 The teacher surveys show that all film technique areas saw improved confidence levels, even in those aspects (like filmmaking) where the majority of teachers were already quite confident (Table 3). By Term 3, none of the teachers said they lacked confidence in any film technique, and only a small minority said they were a little confident in these aspects.

Table 3: Film techniques confidence levels (ranked by average score change)
Please indicate your confidence in using the following:
(1 = Not at all confident, 2 = A little confident, 3 = Quite confident, 4 = Very confident):

	Average score Term 1 (baseline)	Average score Term 3 (final)	Average confidence score change
Green screening	1.2	3.4	**+2.2**
Green screen app	1.2	3.4	**+2.2**
Editing	2.0	3.3	**+1.3**
iMovie	2.4	3.6	**+1.2**
Animation	2.4	3.4	**+1.0**
Filmmaking	2.9	3.8	**+0.8**

Source: Into Film Full STEAM Ahead Teacher Survey

2.2.7 The growth in confidence was most marked for green screen techniques, with 92% of teachers saying they were quite or very confident of using green screening and the green screen app at the end of Term 3 compared with 93% who were only a little confident, or not confident at all, at the start of the year.

2.2.8 In terms of equipment use, confidence grew over the course of the project for every piece of kit teachers were questioned about (Table 4). Confidence in the use of green screen equipment grew more than for any other piece of kit, as this was relatively new to most teachers taking part in the project.

Table 4: Equipment confidence levels (ranked by average score change)
Please indicate your confidence in using the following:
(1 = Not at all confident, 2 = A little confident, 3 = Quite confident, 4 = Very confident):

	Average score Term 1 (baseline)	Average score Term 3 (final)	Average confidence score change
Green screens	1.4	3.4	**+2.0**
iPads	3.0	3.8	**+0.8**
Tripods	2.3	3.1	**+0.8**
Interactive whiteboard & sound	3.3	3.7	**+0.4**
Digital cameras	2.9	3.3	**+0.4**

Source: Into Film Full STEAM Ahead Teacher Survey

2.2.9 This growing confidence is reflected in professional testimony given during the interviews, and provides further weight to the idea that the project's second year was critical to the development of teachers' self-assurance:

"I think it took two years to feel more confident in myself. And I think the more lessons I do the more confident I become. I'm more confident now with the iPads, even doing the animation in the second year and doing the green screen and iMotion and iMovie. I feel more confident to pick up the iPad and do it with them."
Teacher

"Thinking about getting pupils to make films would have been something I would have been a bit nervous about, just because I was worried I wasn't an expert in using iMovie. Doing that is second nature now, and whenever I'm [planning] topics I'm thinking, 'How can I incorporate film into that? Where would it make the learning more enjoyable and have a big impact?' It's something I use every day because it's been so good. It's something I was nervous about but now I'm a lot more confident using it."
Teacher

Increased skills and confidence in disseminating skills to other members of staff in the school

2.2.10 Few teachers were very confident of their ability to deliver CPD to colleagues at the start of the second year of the project. But by the end of the project all teachers had grown in confidence, with the strongest increase seen in delivering filmmaking CPD (Table 5).

2.2.11 We can therefore conclude that the project not only impacted confidence around film-related professional practice, but it had a wider effect on teachers' ability to act as expert lead practitioners within their schools.

Table 5: CPD delivery confidence levels in Term 3 (ranked by average score change)
Please indicate your confidence in using the following:
(1 = Not at all confident, 2 = A little confident, 3 = Quite confident, 4 = Very confident):

	Average score Term 1 (baseline)	Average score Term 3 (final)	Average confidence score change
Delivering filmmaking CPD to your school teaching staff	1.3	3.6	**+2.3**
Delivering film CPD to your school teaching staff	1.6	3.7	**+2.1**
Delivering CPD to your school teaching staff	2.1	3.7	**+1.6**

Source: Into Film Full STEAM Ahead Teacher Survey

"We are always on hand if any teachers need any help with anything, they come to myself or [other teacher]. They come and ask and we would go and show them."

Teacher

"They led two staff development sessions with other teachers and they have gone around doing one to ones with other teachers to encourage them to use film and talk to them about how they've used film in their classes. At the start of the project they wouldn't have. They wouldn't have had the skills but they wouldn't have had the confidence to do it. It's been great to see them develop that. I'm so proud of what they've done."
Senior Leader

"You could see when it came to delivering their own CPD training to their colleagues, in a lot of instances we were allowed to offer them support on that day [but] in the most part they refused, they said they'd be fine going ahead with that. To me that meant they were quite confident to deliver to their colleagues."
Artist practitioner

2.3 Planned outcomes for Senior Leaders

More Senior Leaders are confident about embedding film activities in School Development Plan

2.3.1 Most schools that took part in the continuation year had already included film activity in their School Development Plan, as a way of formally recognising their participation in the project.

2.3.2 Some schools were expecting to repeat this inclusion in subsequent years, either as a standalone initiative for further development or as part of maintenance plans to ensure the new approaches and skills continued to be embedded across the school:

"We did include it as part of our School Development Plan and to begin with it was very practically to ensure it was happening, to ensure there would be earmarked time and we did earmark funding […] It probably will move to a maintenance section of the School Development Plan because following our CPD days the staff have been tasked with undertaking and being able to evidence that the skills they have been shared and taught, to ensure the work is actually being transferred and happening in the classroom."
Senior Leader

"We have decided that it's going to be part and parcel of the ICT and Literacy action plans and the overall School Development Plan for the next three years. It's something we feel now is cross-curricular."
Senior Leader

"We have looked at film and animation for the past two years in our School Development Plan. It will continue to be an integral feature of our planning, but we need to now look at other desirable features that maybe we haven't concentrated on for the past few years […] For me, Film and Animation has gone from not being part of our curriculum at all to now being an integral part of it."
Senior Leader

Senior Leadership team has greater understanding of, and appreciation for, the value of film education and its impact on educational and personal outcomes

2.3.3 When interviewed, every Senior Leader gave enthusiastic testimony about the benefits of film education across the curriculum, including specific examples of improved outcomes for teachers, pupils and the whole school. The following quotes are illustrative (more can be found in Appendix 4):

"If we can integrate [film] with everyday practice then I think the impact is going to be great […] I know it works because I've been involved in the pilot and then I'm involved in the second year."
Senior Leader

"When you can stop and start a film and talk about the storyline, 'What happened at the beginning, the middle and the end?', 'What are the important things here?' You're looking at the characters, 'Who do you think the main character is?' That is nitty gritty stuff that's going to improve their writing."
Senior Leader

"I think it's a new way for us to deliver and explore different skills, different themes or concepts. Before that we would have been using a lot of big books. This way is more enticing for the children."
Senior Leader

"[Film] could be used for the teachers' information, their evaluation and feedback of lessons to see how things have gone […] It's a really good self-evaluation tool for learning."
Senior Leader

"Staff now understand through involvement in this and other creative projects that using film can help encourage engagement and learning."
Senior Leader

2.3.4 The buy-in of Senior Leaders was also recognised by lead teachers, borne out of the formers' appreciation of the project's many benefits, including helping to address national priorities for improving school standards:

"[The project is] helping us address national priorities and national guidelines […] I think at a Senior Leadership level there's a lot of buy in to it, not just because it's something we've been fortunate to be involved with but because we see how it's helped address national priorities, national initiatives."
Teacher

"Our Principal has been in to see the lessons and every time she's given positive feedback. She can clearly see how engaged the children are […] She is definitely engaged in it and she can see the benefit."
Teacher

"[The Senior Leader] has been excellent and very enthusiastic and always wanting to see what we're doing. She's always coming up with ideas and suggestions. She's very supportive and now we're doing this training this afternoon again, that was [Senior Leader's] idea to get this implemented throughout the whole school and in more detail."
Teacher

2.4 Planned outcomes for pupils

Improved literacy attainment

"I know the kids who struggle with Literacy, the use of film has really engaged them and made them enthusiastic about learning."
Teacher

2.4.1 According to the survey evidence reported previously, <u>all participating teachers</u> agreed that use of film in the classroom can have a positive impact on literacy skills. By Term 3, 58% of teachers <u>strongly agreed</u> this was the case, up from 50% in Term 1.

2.4.2 Judging by the interview evidence from teachers and Senior Leaders, improvements were seen in all aspects of the literacy curriculum, a point noted in the independent assessor's report on the literacy quiz and narrative writing exercise, which found "evidence that the schools involved in the *Full STEAM Ahead* project recognised the potential of the approaches to contributing to raising children's literacy skills. As all of the schools expressed their wishes to continue with this work, it can be concluded that the benefits to children's literacy attainments are evident to the teachers."

<u>Reading</u>

2.4.3 There is good evidence that approaches to understanding the written word through comprehension, inference and prediction were improved by the use of film language and techniques:

"In Literacy, [there is a] depth of comprehension that comes out of these discussions. Children do see character in a different way when they've seen it on screen. They see the plot of the story, they think beyond what they've just seen, they're more able to predict. I think they're ready to talk in a more inferential way about what's going on in the text. It's been a great benefit in terms of literacy."
Teacher

"The skills acquired through film are core literacy skills and the pupils are able to use them when they are also reading books. e.g. a child commented on the class novel (Dead Man's Cove) that they think Mrs. Crabtree would have a bearing on the story later on […] This directly linked with their 'Mise en scene' discussion with regard to random happenings in a film are not actually random."
St Patrick's and St Brigid's Primary School Case Study

2.4.4 These insights are supported by the independent assessor's report on the visual literacy quizzes administered in Terms 1 and 3. The report identifies improvement among pupils "of all abilities" in "selecting and justifying in greater detail the reasons for their answers" to a question in the quiz about Character. Among better able pupils, "there was greater evidence of implicit inference" in answer to a question about Story in Term 3, while "lower ability children showed an improved understanding of story context in their predictions." Overall, the report notes that "Comprehension skills of deduction, implicit inference, prediction, speculation & justification were improved as evidenced in the visual literacy assessment quiz."

<u>Writing</u>

2.4.5 In terms of impact on writing, the independent assessor's report points to the fact that "[narrative writing] was greatly improved from 2017", and that use of the planning grid ('Description/Feeling/Evidence') in lessons helped to support deduction and provided "a good foundation to support character development" in written work.

2.4.6 The report also notes that at the start of the year P4 pupils (Key Stage 1, aged 7-8 years) "demonstrated an inability to maintain the stamina required to both plan and write, however, at the end of Term 3 they wrote at length, showing growing maturity."

2.4.7 The external assessor linked improvement in pupil's visual literacy with transferable skills for writing: "Children's knowledge of the 3Cs & 3Ss improved, and better-able pupils demonstrated an ability to transfer this knowledge into their writing to create stories which they could visualise as films."

2.4.8 The assessor examined PTE data (Progress Test in English) from one of the schools, which provides further evidence of improved learning outcomes: "[p]articular gains were made across the duration of the project for a cohort of children who had participated with the same teacher. Data showed that a majority made gains of two sub levels in writing, and approximately 50% scored Higher in the Progress category. Where writing proved onerous for some lower ability pupils, film production provided a vehicle to showcase their skills."

2.4.9 This evidence is corroborated by teachers' testimony about the benefits of film for writing:

"The children have improved their literacy levels and particularly in writing. They're being more descriptive, they're talking more about the characters and when they're writing they're thinking more of the sound and they're putting those descriptive words more into their writing."
Teacher

"Your high achieving pupils are up there but I think with your low achieving pupils their confidence has really grown and in their writing as well. One little girl in our class has dyslexia and her writing was outstanding, it didn't hold her back at all."
Teacher

Talking & Listening

2.4.10 Talking and listening also improved, according to the interview evidence, as a function of pupils' greater engagement and facility with film-related activity:

"I think that's one of the things I can clearly see in terms of the language the children are using. They understand the whole setting, characters, the various camera shots, storylines, plots. So from that point of view, yes it has very much lent itself to that. When you hear the children talking and giving feedback to the teacher you hear the language that's being used, yes I would say that's one area that's a huge positive."
Senior Leader

"Even when we were trialling different aspects of film analysis you could see the development in children's vocabulary. When you were talking about the different characters and how they were feeling it automatically generated a huge word bank of different words."
Teacher

"There is one child who springs to mind whose literacy level is the lowest of the class. Yet he's very good organiser and talker. He was quite happy to stand and talk about something but if you'd asked him to write it down, never in a month of Sundays would he, or even could he. He stands out as an example of a child whose Literacy levels are low and therefore mask that he might know stuff about things but can't write it down. So this is an opportunity for him to talk about it, which is good."
Teacher

2.4.11 Film production activity was successfully allied with the Think, Plan, Create and Evaluate process, and the independent assessor's report highlights the value of collaborative filmmaking tasks for putting into practice talking and listening skills: "Talking & Listening proved central to the approach for developing confidence, ensuring children listened to one another's suggestions, trialed ideas and evaluated their successes."

2.4.12 One common observation made by teachers in interview was that the emphasis on speaking in response to audiovisual stimuli, rather than writing their response down, helped pupils who otherwise feel constrained by the written word:

"Vocabulary wise I've found the children are more prepared to make mistakes. Sometimes if you commit something to paper they didn't want to make that mistake on paper, once it's written down you can't rub it out. But if you say it it's more transient. If they say something that doesn't make sense it doesn't matter and they move on. They're trying out new words, they're coming up with better phrases, better adjectives to describe things."
Teacher

Improved attainment in other areas of the curriculum

2.4.13 There was a marked strengthening of opinion among teachers around the positive impact of the project on other curricular skills (63% strongly agreed in Term 3, up from 31% in Term 1), notably in Numeracy and the World Around Us topic.

"In World Around Us, the kids have been able to make short films in relation to the topics we covered. We were able to make one on parrots, they learned a parrot song and were able to put bits together and create a little iMovie. It's something that very much can be used in World Around Us."
Teacher

2.4.14 Schools that used filmmaking techniques with Maths topics witnessed improved learning outcomes, according to the interview evidence. For example, getting pupils to make films about mathematical concepts in order to teach others proved especially effective at bolstering learning and providing 'live' examples to work on:

"We've used it for Maths, making Maths films. It's helped them with the whole idea of creating a film to teach somebody else, which has been great for reinforcing concepts with them."
Teacher

"With the movies they made, I think if you showed it to somebody from Mars they would understand how to order fractions. Last year I would have thought, 'How would you get Maths into making a movie?' I'd think you were just doing it to consolidate learning whereas this was consolidating and letting Maths happen there and then, especially with not revealing what fractions you were using until you were in front of the camera. They were testing them there and then."
Teacher

2.4.15 It is worth noting, as one teacher did at interview, that this model of making a film to teach others in school can help to develop self-confidence and self-esteem, including among less able pupils:

"In mixed ability groups I had the children making movies about our Numeracy topic for younger children in the school. That was a massive boost to the weaker children again, their confidence, they felt they were passing on their own knowledge and felt they were able to help somebody else."
Teacher

Improved Thinking Skills and Personal Capabilities (TSPC)

2.4.16 Thinking Skills and Personal Capabilities have been divided into five strands in the Northern Ireland Curriculum:

- Managing Information;
- Thinking, Problem-Solving and Decision-Making;
- Being Creative;
- Working with Others;
- and Self-Management.

These skills underpin the whole curriculum, alongside the other cross-curricular skills of Communication, Using Mathematics and Using ICT, emphasising the development of pupils' skills and capabilities for lifelong learning and participation in society.[1]

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[1] For further details see: http://www.nicurriculum.org.uk/curriculum_microsite/TSPC/what_are_tspc/index.asp

2.4.17 There was very firm evidence, from different sources, of the project's positive impact on the development of thinking skills and personal capabilities. According to the teacher survey, by the end of Term 3 three quarters of teachers (75%) strongly agreed the project was beneficial in this regard, up from 43% in Term 1.

"As for Thinking Skills and Personal Capabilities, the film making I think really promotes that. They have to work together. They have to problem solve, they have to be imaginative, creative, they have to work and use the strengths of their team and take on roles and I think that's very effective."
Teacher

2.4.18 The independent assessor's report makes clear the link between use of the Think, Plan, Create and Evaluate model in film production activity and "effective […] development of Thinking Skills, and reflecting the NI Curriculum ethos of Plan, Do, Review." This is illustrated by the following quote from a teacher interview:

"I definitely think using the resources for Literacy has opened up a lot more in terms of children's understanding of everything that needs to go into making an interesting story or impart knowledge or information. It got them to stop and think not just put pen to paper and start writing. They understand the importance of planning, taking time to plan, thinking about all the elements of storytelling. I've seen that a lot in our fiction and non-fiction writing and also in the children's guided reading. I'd certainly say I've seen a change in their understanding of plot, how different characters come in and out [etc.]."
Teacher

2.4.19 There is also evidence that working with film provides a more accessible, amenable and enjoyable platform for TSPC skill development, in contrast with traditional writing tasks:

"TSPC is where I feel this project really benefits pupils. It's the problem solving, being creative, patience and resilience. It's taking time to think about what we're doing, the old carpenter's adage, 'Measure twice, cut once.' If you've spent two hours writing five, six pages of stuff and you're told to go back and redo it, it's awful, boring, it kills it. But with this they're going back and they're finding it's enjoyable, reediting, refining and developing."
Teacher

2.4.20 The idea that film-based work is particularly well suited to delivering against the Thinking Skills and Personal Capability framework was made on more than one occasion in teacher and Senior Leader interviews. The following quote is typical:

"Within the Thinking Skills and Personal Capability framework I think that's where this project really nails it. Teachers really struggle to deliver this. You can't deliver thinking skills through a worksheet. But you do have to explicitly develop those skills. You don't just learn to be a creative thinker. You don't just learn to develop personal organisational skills or develop your personal capabilities in any other way. From organisation to planning. Those things don't just happen, they're learned and they take a long time to instill. You can't do that through a worksheet or talking discussion. They need to be involved in a project that unlocks creativity, gets them thinking differently to the way they've maybe

had to before. That gets them a bit higher level, they have to draw on all their skills: their Maths, English and their technology skills. They've got to bring in everything. They're not just working within one subject area in isolation."
Teacher

2.4.21 Taking each of the five strands of TSPC in turn, the following quotes from Senior Leader and teacher interviews demonstrate how the project helped to develop particular skills and capabilities:

Managing Information
"I do feel they used their planning skills and they're trying to see the big picture a bit better. I think their storyboarding, where they had to plan out what they were going to do before they would undertake their task associated with their film making, just that process, that skill of planning and organising themselves, they really benefitted from and they transferred that into all of their learning."
Senior Leader

"With film education they see the whole purpose of the storyboard much easier than from them writing a story. If they were just writing the story, as opposed to making a film about the story, they just want to get their thoughts out of their head and write it down so they can change it about. Whereas they realise when they get into filming they're having to plan, think about what kind of shots they want, what kind of backgrounds they want, who they will include, whether they're having it just panning or not, whether they'll have voiceover, whether they'll record the talking when they're making it."
Teacher

Thinking, Problem Solving and Decision-making
"Thinking skills, that's definitely developed. They can think of a topic and how we will make a movie with that topic or how we can implement iMovie into the topic or the green screen. It's definitely thinking outside the box for the pupils and working as a team. I do think it's brought on all those skills."
Teacher

"They're thinking outside the box. They're not just doing simple, straightforward things they're taking it to another level with their creativity. So it has been very powerful on that side of things in the curriculum. There has been an improvement big time."
Teacher

Being Creative
"Our P6 [aged 9-10 years] and P7 [aged 10-11 years] pupils, particularly in a school like this, would be quite academically driven and […] doing something a little bit more creative, they really relish it. You can see how different children can sometimes succeed in that area when they don't necessarily succeed in other areas of the curriculum."
Teacher

Working With Others
"The children's ability to work and perform and undertake learning tasks in group work situations, they immediately were able to arrange the dynamics. They were appointing their leaders or time keepers. They were able to take on and see the need for roles. That was transferred into every curricular area: Literacy, Numeracy, World Around Us, any time they were taking on a task."
Senior Leader

"For some children who don't really respond well to working in small groups the filming project has made them work in groups, they've had no option. To see them working together, planning together, some who were reluctant in the beginning to take any part at all now actually enjoy taking part. The support for each other, I had quite a few children who are on the special needs register and it's lovely

when I put them in the mixed ability groups to see those more able children support the lower ability and really guiding them along with them."
Teacher

<u>Self-management</u>
"In terms of self-management they would take the responsibility for a project they'll carry out themselves. They can understand the importance of an activity, they can realise they can be completely responsible for carrying out a task themselves."
Teacher

Improved Using ICT (UICT) skills

2.4.22 The use of iPads for filmmaking proved highly beneficial to UICT skills development, as many teachers and Senior Leaders observed in interview. The practical tasks involved in the project provided a welcome focus on ICT use, even in schools where access to technology may be constrained by available resources:

"We have six iPads accessible to each year group and the year group has 120 kids. Unless we have a project like this where we've been allowed the iPads a little bit more regularly for our purposes, we find we only tend to get it once every couple of terms or maybe only once a year for a period of a few weeks. So a project like this has allowed us to really explore in greater depth all the things we can do with iPads, particularly green screen and iMovie and those different apps that we have been introduced to and feel more competent in. The children have had a really good opportunity to get stuck into those and learn an awful lot about them."
Teacher

"Their ICT skills have definitely improved because they've learnt all about the different iMovie apps and green screen and even taking a long shot and close up on the iPad and the six top tips. That's really worked well with our class."
Teacher

"I wanted to ensure the children had access to a wider ICT skill-based curriculum. The children have just taken it to a completely different level of where I initially expected. They're producing probability films to teach themselves, and other children, probability […] They took the skill to a completely different level, they exceeded my expectations."
Senior Leader

2.5 Other outcomes

2.5.1 Every project can expect unplanned outcomes to arise over the course of the delivery period, and the likelihood of this increases in projects, like the present one, that span two full academic years.

2.5.2 Unplanned does not necessarily mean unwelcome; in fact, an important part of the learning from projects that pilot new approaches in schools is gained by identifying those unanticipated benefits, and challenges, that naturally occur under real world conditions.

2.5.3 In the remainder of this section, three important unplanned but beneficial outcomes are discussed as they throw additional light on the value to be gained from film-based activity in schools. The challenges are discussed at greater length in the next section.

Staffroom culture

2.5.4 One unexpected project outcome concerns the impact on staffroom culture. This is a difficult characteristic to define and therefore measure, and the project certainly never intended to make bold claims about the ability of film-based activity to effect real changes at this level.

2.5.5 Yet after looking at all the available evidence, across both years of the project, it is hard to escape the conclusion that most, if not all, participating schools experienced much more profound shifts in thinking among teaching staff than the simple adoption of new resources, lesson plans and methods.

2.5.6 As the example of participating teachers' classroom practice spread through schools, principally by word of mouth and the formal CPD sessions delivered in the continuation year, film-based activity had an invigorating effect on curriculum planning and delivery, as well as provoking new conversations between colleagues keen to share and benefit from innovative approaches. In this regard, the spark that was lit in the pilot year was fully vented in the continuation year:

"I think this year the emphasis has been on passing on the skills […] This year it has been different because I felt more confident doing the tasks with the children but also there were more staff involved, asking questions about it, trying stuff in their own classes […] Last year I felt it was like a little project [we were] doing in our classes and we were in a wee bubble with it. Whereas this year I think you're more aware of it filtering out to other classes in the school."
Teacher

2.5.7 There were other examples of flourishing lines of communication across participating schools as a result of the project, and these quotes are indicative of a definite pattern that emerged in the continuation year:

"I worked a lot with the Primary 2 teacher. She would openly say ICT is not her thing so I was able to show her iMovie and how easy it is to use and how she could use it within her classroom for numerous activities across the curriculum. Likewise [the other participating teacher] has spent time […] showing us how to use green screen. So there's definitely a lot of communication going on between staff and imparting of knowledge which is good."
Teacher

"One of the Primary 1 teachers has said to me whenever I'm talking about doing CPD, 'I'd love to do that but it probably isn't for P1, is it?' I said, 'It absolutely is.' She came along and was full of ideas of things she could do with the P1s. I think we were talking about doing something with The Very Hungry

Caterpillar. I said you wouldn't necessarily hand over the iPad to the P1s to film, but they do have those wee VTech cameras and I think they take short video clips."
Teacher

"I think the whole school has embraced the project. Although there were only two teachers physically involved in it, I think other teachers within the school picked up on some of the things we were doing and were interested as well. I suppose that came through staff meetings and Senior Leaders asked us to talk to staff about what we were doing and what was going on so the school was aware of the project."
Teacher

Using film in Foundation Stage, Key Stage 1 and special needs contexts

2.5.8 Although the project was originally intended for use in KS2, activity also took place with Foundation Stage and KS1 pupils in the continuation year, and the project was tailored to suit pupils with severe learning difficulties at Kilronan School in both years the project ran for.

2.5.9 The impact of this adaptability to different contexts outside KS2, and the accessibility of film-based activity to younger pupils and those with special educational needs, was not a feature reflected explicitly in the project's planned outcomes. Yet evidence from the professional testimony of Senior Leaders and teachers reveals how successful the changes to project delivery in these contexts were in improving educational outcomes for younger learners and pupils with learning difficulties:

"For many of our children, it can be difficult to comment, answer questions etc when they learn in a more traditional way. However, when film was used as the catalyst for the literacy lessons, overall achievement increased."
Kilronan School Case Study

"Two years ago we weren't sure how we would adapt it into an SLD [Severe Learning Difficulties] school and I'm just very pleased we stuck at it and we're able to use it. It's been very enjoyable. The kids love it and so do we."
Teacher

"In the special school, which presented different challenges, one of the teachers was saying that they're starting to almost expect a film element to their topic or lesson. They're learning so much through it and it's obvious when you have the privilege of working with the same class over a period of time you can definitely see what they're taking in."
Artist practitioner

"At the beginning of the year I was really apprehensive about how much of the learning and the programme could be integrated into a Year 1 classroom because it was very different […] However it was absolutely amazing to see how the skills were able to be transferred into Year 1 and to hear my Year 1 children using film language. To watch them analysing and talking about the film clips that were being utilised and how they were able to identify the symbols and to be able to talk about screen, colour and different shots."
Senior Leader

"Even in Year 1, their language and analysis of that, it's amazing how young children can pick up these areas quite quickly. Although they might not do it in the same depth as some of the older

children, they are quite clued in and have much more awareness of sound and colour and things and I suppose it will help later when they go to analyse text."
Teacher

2.5.10 Just as significantly, these benefits were also witnessed among pupils with special educational needs in KS2 classes:

"For those children with Asperger's and who have social anxieties or difficulty reading social situations, the amount of work on characters and seeing visually the responses they have in situations or how characters see themselves and how others see them has been very beneficial. It's a very visual way to have a discussion around something that they can access, and it helps them in their interactions when they go into the playground, the class or into the world."
Senior Leader

"One child in particular has dyslexia and has difficulty getting things down on paper. Her ideas are amazing, she's a great whizz with getting her hand up and getting ideas out verbally and orally. This project has been brilliant for her. She finds it hard to commit her ideas to paper and there's an awful lot of self-checking required. She's very aware herself of being a separate member of the class working at a much lower level and her reading is a much lower level than others. But when she embraces this project she's definitely one of the crowd and, in fact, a bit of a high flier. It's been lovely to see the success with her."
Teacher

2.5.11 The only exception to this was made in relation to numeracy teaching. Teachers and Kilronan School and in Foundation Stage and KS1 contexts felt less able to employ film techniques in this area of the curriculum, where the necessary ICT skills were either lacking among pupils or the approach was judged to be inappropriate for their learning needs:

"Numeracy didn't really work. Our children respond to Numeracy in more tactile ways. Whereas film, they were getting ICT skills but we didn't feel that was having an impact on their Numeracy."
Senior Leader

"We haven't used it as much in Numeracy. I know [the other teacher] has used it up the school but to me it just didn't fit in with Numeracy at the minute. They just didn't have enough skills. It was more important they were getting the Numeracy skills without adding in the ICT on top of the Maths."
Teacher

2.5.12 There may be other ways of integrating film into Numeracy teaching among younger pupils and those with special educational needs, but this would need separate and dedicated development and testing in future.

Disseminating good practice more widely through Shared Education

2.5.13 The Northern Ireland Department for Education's Shared Education programme[2] is intended to improve educational benefits, equality of opportunity and good community relations through

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[2] https://www.education-ni.gov.uk/articles/what-shared-education

partnerships between schools of different religious belief and those whose pupils are experiencing socio-economic deprivation and those who are not.

2.5.14 The original project plan made no overt reference to outcomes relating to participating schools and their Shared Education activity. Nonetheless, several schools in the project employed film-based activities in their dealings with partner schools during Year 2 of the project. There is good evidence that this helped to spread knowledge of the project and the potential of film-based activity far beyond the seven participating schools, as these quotes attest:

"We're linked with a partnership school who has very limited ICT skill delivery and they have come to us. A lot of the teachers have been involved in disseminating that good practice through film."
Senior Leader

"Our school and another Christian denominational school get together, breaking down barriers and differences […] They don't have really good access to iPads or anything, their internet is quite poor so they come here and they plan, the children all plan together and make iMovies together. We're then sharing our knowledge with other teachers in other schools as well […] So you're not just hitting our school you're hitting another school as well through the project."
Teacher

"We have penciled in for next year that one of the areas we will look at in our School Development Plan […] is to sit down with other staff from other schools and say, 'Here is a project we have been involved in for a couple of years which you may well find very, very useful, let us talk you through it because we find it has led to improvements in children's confidence in their oral language and their written work.' So we're going to combine the two projects: Into Film and Shared Education."
Senior Leader

3. Discussion

> "We knew that film was a stimulus for pupils but wanted to see if it could be more than just a fun gimmick."
> **School Case Study**

> "I have been teaching for almost 31 years [and] I have to say this is fresh and it has enthused me into a whole other aspect of teaching to include in my curriculum [...] With very little shuffling you can put film education right into your curriculum. And not only is it worth putting in there but it enhances the rest of the curriculum. I really do believe that."
> **Teacher**

3.1 Summary of impact

3.1.1 The project generated a strong and varied body of evidence documenting the benefits of film-based approaches to curriculum delivery, and demonstrating it had a positive impact on pupil's literacy and other curricular attainment.

3.1.2 Teaching practice was transformed by the project, and all the evidence paints a compelling case that participating teachers were more confident of their knowledge and skills in using film literacy and curricular filmmaking in the classroom at the end of the project than they were at the start. As a result, these teachers had moved comfortably into the role of lead practitioners within their schools by disseminating their new skills and knowledge to other members of the school staff.

3.1.3 This led to broader cultural changes within participating schools, including the adoption of new approaches to curriculum planning and strategic development at a whole school level (e.g. adding film to subject action plans and School Development Plans, and deploying progression grids to co-ordinate film clip selection among teaching staff). As a result, teachers and Senior Leaders gained useful insights into the benefits of film to curriculum delivery and learning.

3.2 Challenges

3.2.1 Turning to those issues that complicated or confounded project delivery in the continuation year, relatively few substantive challenges were identified by Senior Leaders, teachers and artist practitioners when they were interviewed about the project.

3.2.2 Those issues that were mentioned fall under two main headings:

School-specific challenges

- Some schools faced limited access to resources, notably iPads:

"Probably resources are a big factor with us, in a smaller curriculum. We have 15 iPads, 15 is not a lot in a school of 111 children and everybody's looking for them at the same time. That's probably our biggest hang-up. We're all good friends and we all share but last week we could have done with a few extra."
Senior Leader

- Managing large classes for filmmaking activities can be challenging:

"Taking a few groups to film was very difficult so sometimes I might have had three or four groups at a time to try and film. And in order for them to learn how to film properly and get a good quality film was very difficult when you're very rushed for time. I think maybe instead of having a whole class do the filming at once, they should have chosen two groups to go off and film because it can get a bit chaotic and sometimes the children don't learn as much."
Artist practitioner

- Managing the logistics of travel and time constraints to attend training and sharing events proved more difficult for some schools:

"It's very hard for us given that we're so far away from Belfast. Even the delivery, the final day next week is two hours from here. In terms of the logistics we have composite classes as well. So for teachers to be out for training days it has been difficult."
Senior Leader

- Providing alternatives to established teaching practices can be a challenge for some teachers who may be resistant to change:

"Some teachers aren't so positive about it but I think we're getting there. They're a bit on the fence. Some of them have been teaching a long time and are a bit like ICT is not their forte, they're maybe a bit afraid of it. But whenever I show those clips in assembly of what children have produced, they're amazed and they're willing to try it and they're willing to make movies themselves in classrooms."
Teacher

- Unforeseen factors that affect project delivery, including industrial action by teaching staff and unrelated legal proceedings involving Senior Leaders.

3.2.3 Future projects working in similar contexts should be designed with these types of challenge for participating schools in mind, even where they cannot always be addressed directly at the development stage. In these circumstances, the potential for such challenges should be made explicit to help manage expectations before delivery begins and should feature in any associated risk planning.

3.2.4 A point commonly raised by teachers and Senior Leaders is that the primary curriculum is crowded, and new initiatives emerge periodically, putting additional pressure on schools to meet a range of targets and priorities. This is an important consideration when Senior Leaders are deciding whether or not to sign up to new approaches which can make extra demands on schools:

"It's just been difficult because the curriculum is so jam packed already. But now those skills are on board and our ICT coordinator is completely confident in sharing her expertise."
Senior Leader

"I suppose it's jostling for an awful lot of other things that are happening in schools and that's the problem. You can sometimes take on too much or there are certain things you have to do and you have to then try and balance the time."
Senior Leader

"[My teaching colleagues] are seeing positives in it but it's finding the time to fit it into a massive curriculum that's already there."
Teacher

3.2.5 Therefore a robust case has to be made to encourage schools to sign up to, and participate in, new projects, that clearly demonstrates the benefits to pupils, staff and Senior Leaders while foregrounding the distinctive value of film-based activity compared with other approaches.

3.3 The benefits of film

3.3.1 By taking an outcomes-based approach to evaluation, that separates out individual changes for scrutiny, it is easy to lose sight of the connections between film activity and learning outcomes that cut across different capacities, skills and knowledge. But evidence points to the fact that film-based activity can deliver against a range of different learning outcomes at the same time, a point captured perfectly in the following quote from a teacher:

"The kids are going off and they're having to use their own thinking skills and problem solving to work as a team to decide how they're going to storyboard out the film they're going to make. They have to listen to other people and accommodate the others' views and opinions before then they go off and use Literacy skills to write a storyboard for them making their project. So straight away your ICT with the iPads and using different apps, you're having to use your Thinking Skills and Personal Capabilities to overcome problems and work together and problem solve. And then your Literacy skills through the script and things they write as well."
Teacher

3.3.2 In part this explains the attraction of film work to primary school teachers, as a single scheme of work can deliver on a number of fronts. Alongside this distinctive characteristic of film-based activity, two other factors were revealed in the professional testimony of teachers and Senior Leaders to be critical to the appeal of film in delivering aspects of the primary curriculum:

3.3.3 Across all participating schools, and as voiced in the testimony of teachers, Senior Leaders and pupils, film activity is most commonly described in terms of the enjoyment it brings to the classroom.

3.3.4 Effective teaching practice relies on pupil engagement, and the introduction of film techniques can enliven lessons and motivate pupils of all abilities, a point that is articulated well in the following quotes:

"When I say we're going to do Into Film today they're up and they're ready to listen, their concentration is better. Definitely the motivation and concentration and working together as a team. Those qualities have all improved. Even ones where I find children whose concentration wasn't good, they're concentrating more on what they're doing."
Teacher

"One of the words when I spoke to lots of children was they're quite relaxed and they're excited when they see their teacher go towards Literacy Shed which they know that's where she gets lots of her animations."
Senior Leader

Figure 3: Word Cloud generated from Senior Leader survey responses to the question "What positive outcomes have you seen in your school in Full STEAM Ahead's continuation year for pupils?"

<u>Mutable and accessible</u>

3.3.5 The other characteristic of film-based activity, that makes it well suited to addressing different aspects of the primary curriculum, is its mutability. Evidence suggests that pupils perceive filmmaking as a different, though complementary, category of creative activity to writing.

3.3.6 This may reflect the fact that children and young people are 'digital natives', and that use of technology for self-expression is commonplace at home and outside formal learning environments. When the opportunity to create meaning through digital storytelling is given to pupils in school, they approach it in a much less guarded way than if they are being asked to commit their ideas in a traditional written format.

3.3.7 The effect of this is twofold. First, pupils take a more flexible and open approach to experimentation when making short films (even those aspects like storyboarding and script writing that rely on the written word). They are more at ease in re-working aspects that don't meet their expectations, and more open to consider alternative ways of framing their ideas.

3.3.8 Secondly, and coupled with the enjoyment that film-based work can bring, filmmaking is a more accessible route into self-expression among learners who struggle with traditional writing tasks. In mixed ability classes, this means that everyone can take part with the same enthusiasm and satisfaction at individual and group achievements, as the following quotes demonstrate:

"Children have said they feel more control over what they do and how they do it, rather than something that's imposed on them. Some of the words they used were, 'motivating', 'teamwork', 'experimental', 'awesome', they said it was 'very flexible' which I thought was quite intriguing."
Senior Leader

"The lower ability pupils, it's boosted their confidence because they feel on an equal footing with their peers. When they make films or do the creative writing, it's structured and broken down in such a way they can manage it and don't feel inferior. Equally the more able pupils, when you set them off to make films, some of their ideas, their creativity, has really surprised me, when you give them a bit of freedom what they come up with. So it's allowed them to do more than I'd expected. I would say each of the groups in their own way have benefited from it."
Teacher

3.3.9 There is some indication that boys, in particular, can be more engaged by the use of film in support of the literacy curriculum than by more conventional activities. Results may be mixed, as noted by the independent assessor's report quoted below, but there is a consensus among teachers that film helped to reach those pupils who might not always participate to the best of their ability in class:

"In one school with many lower achieving boys the quality of writing did not demonstrate an improvement over the year, however, these children excelled in their visual story telling through film-making, showing creativity in the choice of subject for the film, and the quality of editing."
Independent assessor's report

"There is a group of boys there who maybe when it comes to work you don't always see them giving everything 100%. But then the difference when you hand them an iPad or a piece of ICT equipment, it's like a lightbulb comes on with them. They're enthusiastic, they're engaged, they're interested. So it definitely is great for getting the boys enthusiastic about learning, which you don't always see when they have a pencil in their hand."
Teacher

3.4 Project success factors

3.4.1 The Full STEAM Ahead project highlights a number of factors that were critical to the successful delivery of learning through film in the curriculum. Although these were influential in the specific context of the seven participating schools operating within the primary curriculum in Northern Ireland, it is reasonable to generalise from them on the strength of evidence presented in earlier sections.

Timeframe

3.4.2 The second year of the project built on year one, and this timeframe enabled a broader range of delivery across the school year and consolidation of existing knowledge and skills:

"This year we had a programme of training carried out within the school and the other teachers were then specifically focusing on their skills. I really liked the model and I think it works in terms of not getting the pace too quick. Because if you force it you're maybe setting yourself up for failure, it's not going to work and it's not going to become embedded in what we do."
Senior Leader

"I think to have that heavy involvement for year one was really useful, it really helped to set up a good habit across the school year, the process of what we were doing. But in the second year then it left us just able to practise and to look at the targets and see how we were going to deliver that across the school."
Senior Leader

"Because it was spread out over the two years it probably didn't feel such a mountain of work for the teachers either, so it was quite manageable within their school year."
Artist practitioner

"[B]ecause they have had support over the two years I think you could really see their confidence levels had improved. They were happy to go into the class and run with it with you there just as support. But for the most part they were quite able to deliver the workshops in the classroom and that. I think that came from the ongoing support over the two years."
Artist practitioner

"Initially we were slightly intimidated by the thought of film analysis and film making as neither of us considered ourselves capable of delivering these elements to the children. However, the training days certainly helped to alleviate any concerns and indeed often we felt inspired by some of the ideas or strategies we had worked on that day. The pace of the project allowed ample time to experiment with ideas and the in school support was always appreciated."

Ebrington Primary School Case Study

3.4.3 One teacher only joined the project in the second year, and her experience supports the claim that two years was necessary to reap the full benefits of participation:

"I would say with me only being involved for one year that I'm more confident but I wouldn't say I'm completely confident at being independent yet. I still would seek a bit of support from [other teachers] who have been heavily involved in this programme and have more experience. So I would still be using their expertise but I'm definitely in a much better position than I would have been this time last year before I was involved in it […] I think with [the other teacher] having the extra year it's made such a difference. I see I would gain so much more with another year."
Teacher

Peer-to-peer CPD

3.4.4 The defining feature of the continuation year was the provision of support for teachers to deliver CPD sessions to staff colleagues. This proved to be more beneficial for wider adoption of film-based activity across schools than externally-delivered training and one-off interventions by outside trainers:

"After that [CPD] session, the buzz that was created was phenomenal. There's been lots of initiatives and projects rolled out. Whether they've been rolled out by the government or the education authority, but this is a project that was rolled out inhouse. Because it was led and trialed by two of our staff, the rest of our school staff took a lot of comfort in that and a lot of trust."
Senior Leader

"The fact that it was trialed and endorsed by our own teachers gives me confidence of its value and encourages me to use it in my classroom."
Teacher comment reported in St Anne's Primary School final presentation

"Very often as teachers we can go on courses and come back so enthusiastic. [But] then time can very often go on and the knowledge you have gained won't be used in the classroom and won't be shared with staff but with this project there [were] great guidelines […] to utilise in the classroom."
St Patrick's Primary School Case Study

Partnerships

3.4.5 Teachers and Senior Leaders were all keen to point out the high quality of training and support they received throughout Year 2, delivered in partnership with expert practitioners from Nerve Centre and Into Film:

"Probably the reason why it was so successful was [because] we had a partnership with an organisation that are the experts. That helps drive something forward because of the reassurance and support, and their enthusiasm is contagious […] More often than not initiatives are rolled out in one day of training and you're left on your own to go and find your feet […] The project has rolled out and it's been very balanced and very timely."
Senior Leader

"We've had very good training over the past two years. I've found it to be the best training I've ever had of my teaching career. I've been teaching for 20 years now and there's none of it that hasn't been really usable and very accessible."
Teacher

"I think the training has been very, very good […] I've enjoyed it. [Certainly] I do think it's a good project."
Senior Leader

"For some reason with the Into Film project I feel I've left more of an impact and I think it's because from the outset teachers were aware what the outcomes were supposed to be and what they were supposed to achieve at the end. So there was a clear plan of what the project was going to be. I think developing that relationship with teachers as well, having one artist practitioner has helped because it's meant the teachers feel more comfortable talking to you about help they need."
Artist practitioner

"The importance of linking teacher development to any initiative is vital. The quality and appropriateness of the INSET provided by the facilitators gave teachers both the knowledge and the necessary ICT skills to move forward with introducing the Into Film project within their own school."
Independent Assessors Report

Senior Leader buy-in

3.4.6 Finally, and as expected, the involvement of Senior Leadership was crucially important to ensuring participating teachers had the time to devote to the project and the commitment and confidence to see it through:

"I think all of the support and the model with having the Senior Leaders, the principals and vice-principals, on board from the beginning gave the teachers more confidence and more support within the school as well. In that respect it worked really, really well."
Artist practitioner

Full STEAM Ahead NI, Year 2 - Evaluation Framework

The aim of this framework is to set out clearly the methodology by which we intend to measure the impact of Year 2 of Full STEAM Ahead, the Paul Hamlyn Foundation (PHF) funded project, through the programme of activity laid out in the project brief.

Where there are measurable outcomes it is important to try to quantify these and assess success against predefined targets. This requires one specific type of methodological approach. Where the outcomes are more qualitative in nature, and harder to measure in this way, a separate approach will be put forward.

For the most part, the outcomes and intended impacts of the project fall into the latter category, and measuring success requires a predominantly qualitative, in-depth follow up with the principal players. However simple online or paper surveys will gain important overview from which face-to-face interviews can then add insight.

Due to the variety of schools involved in the project, a selection of monitoring and evaluation tools have been presented to the Senior Leaders and teachers in each school, and tools have been adapted to suit the participating classes involved. Four of the schools are working entirely within Key Stage 2 and will carry out the same evaluation toolkit with each class. In Kilronan Special School, staff are working with pupils with severe learning difficulties and tools have been adapted to meet the ability of the focus group of pupils participating in the project. In two of the schools, a teacher in each is teaching outside of Key Stage 2 and tools have been adapted for Foundation Stage and Key Stage 1 pupils.

Aims

Teachers: For Year 2, PHF proposed possible areas of focus for projects to work towards. Increasing teacher confidence and autonomy was chosen for Full STEAM Ahead. The project aims to increase teachers' confidence in using film/filmmaking to support the curriculum, and disseminating their new skills throughout the school. One of the ways in which this will be achieved,

and another aim of the project, is to improve teachers' ICT skills by introducing them to more advanced filmmaking skills.

Senior Leaders: To continue the high level of senior leader involvement that was achieved in the pilot year, which was key to the project's success in each school. The project aims to increase Senior Leaders' confidence about embedding film activities in their School Development Plans.

Pupils: The project aims to continue to have a positive impact for disadvantaged/vulnerable children and young people, to advance their learning
within the curriculum, their UICT skills, as well as their personal development, and their thinking skills and personal capabilities (TSPC), through a rich cultural and educational relationship with film.

Objectives

- To support teachers in becoming confident and autonomous through termly development days, CPD training, in school support and resources.
- To establish and support teachers as they become film leaders within their schools.
- To develop teachers' creative practical skills in filmmaking and animation through CPD sessions built into termly teacher development days.
- Strengthen partnerships with schools in disadvantaged areas to deliver an intensive film literacy and filmmaking model, to include dissemination of good practice.
- To position leaders as learners, through participation in termly classroom visits, reflection, and ongoing CPDL.
- To support implementation and transformation with the dissemination of skills throughout the whole school in an end of year teacher delivered CPD session.
- To create sustainable communities of filmmaking practice for peer-to-peer learning through sharing sessions at development days, a final sharing event and online platforms.
- To embed learning through the arts with the delivery of Into Film's core curriculum to pupils across the year and the use of Into Film resources and tools.
- To raise pupil engagement, attainment and retention of information in the curriculum through film and filmmaking.
- Build and disseminate robust evidence of sustainability in the model and create a case for value of filmmaking and related activities in learning and cultural experience of children and young people.

- Integrate key learning from core schools to main teacher training programme at regular intervals over the life of project through regular learning team updates.

Method

- Partner with 7 core schools from the pilot year on a programme of Into Film's core curriculum around film literacy and filmmaking activities.
- Provide ongoing support to schools with teacher development days, in school support days, resources, an all staff CPD session, and email and phone support
- Provide an evaluation toolkit to monitor and evaluate the project
- Support regional networking, relationship building between schools and practitioners and support celebration of completed films in a final showcase
- Engage schools to embed film learning into their School Development Plans (SDP)

Intended outcomes & possible evaluation methods

As stated, robust evidence is key to measuring the success of the project. This evidence requires a mixed methodology approach which necessitates regular and in-depth contact with the three groups that the project looks to directly benefit – children and young people, teachers and Senior Leaders. Parents will also be surveyed at the start of the project and at the end. Each group needs to be approached in an appropriate way for the purposes of monitoring the output and evaluating the success of the programme. The tools below will help capture quantitative and qualitative data, to help build a detailed picture of the impact and thus success of the programme.

Evaluation falls under the following categories:

Quantitative:
- Teacher surveys
- Senior leader surveys
- Parent surveys
- Measuring pupil attainment in literacy through
  - a literacy quiz carried out in Term 1 and repeated in Term 3 (with Foundation Stage, Key Stage 1 and SEN versions)
  - a narrative writing task with a prompt sheet and marking criteria
  Both these tools will be marked by an external assessor.

Qualitative:
- Teacher Log recording the ongoing teacher/pupil journey of the intervention over the year (this year the CUREE teacher log template have been issued to teachers).
- Teacher Folders

·   **Samples of pupil work**
·   **Pupil reaction:** work, behavior, photos, quotes
·   **Schemes and half termly planners**
·   **Displays in classrooms and corridors** (photos)
·   **Peer observation** (can be video)
·   **Home/school liaison books**
·   **Session planning notes**

- Senior leader Classroom Observations forms
- Notes from one to one meetings with Senior Leaders following each classroom observation visit
- Mid-point and end of year teacher and senior leader interviews with Into Film's external evaluator
- School case studies written by teachers
- End of year presentations written by Senior Leaders, on the impact of the project in their school
- For Year 2, teachers will use filmmaking in their chosen areas of the curriculum and pupil progress will be measured through teacher surveys and interviews, as well as parent surveys

Ongoing monitoring of progress will be carried out through:

- Informal chats with teachers, Senior Leaders and arts practitioners
- Formal meetings with Senior Leaders and teachers
- Sharing good practice with arts practitioners using the Full STEAM Ahead blog
- Sharing sessions built into teacher development days

Activities & Evaluation Approaches – Pupils

Outcome	Evaluation/measurement method(s)	Assessment/survey frequency
Improvement in attainment in literacy	Literacy quiz (externally marked)	At beginning and end of project
	Narrative writing task with prompt sheets and marking criteria (externally marked)	At beginning and end of project
	Teacher observations recorded in teacher survey	At beginning, mid-point, and end of project
	Parental observations recorded in parent survey	At beginning and end of project
	Teacher authored case study	Completed at end of project
	Teacher logs	Completed twice per term
Improvement in attainment in other areas of the curriculum	Teacher observations recorded in teacher survey	At beginning, mid-point and end of project
	Parental observation recorded in parent survey	At beginning and end of project
	Teacher Logs	Completed twice per term
	Teacher authored case study	Completed at end of project
Improvement in TSPC	Teacher observations recorded in teacher survey	At beginning, mid-point and end of project
	Teacher reflections in evaluator interviews	Mid-point and end of year
	Teacher Logs	Completed twice per term

	Teacher authored case study	Completed at end of project
Improvement in UICT skills	Teacher observations recorded in teacher survey	At beginning, mid-point and end of project
	Teacher reflections in evaluator interviews	Mid-point and end of year
	Teacher Logs	Completed twice per term
	Teacher authored case study	Completed at end of project

Activities & Evaluation Approaches – Teachers & Senior Leaders

Increase in teachers' confidence skills & motivation in using film/filmmaking to support curriculum	Teacher observations recorded in teacher survey	At beginning, mid-point and end of project
	Teacher reflections in evaluator interviews	At mid-point and end of project
	Teacher Logs	Completed twice per term
	Teacher authored case study	Completed at end of project
	Notes from one-to-one meetings with Senior Leaders following each classroom observation visit	Completed once a term
	Senior leader survey	At beginning, mid-point and end of project
Increase in teachers' confidence and skills with available technology and assets to make films with pupils	Teacher observations recorded in teacher survey	At beginning, mid-point and end of project
	Teacher reflections in evaluator interviews	At mid-point and end of project
	Teacher Logs	Completed twice per term
	Teacher authored case study	Completed at end of project
	Notes from one-to-one meetings with Senior Leaders following each classroom observation visit	Completed once a term
	Senior leader observations recorded in senior leader survey	At beginning, mid-point and end of project

Increase teachers' skills and confidence in disseminating skills to other members of staff in the school	Teacher observations recorded in teacher survey Teacher reflections in evaluator interviews Teacher Logs Teacher authored case study Senior Leaders observations recorded in senior leader survey Notes from one-to-one meetings with Senior Leaders following each classroom observation visit	At beginning, mid-point and end of project At mid-point and end of project Completed twice per term Completed at end of project At beginning, mid-point and end of project Completed once a term
More Senior Leaders confident about embedding film activities in School Development Plan	Senior leader observations recorded in senior leader survey Senior leader reflections in evaluator interviews Notes from one-to-one meetings with Senior Leaders following each classroom observation visit. End of year presentations written by Senior Leaders on the impact of the project in their school	At mid-point and end of project At mid-point and end of project Completed once a term Completed at end of project
Senior Leadership team have increased understanding and appreciation for the value of film	Senior leader reflections in evaluator interviews	At mid-point and end of project Completed once a term

education and its impact on educational and personal outcomes	Notes from one-to-one meetings with Senior Leaders following each classroom observation visit End of year presentations written by Senior Leaders on the impact of the project in their school	Completed at end of project

Next steps

During the life of the project it is clearly important that evaluation can be used to implement incremental changes and improvements in the programme as well as being useful for wider learning for both Into Film and partners.

- Once collated and analysed, the evaluation data would be summarised into a set of findings which can be updated to the pilot year report. This should highlight successes and failures and areas for improvement and consolidation within the project.

- Insight from the evaluation will help in the design and development of other filmmaking activities and other projects of a similar type and scale that Into Film may engage with in the future.

- This insight will also be added to insight gained from other projects and will contribute to the externally conducted overall evaluation of the Into Film offer, including Film Club.

Appendix 2: Project activity in Year 2

Term one: September – December 2017

Activity
- Development day one: overview of the year, introduction to the core curriculum and baseline survey completion
- Carry out literacy quiz with class prior to film literacy lessons taking place
- Carry out narrative writing task with class prior to film literacy lessons taking place
- Carry out CUREE enquiry tool with a group of pupils prior to film lessons taking place
- Distribute parent packs and surveys
- Use active film watching techniques based around the core curriculum with class
- One in school support day (half day per teacher)
- One Senior Leader classroom visit to both teachers
- Optional participation in Into Film's online course hosted on the Future Learn website
- Teachers keep a record of project participation in teacher logs following development day one, artist support, and film lessons
- Begin to share with other teachers, Senior Leaders and artists on the blog

Term two: January – March 2018

Activity
- Development day 2: continuing the core curriculum, curricular filmmaking using green screen and planning for CPD delivery in term 3
- Use active film watching techniques based around the core curriculum with class
- Use curricular filmmaking techniques and green screen with class
- One Senior Leader classroom visit to both teachers
- One in school support day (half day per teacher) to be used for planning CPD delivery
- Continue to share with other teachers, Senior Leaders and artists on the blog
- Teachers to keep a record of project participation in teacher logs following development day 2, artist support, and film lessons

Term three: April – June 2018

Activity
- Development day three: continuing the core curriculum, film for narrative writing and planning for CPD delivery in term 3
- Use active film watching techniques based around the core curriculum with class
- Use curricular filmmaking techniques with class
- Distribute and collect parent surveys
- Repeat literacy quiz with class
- Repeat narrative writing task with class
- Repeat CUREE enquiry tool with a group of pupils
- Teachers to keep a record of project participation in teacher logs following development day three, artist support, and film lessons
- One in school support day to either finalise planning for CPD delivery or for artist to assist at the CPD delivery
- Teacher led CPD delivery in school
- Share experiences with other teachers, Senior Leaders and artists at a final sharing event in June

Appendix 3: Additional survey data tables

Teacher survey

Table A1: Film literacy use to support the curriculum, confidence levels in Term 3 (ranked by average score)
Please indicate your confidence in using the following:

	4 Very Confident	3 Quite Confident	2 A little confident	1 Not at all confident	Average score	Average score change
Using filmmaking as a teaching and learning tool	75% (29%)	17% (64%)	8% (0%)	0% (7%)	3.7 (3.1)	+0.6
3 Cs and 3 Ss	75% (54%)	8% (38%)	17% (0%)	0% (8%)	3.6 (3.4)	+0.2
Camera shots	75% (21%)	8% (64%)	17% (7%)	0% (7%)	3.6 (2.9)	+0.7
Storyboarding for curricular filmmaking	67% (7%)	25% (50%)	8% (36%)	0% (7%)	3.6 (2.2)	+1.4
Using film for inferences	67% (29%)	17% (36%)	17% (29%)	0% (7%)	3.5 (2.6)	+0.9
Film as a stimulus for narrative writing	67% (14%)	17% (57%)	17% (21%)	0% (7%)	3.5 (2.6)	+0.9
Storyboarding for narrative writing	58% (21%)	25% (43%)	8% (29%)	8% (7%)	3.3 (2.5)	+0.8
Analysing film	50% (14%)	33% (57%)	8% (21%)	8% (7%)	3.3 (2.6)	+0.7
Mood, genre and audience	42% (7%)	50% (43%)	8% (43%)	0% (7%)	3.3 (2.1)	+1.2
Using animation as a teaching and learning tool	25% (0%)	58% (43%)	17% (50%)	0% (7%)	3.2 (1.9)	+1.3
Using film as a tool for assessment	25% (0%)	67% (36%)	8% (50%)	0% (14%)	3.2 (1.7)	+1.5
Scriptwriting	42% (7%)	42% (14%)	8% (64%)	8% (14%)	3.2 (1.5)	+1.7

Source: Into Film Full STEAM Ahead Teacher Survey
Term 1 baseline figures in brackets

Table A2: Film techniques confidence levels in Term 3 (ranked by average score)
Please indicate your confidence in using the following:

	4 Very Confident	3 Quite Confident	2 A little confident	1 Not at all confident	Average score	Average score change
Filmmaking	83% (14%)	8% (71%)	8% (7%)	0% (7%)	3.8 (2.9)	+0.8
iMovie	67% (14%)	25% (50%)	8% (29%)	0% (7%)	3.6 (2.4)	+1.2
Animation	50% (0%)	42% (71%)	8% (21%)	0% (7%)	3.4 (2.4)	+1.0
Green screening	50% (7%)	42% (0%)	8% (50%)	0% (43%)	3.4 (1.2)	+2.2
Green screen app	50% (7%)	42% (0%)	8% (43%)	0% (50%)	3.4 (1.2)	+2.2
Editing	42% (0%)	50% (50%)	8% (43%)	0% (7%)	3.3 (2.0)	+1.3

Source: Into Film Full STEAM Ahead Teacher Survey
Term 1 baseline figures in brackets

Table A3: Equipment confidence levels in Term 3 (ranked by average score)
Please indicate your confidence in using the following:

	4 Very Confident	3 Quite Confident	2 A little confident	1 Not at all confident	Average score	Average score change
iPads	83% (29%)	8% (57%)	8% (14%)	0% (0%)	3.8 (3.0)	+0.8
Interactive whiteboard & sound	75% (43%)	17% (50%)	8% (7%)	0% (0%)	3.7 (3.3)	+0.4
Green screens	50% (7%)	42% (7%)	8% (50%)	0% (36%)	3.4 (1.4)	+2.0
Digital cameras	50% (36%)	33% (43%)	17% (21%)	0% (0%)	3.3 (2.9)	+0.4
Tripods	33% (14%)	50% (43%)	8% (36%)	8% (7%)	3.1 (2.3)	+0.8

Source: Into Film Full STEAM Ahead Teacher Survey
Term 1 baseline figures in brackets

Table A4: CPD delivery confidence levels in Term 3 (ranked by average score)
Please indicate your confidence level in:

	4 Very Confident	3 Quite Confident	2 A little confident	1 Not at all confident	Average score	Average score change
Delivering CPD to your school teaching staff	67% (7%)	33% (43%)	0% (36%)	0% (14%)	3.7 (2.1)	+1.6
Delivering film CPD to your school teaching staff	67% (0%)	33% (29%)	0% (57%)	0% (14%)	3.7 (1.6)	+2.1
Delivering filmmaking CPD to your school teaching staff	58% (0%)	42% (14%)	0% (71%)	0% (14%)	3.6 (1.3)	+2.3

Source: Into Film Full STEAM Ahead Teacher Survey
Term 1 baseline figures in brackets

Senior Leader Survey

Table A5: How would you rate your participating teachers' confidence in…

	4 Very Confident	3 Quite Confident	2 A little confident	1 Not at all confident
Delivering film literacy lessons to pupils	86% (33%)	14% (50%)	0% (17%)	0% (0%)
Delivering filmmaking lessons to pupils	57% (33%)	43% (50%)	0% (17%)	0% (0%)

Source: Into Film Full STEAM Ahead Senior Leader Survey
Term 1 baseline figures in brackets

Appendix 4: Additional qualitative evidence

New approaches adopted by participating schools

"Film is now used in our weekly assemblies […] Many of the teachers have linked their training on film, green screen and animation into their topic work and are currently being used throughout the school."
Kilronan School case study

"Already staff have requested […] they would like ideas for their curriculum to link to films and film-making, so I intend at the start of the school year 2018/19 meeting with staff to form ideas for their long-term yearly plan."
St Patrick's and St Brigid's Primary School Case Study

"I know our Literacy coordinator is considering adding the aspect of Film Literacy into the Literacy policy and we're considering how that will look. It's already embedded in the ICT policy and it will continue to be. That's part of the school development plan."
Teacher

"We're going to embed this into our Literacy planning imminently. We're in the middle of changing those and refining some of the details in them. Film and animation will be planted in there formally from September."
Teacher

"[For our CPD] we decided to focus on how teaching film and Literacy could tie into the task boarding. We decided to introduce teachers to a lot of the resources that had been made available to us and encouraged them to try out different things themselves. Looking forward we're already in a place where we're ready to embed that into our formal planning."
Teacher

Impact on teacher confidence in the use of film

"Both the [teachers] are very confident and competent in delivering using film to enhance our curriculum […] Both teachers, when you look at what they did last year, you can see they're being more adventurous in what they're doing."
Senior Leader

"[One teacher's] lessons are always very structured. [She] likes to know where the children are going, has clear objectives. But I've noticed she's become a lot freer in allowing the children to follow the direction of the lesson to go in whatever way they take it. Again it's a sign of teacher confidence in not having to hold the reins tight, 'This is the clip, this is what we're going to do.' It's where the discussion takes the children and whilst the learning objectives are still met, how it's done and the process of how it's gone, the pupils have more control over it."
Senior Leader

"I'm at the stage where I'm confident enough to show [other teachers] what I've done and they're able to take bits of it or parts of my lessons and then inspire their own lessons as well."
Teacher

"[The teachers] are comfortable and they had us in observing last week. They were doing animation and it was very clear to see that the teachers were very relaxed, the children were very relaxed, they were calling me over, 'Look at this, look what we've done.' I would ask questions like, 'How do you actually do that? How do you get to that stage?' and they were able to tell me easily what it was they were doing."
Senior Leader

Impact on teacher confidence in delivering CPD and acting as lead practitioners

"As I am UICT coordinator in the school, the staff has already seen me as being the technical go to person, but now with this project, I am also seen as someone who can advise more about using film in the literacy or maths curriculum […] It was also a step for me to deliver CPD about something which wasn't purely UICT as it was more outside my comfort zone, but it went well."
St Patrick's and St Brigid's Primary School Case Study

"I wouldn't be afraid of doing any more training if somebody says let's look at another area, even animation. I'm ICT coordinator so I know a lot of staff are interested in animation, so that will probably be our next stage in the training."
Teacher

"The staff development day was handed over to [the lead teachers] and […] I asked if they needed support and they said no, they had it all sorted. They were confident around what they were doing. That's a good sign. They're not reluctant either, they're wanting to do it."
Senior Leader

"Both of them took on the role of the CPD […] training 35 staff. Neither of them have had a leadership role before. It's not that I ever doubted they could do it. With one of the them in particular I was just quite amazed at how confident and able and relaxed they were in delivering it. But that's partly due to the support and the training they received from the Into Film staff and the fact they both believed in what they were doing, had trialled it and witnessed the benefits that impacted on the children in their class. They had no problems standing up and showcasing and selling and sharing what they had done with the rest of the staff."
Senior leader

"Both members of staff [were] apprehensive of the unknown [and] the presentation and sharing side of it […] Both [were] reluctant to take on that standing up and presenting but both managed exceptionally well."
Senior Leader

Understanding the value of film for curriculum delivery

"One thing that kept coming out across the board was regardless of the ability within the class, everybody's got a level playing field when they're shown a film clip. They're not having to struggle with reading the words on the page because they have a lot of cues, whether it's sound and visual. So it appeals to all the learning preferences and allows everybody, especially those children who struggle. Whereas if you sit them down with a text they don't."
Senior Leader

"They don't see it as a chore, the [use of film for] Literacy. They want to do more, they want to share their ideas, they love listening to other people's ideas. It's just something they can relate to."
Senior Leader

"One girl from [the] P7 class, her response was, 'I can now decipher scenes from films using the 3 Cs and 3 Ss. I know what type of camera shots are being used and I can figure out why they're being used.' [Another] girl said, 'Using film is an amazing way to learn. Why didn't someone think of it before?'"
Senior Leader

"[Pupils have] completely different enthusiasm. We had three children in particular within each of the classes here and I would say their involvement level has completely increased when it comes to things being taught through film."
Senior Leader

"The impact of using film across the curriculum is obvious in terms of pupil enjoyment and engagement in the lessons, as well as providing our pupils with the skills to create their own movies and also appreciate films in a different way. Our parents noted their children were able to talk more about films at home and they also said their children talked about the Into Film lessons and loved coming to school more."
Kilronan School Case Study

"For a long time we felt technology and the use of things like iPads were really being eroded. But this has really helped come into the next wave. We've moved on from kids sitting at a PC at a workstation. When you look at the working world now, we're preparing them a bit better for real life work."
Teacher

"In terms of ICT, their skills are much better than they would have been before this. They are able to create little iMovies. Even parents are saying to us that they're home on iPads and taking pictures of things and putting iMovies together. They're shocked at some of the things they're able to do independently at home. So certainly their ICT skills have improved."
Teacher

"I definitely think the planning elements have improved on last year. They were planning and making little movies on fractions and had to decide how to order fractions. One group in particular was amazing, they were plucking fractions out of a magic bag. They had a timer, someone had to order them and then the host explained why they were right or wrong. So they were able to go back and say, 'How are we reinforcing our understanding of ordered fractions.' It was so good. That went really, really well."
Teacher

"Using Into Film and creative writing together has been really beneficial for the pupils, definitely helped their story writing. Even the fact of getting pupils to write their own scripts from storyboards will improve their literacy."
Teacher

"Whenever we were coming up with ideas, instead of me getting the children to use Who, What, Where, When, which is what we used to do in the past, I got them to use the 3 Cs and 3 Ss as their headings for planning. That framework really got them to think carefully about what we had been doing in Into Film and transferring those skills. Their baseline

stories I thought were ok. We're now finishing off the second set of stories and I can see the improvement already."
Teacher

"There are children in the class who find it difficult to read text but do have a very good understanding of story and the different elements we're looking at. [It has been good] for them to be able to discuss that and share their ideas verbally and orally. They're finding they're able to get their viewpoint across and are gaining a lot of confidence themselves from that, but it also lets me see just how much they can do."
Teacher

[end]