



# Media Literacy Project – Final Report

January 2016



# Contents

---

Executive summary .....	1
The wider context .....	1
Core features of delivery .....	2
Types of delivery and impact .....	3
Overall findings .....	5
Recommendations .....	6
Introduction .....	7
About the Project .....	7
Evaluation .....	8
The wider context.....	10
Wider evidence for the effectiveness of film.....	10
Context.....	11
Summary .....	12
Core features of delivery.....	14
Resources provided by Into Film .....	14
The school environment .....	16
Summary .....	18
Types of delivery and impact.....	19
Types of delivery .....	19
Impact on young people .....	21
Summary .....	27
Overall findings .....	29
Original aims .....	29
Recommendations.....	32

## Executive summary

---

In September 2014 Trilein Ltd was commissioned to evaluate the pilot of the Media Literacy Project. The 12-month pilot project was run in Wales by Into Film. It aimed to develop reading and writing skills in Key Stage 2 by using film to engage, educate and inspire pupils.

The project included the following resources:

- a regular programme of continuous professional development (CPD) events –three formal training sessions for the teachers involved;
- a resource pack – a wide range of film-related resources made available on iTunes; and
- one-to-one support – a dedicated member of staff provided support to the schools, including teacher and pupil development days.

There were no restrictions on how the teachers and schools involved in the pilot used film or which children they used it with. Over the course of the academic year pilot schools:

- used film to stimulate discussion and debate and engage young people in critical thinking and analysis;
- supported young people to make their own films, including script development, sequencing and production; and
- developed, or made plans to develop, digital leaders.

This report contains the findings of the evaluation, which ran alongside the pilot. The evaluation adopted a case-study approach that reflected the diversity of schools involved and the different ways in which they used film. This approach allowed us to explore the common factors of successful delivery. However, given the diversity of the schools involved, all our findings are dependent upon context and are presented in this way.

## The wider context

### The Bradford Media Literacy Project

---

The Media Literacy Project builds upon the successful experience of a similar project in Bradford. The Bradford project started in 2012 as a pilot to develop leaders in digital media literacy as a mechanism for providing targeted support to improve reading and writing. Now in phase two, the project has expanded to include more schools and has a greater focus on film-making.

The Bradford project has consistently demonstrated progression in literacy that is above the national average in the schools involved.

### Context

---

Since the evaluation was commissioned at the start of the pilot, the context for delivering film-based projects in schools has changed.

First, the Donaldson Review<sup>1</sup>, published in February 2015, set out a new vision for the national curriculum in Wales. It provides a new platform for instilling a love of learning in young people and provides for an environment where teachers and other education practitioners have greater freedom and flexibility to select teaching methods. The review also recommends the addition of a third strand to the Literacy and Numeracy Framework, focusing on digital competency.

Second, the Welsh Government has published *Creative Learning through the Arts – An Action Plan for Wales*<sup>2</sup>. This document promotes much closer working between creative practitioners, teachers and schools. The principle is that embedding skills in teachers will lead to a more

---

<sup>1</sup>Donaldson, G. (2015) Successful Futures: Independent Review of Curriculum and Assessment Arrangements in Wales. Welsh Government. Available at: <https://hwbplus.wales.gov.uk/schools/6714052/Documents/Donaldson%20Report.pdf>

<sup>2</sup>Welsh Government and Arts Council of Wales (2015) *Creative Learning through the Arts – An Action Plan for Wales*. Welsh Government. Available at: <http://gov.wales/docs/dcells/publications/150302-creative-learning-through-the-arts.pdf>

sustainable approach to creative delivery in schools.

## Core features of delivery

---

### Into Film resources

The Media Literacy Project focused on building the capacity of teachers to use and embed film in their classroom teaching.

---

**The general feedback from the pilot schools involved was that the sessions were really useful. They identified that this was because they were delivered by people who were experienced using film in the classroom and could give practical tips on how to implement film-based activities in the classroom.**

---

Three CPD sessions took place in Cardiff over the period of the pilot project. These sessions provided practical tips on how to integrate film into primary school teaching in order to equip teachers with the skills and knowledge required to confidently use film as a tool for learning. The general feedback from the pilot schools involved was that the sessions were really useful. They identified that this was because they were delivered by people who were experienced using film in the classroom and could give practical tips on how to implement film-based activities in the classroom.

Some of the teachers in the Welsh-medium schools identified that it was challenging to receive training in one language and apply it in the classroom in another. They also provided mixed of feedback about how easy they found it to directly implement the outcomes of the CPD. All the teachers said that the sessions helped to spark their creativity.

In addition, Into Film provided a range of in-classroom resources as part of the support, including some that were tailor-made for this project. Schools were also encouraged to use the range of resources available on the Into Film website; these included a bank of films and clips that teachers could use as part of the delivery and printouts and materials to support the sessions demonstrated on the CPD days.

Overall, all the teachers involved in the pilot would have appreciated more resources. Into Film made it clear when teachers joined the pilot that the CPD sessions were the main resources. However, a key piece of learning for future film projects, identified by the teachers, is the value of having at least one complete lesson plan and information showing the link between films and learning objectives.

Schools could also call on tailored support from Into Film. This was entirely at the schools' discretion and not all the pilot schools chose to take up this offer. Two of the schools received support with film-making, with sessions being run in the schools to develop these skills. In addition, two schools received help to identify films that tie in with the curriculum. All the teachers in schools that took advantage of the bespoke support found that it helped them develop their skills in film-making.

### School environment

---

The schools involved in the pilot had either self-selected as in 5 of the 6 schools, or had been recommended for the project by the Local Authority. There was buy-in and commitment from the senior management team at the schools.

The evaluation found a mix of experience of using film amongst the teachers involved in the pilot. Our own observations of the project delivery suggest that the teacher's level of interest, relevant knowledge, skill and imagination are absolutely critical to making it work.

Our discussions with teachers highlighted that working with film can be exciting for young people. This means that well-structured lessons are needed that allow for engagement but also keep the children on track. All the teachers we spoke to mentioned that working with film meant more time planning and preparing lessons. It is clear that time has been a barrier for some of the teachers involved in the project, and this was frequently mentioned as a reason for not doing more.

We also found a mix of senior management involvement in the delivery of the pilot. We found that embedding film-based approaches

into the school in a more strategic way requires commitment from the senior team.

All the schools involved in the project embraced the opportunity to use film as a new medium to engage young people and boost their literacy skills. This project was one of several other initiatives used by the schools to support and contribute to literacy strategies. Other initiatives delivered in parallel with this project included National Literacy Trust schemes and dedicated literacy coordinators.

*'Film plays a huge role in improving literacy levels. It should not be used as simply an add-on. Children really enjoy using film as a learning tool and the outcomes impact upon them positively.'*

Teachers also noted how important it is to have the right training and be equipped with the necessary skills and expertise to deliver the sessions.

## Types of delivery and impact

### Types of delivery

The film-based sessions were used in a variety of ways. There are several common features of film being used as a vehicle for discussion:

- The film is rarely watched all the way through. The teacher plays a key role in stopping the film at key points and asking questions to the class.
- The film is directly linked to creative writing activities, such as writing diary entries to explore the characters' emotions and thoughts around the events within the film.
- The film is clearly linked to learning objectives. In most classrooms the learning objectives are clearly displayed. This acts as a clear visual reference point for the film activity.

There was a perception amongst teachers that film-making sessions took more time to plan and deliver. However, our discussions with

young people suggested that pupils had much better recall of sessions involving film-making, and all the young people we spoke to who were involved in film-making said they enjoyed it.

### Types of impact on young people

Throughout the pilot there was a strong focus on demonstrating its impact on literacy levels. However, this is just one of several impacts we observed. In addition to improvements in reading and writing, it is also clear that working with film helps increase engagement and confidence in the classroom.

### Impact on engagement

It is clear from our own observations and our discussions with teachers and young people that film helps to engage all pupils in the class. They felt that film acts as a leveller: unlike reading or listening activities, film-based activities allow every young person in the room to take part on an equal footing. The images acted as a gateway to young people connecting with the activity. There was a perception amongst the teachers that film was a great activity for providing learning opportunities for all abilities in the classroom. They noted that it is particularly effective for engaging pupils with lower and middle levels of ability.

All the young people observed in the sessions were focused on the task, having fun and working well together as a team. They were also problem-solving and developing their creativity.

**There was a perception amongst the teachers that film was a great activity for providing learning opportunities for all abilities in the classroom. They noted that it is particularly effective for engaging pupils with lower and middle levels of ability.**

It is important to recognise the skills of the teachers in making this engagement happen. They showed a real ability to harness the excitement and keep young people focused on the task and the learning objectives.

## Impact on literacy

Teachers involved in the Media Literacy Project felt that its specific and direct impact on literacy levels was complex. Several teachers mentioned that the effect of the pilot depended on the young people's abilities; in particular, it had a positive impact on those with lower and middle levels of ability.

The data we collected on young people's progress shows that some young people have progressed in their writing and reading scores. This includes specific progress at the following schools.

**At Waun Wen all the children reached the level expected of them. The school found that when using film, young people's level of engagement is fantastic. It gives them a sense of purpose and allows them all to access the activity.**

**At Llangadog, overall, all the young people performed as expected. However, the teacher reported some doing better than expected in writing. Orally the pupils performed above expectation, as the language and ammunition from film acted as a stimulus for them to express their emotions and they were able to reflect on what they had seen.**

**At Treganna the greatest impact was on the structure of the pupils' work. The purpose of sentences and paragraphs became clearer and they were more able to sustain their ideas throughout their pieces of work.**

**At Ysgol Bryn Castell pupils performed above the expected levels of achievement. Film contributed to their reading and writing and oracy, as they were able to explore freely and without the fear of text that some pupils had developed.**

**At Eveswell, working with film improved pupils' vocabulary and encouraged them to ask how to spell words. It also had an impact on pupils' narrative skills and their willingness to participate in class.**

**At Ysgol Y Traeth the biggest impact was observed on pupils with lower or middle ability, who became more willing to get involved in the sessions.**

The insight from teachers suggests that the impact on literacy was down to the non-traditional teaching methods used, which allowed them to engage with young people in different ways within the classroom. The teachers noted that using film was an effective tool for engaging young people in literacy activities who lack self-confidence or have other barriers to their learning.

## Impact on wider skills

Teachers mentioned that young people became more confident and more willing to express themselves as a consequence of using film as a starting point within the lesson, with some young people becoming more willing to participate.

---

**Teachers and young people felt that film helped the pupils to understand how a story was structured, in turn influencing their writing and creative thinking.**

---

All the teachers involved in our research commented on how the project helped in some way with group work. The final area where working with film had an impact is creativity and storytelling. Teachers and young people felt that film helped the pupils to understand how a story was structured, in turn influencing their writing and creative thinking.

## Overall findings

Table 1 shows the progress that the Media Literacy Project has made towards meeting its specific objectives. Our overall finding is that the pilot has been a success. The approach taken by Into Film has helped to build teachers' skills in providing film-based activities in their classrooms. Teachers have reported that using film enables them to engage everyone in the class, particularly pupils with lower levels of ability; the activities developed pupils' transferrable skills and helped them to contribute to other aspects of their classroom activities.

During this pilot, film was one part of a package of several activities used by schools to improve literacy levels. The teachers consistently spoke about how film had acted as a great leveller and could engage pupils with lower ability levels or who needed extra support on a more equal footing.

In this way, teachers identified that film was a valuable tool. This is reflected in the fact all the teachers involved in our research plan to continue using their new skills and resources in their classrooms, regardless of any continuing support from Into Film. They feel that film is a useful tool for teaching the curriculum: this, above all else, demonstrates that the pilot has been a success.

**Because of the pilot the teachers involved are better equipped to make use of film.**

There is no doubt that teachers play an important role in this success. In this pilot Into Film has worked with passionate and committed teachers who were willing to go the extra mile to integrate film-based activities into the curriculum.

**Teachers felt that using film had more impact on young people who were lacking confidence or had a lower level of ability.**

**Table 1 – Progress towards objectives**

Objective	Progress
<b>Young people have improved literacy</b>	<p>Our research shows improvements in the literacy levels of young people who have taken part in the pilot. Pupils reached the levels expected of them, with some performing above expectation in writing and orally. Teachers felt that using film had more impact on young people who were lacking confidence or had a lower level of ability. They could use film-based activities with the whole class. Using film lends itself to differentiated learning and allows young people to work together to find a solution.</p> <p>Schools gave all the teachers involved in this pilot the freedom to try alternative ways of delivering the curriculum. The teachers put a lot of time and effort into making engaging and fun sessions for young people that use film as a base. In turn, this engages young people with the topic. All the schools involved have a strong commitment to raising literacy standards and many have other initiatives in place to facilitate this.</p>
<b>Young people have improved engagement and attitude to learning</b>	<p>Our findings from the evaluation strengthen the view that the main area of impact for film-based activities is on engagement and creativity. The teachers identified that film acted as a leveller and was an effective means of getting all pupils involved in the activity on an equal footing. Teachers identified that working with film helped to develop young people's group-work skills.</p>
<b>Teachers are better equipped to integrate film into their literacy work</b>	<p>There is no doubt that because of the pilot the teachers involved are better equipped to make use of film. We have observed teachers taking the ideas from the CPD sessions and developing them to suit their own school's delivery style and objectives. One clear area for improvement is in the quantity and packaging of the resources available. This includes not only the quantity of films but also direct links to the curriculum.</p>

## **Recommendations**

---

We identified a number of recommendations for how Into Film could develop this area of work.

### **Continuous professional development**

1. Continue with a CPD programme including three sessions (one per term within an academic year). Include an opportunity for teachers to share their experiences to help build their confidence in this area.
2. Develop the existing programme of Welsh-focused taster sessions to reach more teachers. These should seek to raise awareness of the potential of film and provide examples of specific lessons that are linked to the Welsh curriculum. Sessions should be delivered in Welsh and English and all resources should be bilingual, where appropriate and if funding is available.

### **Developing the resources**

3. Increase the database of films and film clips, with a particular focus on Welsh language films. Where possible, work with organisations such as S4C to gain copyright for clips and short films.
4. Make all resources, including training materials, available in English and Welsh, where possible and where the budget is available to do so.
5. Develop a set of 'off the shelf' resources directly linked to the new curriculum and the Literacy and Numeracy Framework.
6. Where possible, provide in-school support with using film-making as a tool in the classroom and identifying the links between the activities and key curriculum objectives.

### **Developing the offer**

7. Develop a set of pilot resources that use film to develop digital competency in line with Professor Donaldson's vision and objectives.
8. Explore the potential for a primary to secondary transition programme using film and

film-making to support the move to secondary school.

### **Continuous research**

10. Design pilots that control for as many variables as possible. In other words, design pilots that allow for a more direct comparison between schools that are using film and creative approaches.
11. Continue to evaluate and work with schools to collate evidence that explores the mechanism by which film works to improve literacy, raise attainment and improve a young person's learning experience.

## Introduction

---

In September 2014 Trilein Ltd was commissioned to evaluate the Media Literacy Project. This is a pilot project run in Wales by Into Film, and aims to develop Key Stage 2 pupils' reading and writing skills by using film to engage, educate and inspire.

## About the Project

---

The Media Literacy Project has its origins in Bradford. Bradford Metropolitan District Council's Curriculum Innovation Service developed the project in 2012 and it has now been running for three years. Phase one involved training a targeted group of 57 young people as digital media literacy leaders as a mechanism for improving their achievement in literacy. In phase two the project expanded to include more schools and placed more focus on film-making.

The Bradford project has now been running for three years and is consistently demonstrating above-average progression (when compared with the national average) in literacy in the schools involved.

Into Film adapted the Bradford model to develop a pilot project for Wales. The Bradford team provided substantial input to the CPD sessions. The project in Wales included the following resources:

- a regular programme of CPD events – three formal training sessions for the teachers involved;
- a resource pack – a wide range of film-related resources made available on iTunes; and
- one-to-one support – a dedicated member of staff provided support to the schools, including teacher and pupil development days.

There were no restrictions on how teachers and schools involved in the pilot used film or which children they used it with. Over the course of the pilot, which ran for the academic year 2014–2015, schools:

- used film to stimulate discussion and debate and engage young people in critical thinking and analysis;
- supported young people to make their own films, including script development, sequencing and production; and
- developed, or made plans to develop, digital leaders.

The Media Literacy pilot was adopted by the following schools in Wales. Some were already working with Into Film and were active Into Film schools, and others started working with Into Film as part of this project.

- Waun Wen (Swansea) – working with Year 3 pupils. In this school, 56% of pupils are on free school meals.
- Ysgol Gynradd Llangadog (Carmarthen) – working with Year 5 pupils. In this school, 6.3% of pupils are on free school meals.
- Ysgol Y Traeth (Gwynedd) – working with Year 5 pupils. In this school, 18.3% of pupils are on free school meals.
- Eveswell Primary School (Newport) – working with Year 6 pupils. In this school, 13.1% of pupils are on free school meals.
- Ysgol Bryn Castell (Bridgend), a day special school – working with pupils of a range of ages.
- Ysgol Treganna (Cardiff) – working with Year 5 pupils. In this school, 2.5% of pupils are on free school meals.

The flexibility of this pilot project allowed schools to work within their own context and make the best use of teachers' skills and capabilities. Overall, the pilot aimed to:

- improve literacy levels amongst young people;
- ensure teachers are better equipped to integrate film into their literacy work; and
- explore whether the project improved young people's attitude towards, and engagement with, school life.

## Evaluation

The first stage of our evaluation was to develop a logic model, which is provided in Appendix 1. The logic model highlights that whilst the main focus of the media literacy pilot project was to improve writing and reading levels, it also hoped to develop a much wider range of skills.

In particular, there was a strong focus on young people working together, consequently improving their social skills, helping them to be creative and improving their attitudes to learning.

**Table 2 – Evaluation framework**

Objective	Research questions
<b>Young people have improved literacy</b>	<p>Has young people’s literacy improved?</p> <p>Are there additional benefits to writing and oracy skills?</p> <p>Are young people more interested in the sessions?</p> <p>Do young people enjoy the sessions?</p>
<b>Young people have improved engagement and attitude to learning</b>	<p>Are young people more engaged in the classroom environment?</p> <p>Does improved engagement happen in other sessions?</p> <p>Are young people’s attitudes to learning improved?</p> <p>What are the key features of the delivery that support young people’s engagement?</p> <p>What are the key skills needed to ensure that delivery is engaging?</p>
<b>Teachers are better equipped to integrate film into their literacy work</b>	<p>Do teachers understand the strengths and limitations of using film to develop literacy?</p> <p>What are the key factors for effectively integrating film into literacy work?</p> <p>Were the CPD sessions useful in equipping teachers with the skills they needed?</p> <p>Are there other approaches that would help give teachers the skills they need?</p> <p>Were the sessions appropriately targeted at the different age ranges and skills that teachers will be working with?</p>

## Method

---

Our method reflected the diversity of schools involved and the different ways in which they used film in their delivery. We adopted a case-study approach, which allowed us to:

- collect information from each school on the progress that young people were making in reading and writing;
- observe delivery in each school and how film was integrated into the school's wider plans;
- speak to young people who had taken part in lessons involving film over the past school year;
- interview the lead teacher responsible for implementing film-based work across the school;
- interview the senior management team to explore the importance of using film and its role within the schools' improvement plans and literacy strategies; and
- attend two of the Into Film CPD sessions to collect feedback from teachers during the initial implementation period (from October to February) before our case-study visits in June.

Our independent work was supplemented by some self-evaluation led by Into Film to further explore the impact of the pilot.

This approach allowed us to explore the factors common to successful delivery. However, because of the diversity of the schools and the delivery mechanisms used in the pilot, all our findings are dependent upon context; therefore, they are presented as such.

The remainder of the report starts by considering the wider context of film-based delivery in schools, particularly in the light of the Donaldson Review, before going on to consider the different types of delivery and the pilot's impact on the individual schools and young people. We finish by presenting our overall findings and some detailed recommendations for taking forward film-based delivery in schools.

## The wider context

---

In this section we set out the wider context of film-based delivery in schools. We consider the evidence for the effectiveness of using film in education and look at the shifting landscape of the curriculum in the light of the Donaldson Review, published in February 2015. We also explain the potential role of film in helping to deliver *Creative Learning Through The Arts – An Action Plan for Wales*.

## Wider evidence for the effectiveness of film

### Media literacy in Bradford

---

The Media Literacy Project draws heavily upon the experience of those delivering a similar project in Bradford. This project has now completed 25 case studies and collected school-wide data on literacy levels.

The data is very positive. In England, the average pupil is expected to progress by two or three sub-levels within a school year, but a report from the Department of Education in 2011 highlighted that often this progress is not linear: greater progress is made in some years than in others and there are periods of regression and stalling<sup>3</sup>. Progress was greater in the schools participating in the media literacy project, with an average of 4.28 for writing and 4.15 for reading.

When looking at figures like this, it is important to recognise the difference between correlation and causation. The data shows that there is a correlation between improved literacy and participation in the project, but it does not show the cause. In other words, the changes that are seen in writing and reading levels may be a result of the quality of the teaching or the focus of senior management on literacy rather than a consequence of the use of film.

---

<sup>3</sup>Department for Education (2011) Research Report DFE-RR096 – How do pupils progress at Key Stages 2 and 3? Available at: [https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/182413/DFE-RR096.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/182413/DFE-RR096.pdf)

However, to supplement the data the Bradford project made 25 case studies available that demonstrate why teachers and young people think the use of film makes a difference<sup>4</sup>. These help to indicate the role of film in the progress made by young people.

Each of the case studies is different; this helps to showcase the wide variety of ways in which film can be incorporated into schools' curriculum delivery throughout the year. The case studies describe the impact of film on engaging young people in learning and sparking their creativity. There was also a strong recognition that the project helped strengthen writing skills:

*'The boys in my set were reluctant writers at the beginning of the year, but due to the film approach they are more engaged in their learning, behaviour has improved and because of increased confidence they want to write and are proud of their achievements.'*

*'The results in writing have been fantastic. The writing was recently moderated ... and the level of creativity and imagination in the writing was commented upon, especially as this was missing from other classes.'*

*'Most importantly they were enjoying themselves. This led to increased enthusiasm towards all forms of literacy. It was noticeable that their increased range of vocabulary and secure narrative construction came from the use of film and the children used films as examples of inspiration for their writing.'*

*'The use of films has certainly created much greater engagement in literacy in the broadest sense but also in writing. The books and films used inspired the boys but girls' writing was equally good.'*

---

<sup>4</sup>To support the collection of evidence about the effectiveness of the Bradford pilot, a funded PhD student is researching the project. This research is in its second year and will provide more insight into the project's success.

## Wider evidence

---

In addition to the evidence from the Bradford project, there is a larger body of evidence that focuses on the role of visual and creative approaches to engaging young people in literacy.

Given the potential of film as an educational resource, there is relatively little academic research into the role that it can play as an educational tool. The research has tended to focus on the wider role of the arts and culture, how they can foster greater understanding, and the role that images can play within this<sup>5</sup>. The Reach the Heights evaluation showed that arts participation projects, including film, were effective in engaging vulnerable young people.

In his book on using film in the English classroom, John Golden<sup>6</sup> points to the visual learning style of many young people and explains how film can act as a route into this. He also talks about his observations of his own classes: pupils started by exploring a film, which led to more critical thinking when they moved on to written pieces.

Research by the British Film Institute (BFI) identified that teachers lack confidence in using film to deliver their objectives but research had shown that film education can improve engagement, attainment in literacy, group work, creativity and collaboration<sup>7</sup>. They also identified that the key to success is close alignment with the curriculum.

The relatively limited academic research suggests that film can act as a tool for engagement: a route into literacy that encourages young people to think more critically about the texts they are working with.

---

<sup>5</sup>Nadaner, D (1981) Art and Cultural Understanding: The Role of Film in Education. *Art Education* 34(4), pp. 6–8.

<sup>6</sup>Golden, J. (2001) *Reading in the Dark: Using Film as a Tool in the English Classroom*. Nati Council of Teachers.

<sup>7</sup>British Film Institute (2013) *Impact, Relevance and Excellence: A New Stage for Film Education*. Available at: <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-film-education-strategy-impact-relevance-and-excellence-2014-03.pdf>

## Context

---

Since the evaluation was commissioned at the start of the pilot, the context for delivering film-based projects in schools has changed. There are two main areas of development.

First, the Donaldson Review, published in February 2015, set out a new vision for the national curriculum in Wales. Second, *Creative Learning through the Arts – An Action Plan for Wales* set out the Welsh Government's vision for how creativity can be embedded in schools. We consider each of these reviews in turn below.

### The Donaldson Review

---

The Donaldson Review sets out an innovative approach to reframing the national curriculum in Wales. The review identified that there are many strengths to the existing delivery in Wales but recognises the potential for a new way of thinking that draws from global approaches to education.

A key theme running through the review is the desire to see schools having the freedom to interpret the curriculum more creatively. It highlights that 'the creative role of schools has been diminished'. The review places a strong emphasis on teachers playing a key role in enthusing young people with a love of learning and argues that the curriculum should 'engage the interest of all young people and enable them to achieve'.

In addition, the review highlights the importance of teachers and education practitioners being able to use their 'professional skill and judgement in selecting appropriate teaching methods'. This is strongly linked to the role of CPD in schools.

The review emphasises six areas of learning:

- the expressive arts;
- health and well-being;
- the humanities;
- languages, literacy and communication;

- mathematics and numeracy; and
- science and technology.

The Donaldson Review seeks to build on the current curriculum by weaving the Literacy and Numeracy Framework into all areas, from PE to music. The review recommends adding a third strand to the framework around digital competency.

The review provides a clear platform for more creative approaches to engaging young people with their education. At its launch, the then Minister of Education, Huw Lewis suggested that fully implementing the recommendations would take at least 10 years. This clearly presents opportunities for organisations that are willing to be trailblazers in these new approaches to engaging young people in learning and achieving the vision articulated in the review:

*‘Teaching needs to be directly related to pursuing the curriculum purposes, exploiting opportunities to apply and make connections in learning in authentic contexts. Learning should be a pleasurable activity pursued for its own sake and not simply as a means to passing a test or gaining a qualification’*

## Creative learning through the arts

---

The Welsh Government report: *Creative Learning through the Arts – An Action Plan for Wales* was published in March 2015 and set out the following vision:

*‘The arts, and creative approaches to teaching and learning, should have a major role in all our schools, where collaboration with arts and cultural organisations and with creative practitioners is a common feature, and where good practice is shared and accessible to all.’*

The Welsh Government and the Arts Council of Wales hope that the implementation of the action plan will produce a step change in the range and quality of experiences available to young people. At the centre of the plan is a more active partnership between creative professionals and teachers and schools.

The action plan has three strands.

**Improve attainment through creativity.** Lead creative schools will identify a set of issues they wish to address through the project and will be assigned a creative practitioner to support them to develop a programme that is then embedded in the school delivery plan.

**Increase and improve arts experiences and opportunities for learners.** Four regional networks will provide opportunities to share best practice, connect young people to opportunities in the arts, provide training for teachers and artists, and develop a network of local arts champions. An Experiencing the Arts Fund will give young people, particularly those who are from disadvantaged backgrounds, opportunities to broaden their creative horizons.

**Support teachers and artists to develop their skills.** Sustainability for this strategy will be found by embedding these new approaches in the work of teachers, artists and creative practitioners. This will create a professional learning network.

As with the Donaldson Review, this commitment from the Welsh Government to creativity in schools provides an exciting opportunity for organisations working in the arts to develop and strengthen their relationships with schools.

## Summary

---

The Media Literacy Project builds on the successful experience of a similar project in Bradford. This project has successfully achieved above-average increases in literacy levels. Teachers report that this is the result of increased engagement and films helping to spark creativity.

The Donaldson Review has the potential to provide a new platform for instilling a love of learning in young people and provides an environment where teachers and other education practitioners have greater freedom and flexibility to select teaching methods. The review also recommends the addition of a third strand to the Literacy and Numeracy Framework around digital competency.

*Creative Learning through the Arts – An Action Plan for Wales* promotes much closer working between creative practitioners, teachers and schools. This will lead to a more sustainable approach to creativity in schools by embedding skills in teachers.

## Core features of delivery

We found that each school implemented the pilot differently. However, in this section we set out the features that were present in each school and in the support package provided through Into Film. This section covers the resources provided by Into Film and the common features that schools considered to be critical for the successful delivery of the project.

## Resources provided by Into Film

This media literacy pilot had a clear focus on building the capacity of teachers to embed the use of film into their classroom. Therefore, it was structured to provide training to teachers and teaching assistants. In addition, a set of resources was provided to help teachers apply the training in the classroom. Bespoke support was also made available to each school if they requested it; however, this was not compulsory and not all the schools took up the offer.

### CPD sessions

Three CPD sessions took place in Cardiff. The sessions focused on providing practical tips on how to integrate film into primary school teaching linked to literacy and language.

The sessions included:

- practical advice from teachers who had delivered sessions in their own school;
- specific sessions that the teachers could deliver in their own schools, including the resources and film clips they would need to do this; and
- guidance on using films for analytical and writing objectives and how to make films.

The feedback from the pilot schools involved was that the sessions were very useful. One teacher commented:

*'The sessions were really good for getting the creative juices going.'*

Through our interviews with schools we unpicked the specific points that teachers had taken from the pilot. These included:

- using the green screen to do animations;
- using Post-its as a way of capturing ideas before developing the full narrative; and
- stopping and starting films at key points to start group discussions.

These ideas and tools gave teachers the basic skills they needed to start incorporating film into their teaching. Teachers went on to create their own exciting and engaging lessons, showcased later in the report, making use of these relatively simple building blocks.

The teachers we spoke to reflected that the sessions were useful because they were run by people who were experienced in delivering the project and could give practical ideas for how to incorporate it into the classroom.

Some of the teachers from Welsh-speaking schools identified that it was challenging to receive the training in one language but apply it in the classroom in another.

Teachers provided mixed feedback about how easy they found it to directly apply the CPD. Some found it challenging to take what they had learned in the CPD sessions and integrate it into the objectives set by the school and the national curriculum, whilst others found the task relatively straightforward.

Our interviews with teachers highlighted that the CPD sessions were only starting points for them to begin to develop their own ideas. The next stage for all the teachers involved was to put their own time and energy into creating resources that they could use in the classroom.

### Resources

Into Film provided a range of resources as part of the package of support. However, it was made clear when schools signed up to the project that the main resource was the face-to-face CPD sessions.

Resources were filtered down to teachers after each CPD session and included:

- printouts and materials supporting the lessons demonstrated at the CPD days; and
- a bank of films and clips that teachers could use to create film based delivery.

Overall, everyone involved in the pilot said that they would have appreciated more physical resources to complement the face-to-face CPD sessions. In future projects, Into Film could look at developing a more comprehensive set of resources for teachers to make it easier for them to take what they learn in the CPD sessions and apply it in the classroom.

Our research suggests that the importance that teachers attached to more resources corresponded with the starting points for the teachers. Some had a background in film and media, but others were entirely new to it and needed more detailed resources. In other words, teachers who are newer to the creative teaching methods employed when using film would have liked more written resources to help them put the outcomes of the CPD days into practice in the classroom.

In many cases the teachers went on to generate resources themselves, but there was still a perception that they would have benefited from more detailed resources. Specifically, one teacher commented that they would have liked at least one fully worked lesson plan. They would also have liked the resources to be mapped much more clearly to the curriculum.

Into Film provided all the resources in English and some of them in Welsh. This created a barrier for some of the Welsh-medium schools, as they were not fully aware of the breadth of material, such as PowerPoint slides, that was available in Welsh, although Into Film told them what was available. The Welsh-medium schools reported that they could not easily work with the English content in Welsh sessions. Although they got round this by using silent films or clips with little dialogue, they would like to see a much larger database of Welsh-language films. However, we recognise that

there may be copyright limitations to achieving this.

*'It would be good to have more Welsh films in the resource pack. Otherwise we are generally making use of silent films or ones with few spoken words.'*

Nearly all the teachers in the pilot would have liked more films to be available through the Into Film resources. The teachers commented that locating films and developing the analysis tasks took a great deal of time.

As mentioned above, the feedback provided emphasised the need for a clear link between the project delivery and the Welsh curriculum. Some teachers mentioned that they would have liked a clear template for analysing and ordering questions about film in a way that follows the curriculum. Others said that it would be better if there were a database of films that could be clearly linked to the objectives. As one teacher commented:

*'It's not just about having the films, it is about having the films clearly linked to the objectives.'*

One school also commented that it would be very useful if Into Film developed an application that would allow them to quickly get the films or film clips onto their tablet. At the moment they have to load the clip on to 25 different devices, which is time-consuming.

### Support for schools

Schools attended three CPD sessions, after which they could call on any tailored support they might want. This was entirely at the schools' discretion and they were not obliged to take up any of the support on offer.

Not all of the schools involved in the pilot chose to take up the support. At Waun Wen, a time constraint meant that they did not feel able to fit any visits in to their timetable. At Eveswell, they felt that they had sufficient experience to be getting on with the delivery. They felt happy that Into Film were there if needed, but did not draw upon the support. They did mention that they

would have welcomed a visit from the Bradford team, but recognised that this was not possible in the scope of this pilot.

Into Film tailored the support to each of the schools. At Ysgol Y Traeth, Into Film provided three sessions in the classroom. Through this, pupils and teachers learned about the purpose of different shots and the basic principles of film-making. This made a lasting impression on the young people, who remembered Hywel and David coming into their school and really enjoyed it. Llangadog also received help from Into Film around film-making.

Both Ysgol Y Traeth and Ysgol Treganna received support to identify which films support the curriculum. In particular, this was helpful for integrating film into the Welsh-language curriculum by using silent films, such as *La Luna*, or creating voiceovers.

We found that all the schools that received bespoke support enjoyed it very much. One teacher commented that this kind of support is essential when delivering an activity like film-making for the first time.

## The school environment

Five of the six schools involved in the pilot had self-selected; that is to say, either the senior management team or an individual teacher had an interest in film. The exception is Waun Wen, which was asked to participate by Swansea Local Authority. We found that the ability of the schools to embed film into school activities depended on the teachers involved and their skills. The commitment and priorities of the senior management team and the availability of appropriate technology in the school were also important.

## Teachers and skills

We found that there the teachers involved in the pilot had mixed experience of using film. Of the six teachers we involved in the research, four had some kind of background in working with film or visual media. This included a school that had already been working with film, a teacher with a background in the media, a

teacher whose background was graphic art and a teacher who was undertaking a master's degree using the media literacy project as part of her dissertation.

One further teacher had a real passion for films and wanted to share that with her class. The common characteristic to all the teachers was enthusiasm and passion for the potential of film and creativity in getting young people to engage in class.

Our own observations of the delivery suggest that the teacher's levels of interest, relevant knowledge, skill and imagination go hand in hand with the CPD support provided by Into Film. These were all critical to making the delivery work, as one teacher commented:

*'Teachers need to have creativity skills, to have the confidence to try new things, to be IT literate and just be willing to give it a go.'*

In discussions with us, teachers highlighted that working with film can be exciting for young people. The sessions need to be well structured in order to keep the young people focused on the tasks.

All the teachers involved noted that there is a need to prepare sufficiently. Teachers who were new to using film needed even more preparation time. Time has clearly been a barrier for some of the teachers involved in the project and they frequently mentioned this as one of the reasons for not doing more with film over the year and for not using different approaches, such as film-making.

*'It is a big ask, as it needs the teacher's buy-in to do such a lot of prep work.'*

*'It takes time and effort to follow the ideas through.'*

At Ysgol Treganna, the two Year 5 teachers have both been involved in the media literacy work so they did their planning together. This allowed them to refine and test their delivery. This has not been the case across the pilot, with individuals in schools working on their own lessons. Furthermore, we did not identify

any examples of the pilot schools sharing resources. One teacher mentioned that they would highly value a shared folder for pooling resources.

The teachers in the pilot clearly felt that, given the right training, anyone could incorporate film into classwork. The key to success was being determined and passionate about film's potential. One teacher also commented that they needed:

*'Imagination and flexibility of thought: children will come up with ideas you haven't considered and you need to adapt. It also requires a certain style of questioning to get them into the right way of thinking.'*

The final message from the teachers is that confidence is important in how willing or able teachers are to use film in the classroom and that support from Into Film is necessary to obtain this confidence. One teacher acknowledged that having a background in film made him feel comfortable using film in class.

### Senior management support and links to the whole school plan

We found mixed levels of involvement of schools' senior management in the Media Literacy Project. At Eveswell, teachers were already using film in an ad-hoc way and a member of the senior management team is enthusiastic about the role of film. Through the pilot the school started to embed film into schemes of work. A member of the senior management team commented:

*'It is clear that use of film, used well, can raise standards. The key is to ensure it is well structured, stopping the film as you progress – particularly when they are short at around 3 minutes, there's a temptation to run it straight through, but stopping it and creating talking points works very well.'*

We found that embedding film-based approaches across the school in a more strategic way requires commitment from the senior management team. It also needs a structure to be available in the school. At Eveswell, integrating film is more

straightforward because the school writes their schemes of work; they identified that this might be more challenging if they were using bought-in schemes of work. Ysgol Gynradd Llangadog uses the Cornerstone Curriculum resources. This was not seen as a barrier: the school was able to use film in year group and additional needs sessions.

All the schools took advantage of the opportunity to get involved in this project so that they could use film alongside their other literacy initiatives. Ysgol Y Traeth is taking part in Big Writing, Tric a Ffilc and Catch up Literacy as targeted interventions, and Waun Wen has a literacy coordinator in post and is working with the National Literacy Trust. These interventions were used in parallel with film to enhance literacy and develop writing skills. As one deputy head noted:

*'Film plays a huge role in improving literacy levels. It should not be used as simply an add-on. Children really enjoy using film as a learning tool and the outcomes impact upon them positively.'*

Our research identified differences amongst the schools in terms of the extent to which the use of film will be rolled out to other classrooms. It is critical that the teacher who has been involved in the pilot remains in post, at least in the short term. In one school the film lead is currently the only teacher using film and is soon going on maternity leave. She is hopeful that film will be used across the school but, without a champion, this could be quite challenging.

However, regardless of the wider rollout across the school, every teacher involved in the pilot intends to continue using film in their classroom. As we discuss later in the report, this is because teachers can see its positive impact on engaging young people with literacy.

### Technology

The final area to discuss is the use of technology. Several teachers mentioned that it is important to have the right equipment and that they were fortunate to have the required kit available within the school. At Llangadog there is no digital board in the classroom, so when

pupils watch films they have to crowd around a laptop. Although this does not appear to affect young people's engagement with the lesson, it clearly limits the range of ways in which the group can use film.

At Ysgol Y Traeth, by contrast, there is one iPad per pupil. All the teachers mentioned the importance of having the right technology and technical skills and being well equipped to deliver the sessions.

At one school, teachers felt that they would not have been able to deliver the sessions with confidence had Into Film not provided the specialist expertise in the first CPD session.

## Summary

---

In this section we have set out how the CPD sessions run by Into Film were well received. They provided teachers with the sparks of creativity and the practical resources they needed to be able to use film in their own classrooms. Teachers would have benefited from more resources in terms of the number of films available, a higher number of Welsh-language films, and resources that were more clearly linked to the curriculum. All the resources produced should be bilingual. Where schools used the bespoke support from Into Film, this was well received and the young people found it memorable.

We found that one of the critical success factors for the project is the commitment and passion of the teachers. Some felt that it took more time to plan sessions that include film; however, all the teachers plan to continue using it because of the positive benefit that it has on young people.

Having the right technology, and the skills to use it, is also seen as critical to success.

## Types of delivery and impact

---

In this section we set out the types of delivery and the overall impact that using film in the classroom had on the young people involved. We consider this from the perspectives of the young people and the teachers. We also draw on the data provided by schools for a sample of young people who were involved in the project.

## Types of delivery

---

A key part of understanding the mechanisms by which film can have a positive impact in the classroom is to understand how it is incorporated. Therefore, in this section we have provided four examples of specific sessions we observed and a general reflection on some of the common approaches taken by teachers when doing film-based work.

## Using film-making

---

At Ysgol Y Traeth, teachers developed a lesson called Silly Story. A piece of paper was passed round the class, with each young person contributing a sentence to the story without being able to see anything more than the preceding sentence.

The teacher read out the story and the class then worked in groups to sketch 10 shots to make a silent film. They had to:

- briefly sketch each shot in groups, using a template and drawing each shot;
- note what kind of shot was being taken (e.g., close up, bird's eye view);
- write about what was happening in the shot;
- record the film using the storyboard as a guide (inside and outside the classroom);
- edit the film – each group had iMovie and was experienced in doing this; and
- use the film as an inspiration for re-writing the story on an individual basis.

The teacher used quiet moments to provide information about language and literacy. The class had worked on film throughout the whole year and this session took one full morning. By the end of the session, each young person in the class had a substantial piece of written work.

This was a session that the teacher had created herself, linking an experiment with storytelling with the film-making skills that she and the pupils had learned from Into Film.

## Using animated shorts

---

At Eveswell the class was using *Alma*, an animated short. The session started with a still from the film with the lead character's name written on the board. The image was used as a starting point for a discussion on what the film might be about. The character's name as written did not use capitals and this started a discussion about the rules of writing.

The teacher stopped the film at various points and discussions took place about the atmosphere and how the character was introduced. The session then introduced writing: the class was asked to write in thought bubbles what they would think if they were Alma. They used Post-its to write down whether they thought the girl should enter a creepy-looking shop and why (or why not).

One child was nominated to be the character and others read out their opinions on what she should do next. They had discussions about visual cues, what these signal and how they can be used as a narrative device. They finished by writing a headline based on what had happened on the screen and describing how they would investigate what had happened.

The class produced a news report on big sheets of paper, which led to a written exercise to be finished in future sessions. The session had engaged the pupils in a discussion about language and in starting to produce some written material.

## Linking films and books

---

A session at Ysgol Treganna used *The Invention of Hugo Cabret*. The session started with projections from the book. The illustrations were used to spark a discussion about the different shots used in film-making. They talked about setting the scene and using landmarks to suggest a place. Children called out adjectives to describe the images and there was a discussion about why some of the adjectives applied.

The class discussed the differences between the types of adjectives prompted by the different shots; that is, how close-ups and over-the-shoulder shots are more about a person. After looking at the illustrations in the book, they looked at shots from the film.

They then moved on to the task, which was about writing a diary. The teacher had prepared some examples of excerpts from Hugo's diary based on the shots. The class discussed content and description.

They then watched part of the film. After that, they had to choose some shots that best illustrated Hugo's diary. These were provided by Into Film. The pupils were asked to draw their own version of the short and then write a corresponding diary entry.

The children chose from the following options: if they understood the task well they wrote five paragraphs; if they were quite happy, they wrote three; and if they were less confident, they wrote one or two with help from the teacher, who joined that group. After 20 minutes or so, they read aloud their paragraphs. Young people from every level contributed and efforts at imaginative prose, unusual vocabulary and improvisation were all praised.

## Linking to weekly learning objectives

---

At Waun Wen the session was based on *The Lighthouse*. The film was directly linked to the learning objectives, which were displayed on the wall:

- using the first person

- past tense
- using structured sentences; and
- working as a team.

The film was used as a stimulus to write a diary based on the thoughts and feelings of the main character in the film. The class looked at stills from the film and used Post-its to write down their thoughts, which they then developed into a narrative.

The young people worked in groups to do this. Some shared ideas orally and others wrote them down.

During the first showing of the film the teacher paused it at regular points to ask questions. It was then shown a second time, uninterrupted. The teacher was key in asking questions that linked the film to all the senses. The session encouraged the young people to bounce their ideas off each other and be creative.

## Common features of delivery

---

The film-based sessions were used in a variety of ways. When film was used as a basis for discussion, there were several common features.

The first of these was that the film is rarely watched all the way through. The teacher stops the film at key points and asks questions to the class. These can start very involved discussions, and sometimes the entire lesson will have been based on less than a minute of film. This is one of the elements that takes teachers time to develop, as they must identify the best place to pause the film. All the teachers preferred to use short films, because these are much easier to work with than longer ones and the whole film can be fitted into the lesson.

All the sessions we observed, and all the sessions that teachers and pupils talked about, had some link to creative writing. A common task for young people was to imagine how the main character feels and write about that. Several teachers commented on how this made it easier for the young people to use their imagination and be creative.

In most of the classrooms a set of learning objectives for the week or term is displayed on the wall. This acts as clear visual aid to link the discussions about film back to the learning objectives.

The film-making sessions are more time-consuming but could be linked to the learning objectives in the same way. However, some schools saw the perceived time required to develop these sessions as a barrier to doing so on a regular basis.

*'We would like to do more with making film but there is so much in the curriculum already it is hard to make space.'*

The class sizes in the schools involved in the pilot varied considerably: from 17 to 27. The session we observed on film-making was used with a smaller class. One teacher with a larger class was less confident about keeping all the young people engaged with a film-making task.

However, through our discussions with young people we found that they had excellent recall of activities involving film-making. When these sessions had happened, they clearly stood out as memorable and enjoyable experiences.

Each of the teachers had used their own creativity and teaching style to develop a new type of session. Although the delivery and content was inspired by the CPD sessions and the support from Into Film, it was clear that the teachers had all put in the time and effort to link the session to their own school's objectives and priorities.

## Impact on young people

Throughout the pilot there has been a strong focus on demonstrating the project's impact on literacy levels. As mentioned later in this section, there is some evidence to show that the project improves literacy; however, this is just one part of the overall impact that working with film has on young people. These wider impacts may play a key role in achieving any improvements in literacy and we consider them in more detail below.

## Impact on engagement

From our observations and discussions with teachers and young people, it is absolutely clear that film helps to engage all young people in the class. Teachers felt that film played an important role in acting as a 'leveller'. Unlike reading or listening activities, film-based activities allow every young person in the room to take part on an equal footing. The images acted as a gateway for young people connecting with the activity.

*'Film is a fantastic leveller. In terms of task-setting it allows pupils of different abilities to start a task based on describing a story or experience at the same point or with a more equal understanding than classes that rely on a reading or listening component.'*

*'It acts as a great leveller because everyone can have an opinion on how a film clip made them feel.'*

As some of the examples set out earlier in this section show, film can also be used effectively to support differentiated and pupil-focused learning. As teachers commented:

*'The main effect of this work has been on motivation and engagement rather than on literacy standards. This is particularly the case for lower and middle tiers of pupils.'*

*'It can be difficult for those at the bottom of the group to express themselves on paper without the basic skills, however sophisticated their ideas.'*

*'Film can be a brilliant way of overcoming the differences in the class and getting everyone on the same page.'*

A clear theme that emerged from the evaluation is that film can engage young people, especially those in the class with lower levels of ability. At Ysgol Bryn Castell, a special school, teachers found that the use of film was making a huge difference to young people. Putting text in front of the pupils often created a barrier, as teachers often felt that the pupils could not

cope with the reading. Through using film the young people were able to access inference and deduction skills that they did not know they had and which they would not have been able to use with text.

Perhaps the most important point of film-based activities, though, is that every young person is having fun and enjoying themselves. This can lead to greater engagement in the classroom. In every class we observed, all the young people were taking part. They were clearly excited by the activities but were able to focus on the task they were set when they needed to.

*‘We enjoy watching films.’*

*‘We really enjoy it and it was fun.’*

*‘The lessons are more fun than other lessons.’*

*‘The sessions are really enjoyable and a completely different way of learning.’*

*‘It is fun and interesting to watch films and to write about films.’*

It is important not to lose sight of the teachers’ skill in making this engagement happen. As one teacher said, the sessions are exciting; this is positive because it stops young people from becoming bored too easily. The teachers skilfully harness this excitement and focus the young people on the tasks and learning objectives.

### Impact on literacy

The teachers involved in delivering the film project were of the opinion that its specific and direct impact on literacy levels is complex. This is because of the different levels of work taking place at each school. Therefore, we have considered each school involved in our report as a mini case study.

Each school provided us with data from a selection of young people in their classes. We asked all the schools to select a random cross section of six pupils, which we refer to

as the ‘cohort’ of young people. In addition, we spoke to the lead teacher and a selection of pupils about their views on the pilot’s impact on literacy.

The figures shown must be used in the context of this evaluation. We asked the schools to provide a sample of young people; therefore, the numbers are not indicative of the progression of the whole school or class: only that of the selected cohort of young people. Whilst the figures provide some useful context, we feel that the feedback from teachers and young people is more indicative of the true impact of the pilot. These findings are presented below.

### Eveswell Primary School

Table 3 shows the progress made by the cohort of young people at Eveswell. The primary school has been enormously effective at helping its young people achieve good literacy scores. It has supported the entire cohort to achieve the expected scores of more able students. All except one of the pupils in the Year 6 cohort progressed by almost three levels. This is clearly impressive. The school did not provide information about whether this was in line with expectations.

**Table 3 – Progress in reading and writing levels at Eveswell**

Area	English*	Welsh*
Reading	2.7	n/a
Writing	2.8	n/a

*\*average progression (levels)*

The young people we spoke to recognised that the work with film had helped them to use their imagination more. They realised that they can adapt stories and they liked the fact that they can re-interpret stories. Contrasting information was given on whether film had helped them to enjoy reading more. One young person commented:

*'It's made me want to read more books.'*

However, others in the group commented that they did not have any more interest in reading.

**The film-based work had improved the young people's vocabulary**

The teacher at Eveswell highlighted the areas where she had observed that working with film made a difference. The teacher had not noticed any improvements in spelling, although she felt that the film-based work had improved the young people's vocabulary and encouraged them to ask how to spell new words. We observed this in the session we attended.

**The teacher was also clear that using film had an impact on young people's narrative skills and their willingness to engage and participate.**

The teacher was also clear that using film had an impact on young people's narrative skills and their willingness to engage and participate. She did not feel that it had any impact on the practical elements of literacy; for example, punctuation and grammar.

**Teachers saw film as an effective tool that contributed to the school's learning objectives and literacy strategies and this is being adopted as a literacy strategy across the whole school.**

At Eveswell, film helped to engage young people, improve their narrative skills and increase their vocabulary. From our observations and our discussions with the wider teaching staff, it was clear that film was only one of several tools and approaches used by the school to help their pupils achieve progress; however, teachers saw film as an effective tool that contributed to the school's learning objectives and literacy strategies and this is being adopted as a literacy strategy across the whole school.

**Waun Wen Primary School**

Table 4 shows the progress made at Waun Wen. This school provided us with their combined literacy scores for their Year 3 pupils. The entire class achieved an average increase of two levels. All the pupils in the cohort evaluated in this report are achieving at a rate that is in line with, or above, the progress expected of them. One young person has shown exceptional progress since Year 1. All the young people reached their expected level.

**Table 4 – Progress at Waun Wen**

Area	English*	Welsh*
Literacy	1.8	n/a

*\*average progression (levels)*

The young people we spoke to at Waun Wen all thought that the sessions helped with their reading and writing. They felt that the sessions had increased their confidence and knowledge. This was backed up by the teacher, who felt strongly that film had played a positive role in her classroom and in improving the literacy levels of the pupils involved.

**The sessions had increased their confidence and knowledge. This was backed up by the teacher, who felt strongly that film had played a positive role in her classroom and in improving the literacy levels of the pupils involved.**

The class at Waun Wen is a mixed group, which includes several young people with special educational needs. Working with film helped these pupils to express themselves. The nature of the project made it exciting for them and they now want to write more, which is a huge step for many of the young people.

In this school there are also several young people for whom English is their second language. Working with film has helped them with 'seeing' and 'experiencing' in addition to writing and reading. One young girl used to spend a lot of time crying; this is now happening less often because she is more engaged in the classroom.

This new and digital approach to teaching at Waun Wen has resulted in the teacher identifying that reading scores are increasing and young people are feeling more energised and more enthused to learn.

The teacher’s perception is that when they use film the children’s engagement in the classroom is fantastic. Film gives them a sense of purpose and can help all children access the activity.

### Ysgol Bryn Castell

Table 5 shows the progress made at Ysgol Bryn Castell.

At Ysgol Bryn Castell, on average a pupil is expected to develop 6-12 months in his reading age over an academic term or year. The school uses the reading assessment system Accelerated Reader which tests pupils’ decoding skills alongside comprehension skills to give a reading age.

Writing levels are assessed by the teacher against the National Curriculum. Ysgol Bryn Castell would usually expect to see an average progression of around 2 levels based on usual interventions and teaching however, this cohort developed up to 3 levels (this is based on Ysgol Bryn Castell’s use of the – and + points within the national curriculum level structure used to track the subtle progress made by the students).

**Table 5 - Progress in reading and writing levels at Ysgol Bryn Castell**

Area	English*	Welsh*
Reading	26 months	n/a
Writing	2 levels	n/a

\*average progression (levels)

**By using film they have supported young people to access skills they didn’t know they had and wouldn’t be able to display by just using text, for example they have seen substantial improvements in inference and deduction skills.**

At Ysgol Bryn Castell they reported that film makes a massive difference to them in terms of pupils’ engagement in literacy. As their school is a special needs school they have a lot of young people with significant literacy difficulties. By using film they have supported young people to access skills they didn’t know they had and wouldn’t be able to display by just using text, for example they have seen substantial improvements in inference and deduction skills. Pupils performed above expected levels of achievement throughout the period of intervention and in some cases have been able to transfer the skills to subjects outside of literacy.

‘I feel strongly that the use of film contributed to their learning in oracy, reading and writing as they were able to let go and explore freely without the fear of text that some of them have developed.’

Next term they are planning to continue to use film within KS3 but also branch out to integrate it within other units of work to see if similar progress can be replicated.

**Pupils performed above expected levels of achievement throughout the period of intervention and in some cases have been able to transfer the skills to subjects outside of literacy.**

### Ysgol Treganna

Table 6 shows the progress made at Ysgol Treganna. The primary school is working with a Year 5 group and all pupils are on target to leave the school at the expected level. The school did not provide information about whether pupils in the cohort performed above or below the level expected of them.

However, they felt strongly that the use of film had a positive impact.

The school identified that this impact was strongest on the structure of pupils’ work, with

the purpose of the sentences and paragraphs becoming clearer and ideas being sustained throughout the pieces of work.

**Table 6 – Progress in reading and writing levels at Treganna**

Area	English*	Welsh*
Reading	2.1	2.8
Writing	1.6	1.9

*\*average progression (levels)*

The young people we spoke to at Treganna told us that they enjoyed the sessions and that they helped them think differently about what to put into a story. It gave some structure to their ideas and let them write from the imagination with the same confidence as if they were talking.

---

**Impact was strongest on the structure of pupils' work, with the purpose of the sentences and paragraphs becoming clearer and ideas being sustained throughout the pieces of work.**

---

At Treganna the lead teacher was able to use media literacy to develop some of the key learning targets around writing letters, reports, media-stories and creative writing.

The teacher felt that the project was most beneficial for young people who lack self-confidence and who do not respond very well to traditional teaching methods. Equally, the more able and talented pupils felt freer than usual to play with their language skills, as time was not spent on the germination of the idea. Although the literacy improvements are less dramatic, there is an obvious maturity in the pupils' work that flourished through the use of film. The main improvement is in the richness and the flow of the text produced by young people lacking confidence.

For this school, the key benefit has been the use of film as an engagement tool. It has allowed teachers to use non-traditional teaching methods to encourage young people

who lack confidence to engage with reading and writing and so help to develop their literacy skills.

### Ysgol Gynradd Llangadog

Table 7 shows the progress made at Llangadog. This small primary school delivered the project for Year 5 pupils. The school has used film with the additional needs groups that combines Years 3, 4 and 5 in the morning and with the year group class that meets in the afternoon. The classroom has a bright display of the half term's learning objectives on the wall. The pupils performed as expected, but some performed above expectations in written work. Orally the pupils performed above expected, as the language and ammunition from film stimulated them to portray their emotions and reflect on what they had seen.

**Table 7 – Progress in reading and writing levels at Llangadog**

Area	English*	Welsh*
Reading	1.5	n/a
Writing	2.4	n/a

*\*average progression (levels)*

The young people at Llangadog also identified that they enjoyed the sessions involving film. They thought it was fun and very interesting to watch and write about films. They said that they found the sessions more fun than conventional lessons and talked about how the sessions fuelled their imagination.

---

**Some performed above expectations in written work. Orally the pupils performed above expected, as the language and ammunition from film stimulated them to portray their emotions and reflect on what they had seen.**

---

The school is clear the media literacy approach has had a considerable impact on the output generated by young people. The teacher identified that the benefit was particularly strong for pupils with special educational

needs or who require more support to reach their potential. The biggest difference was in the quantity of the written work the children produced. They wrote longer, more descriptive sentences – and more of them. The teacher felt that over time, this confidence to write more would result in improvements to the children’s spelling and grammar.

---

**The media literacy approach has had a considerable impact on the output generated by young people.**

---

The teacher identified that the pilot boosted the young people’s confidence. Film acted as a stimulus, making them think about how the film looks and how it makes them feel.

---

**The benefit was particularly strong for pupils with special educational needs or who require more support to reach their potential.**

---

In particular, the teacher identified that using film inspired the confidence to respond orally in many of the underachieving pupils and pupils who had not yet learned to read. It also gave them the confidence to write freely (even though using basic language). The teacher found that most pupils liked the visual stimuli and that during the discussions about film, they showed empathy towards the characters and read between the lines in most situations. Film encourages young people to think for themselves, as there are no right or wrong answers; this builds their confidence.

---

**The biggest difference was in the quantity of the written work the children produced.**

---

### Ysgol Y Traeth

Table 8 shows the progress made at Ysgol Y Traeth. The cohort selected for this research progressed by more than the class and school averages, and was particularly good in English.

The school did not provide information about whether this was a direct result of the use of film. The whole class is on track to leave school having attained the expected standards in reading.

**Table 8 – Progress in reading and writing levels at Ysgol Y Traeth**

Area	English*	Welsh*
Reading	2.8	2.3
Writing	2.5	1.8

*\*average progression (levels)*

The young people at Ysgol Y Traeth identified enjoyment as the key benefit that they got from their film-related activities. This was also the main area where film made a difference for teacher, who highlighted that the strongest impact was on motivation and engagement.

The teacher felt that in order to have an impact on academic achievement there needs to be a much stronger plan for how the activities link to the curriculum. For example, this could be achieved by creating a template for analysing and ordering questions about films in a way that follows the curriculum.

As with some of the other schools, the biggest effect on motivation was seen amongst the lower and middle tier of pupils, who became more involved and engaged in the sessions. Again, this was down to the non-conventional teaching methods.

---

**The young people at Ysgol Y Traeth identified enjoyment as the key benefit that they got from their film-related activities.**

---

### Overall impact

As we have already discussed in this report, a number of factors influence young people’s progression. As one teacher commented:

*‘There is such a big range of factors having an effect on standards that it would be difficult to link any of the changes to a specific intervention.’*

However, the data shows that the young people included in the cohort from each class have made progress. Some young people have improved their writing and reading scores. In some cases, schools are able to attribute this improvement to using film; in particular, they have highlighted improvements in writing scores and oral skills. Schools also commented on how the use of film increased young people's engagement in activities, which is the first step to making any improvement.

The insight from teachers suggests that this is a result of new and digital teaching methods that enable them to engage young people in different ways in the classroom. The teachers suggest that film works better as tool for young people who lack self-confidence or have other barriers to learning. Other young people are already engaged through more traditional approaches to teaching.

### Impact on literacy and other skills

It is clear from the discussions with teachers that the benefits of using film are not limited to increasing young people's willingness to engage with literacy. The film-based sessions all included a substantial amount of group work. All the teachers we spoke to commented on how the pilot helped in some way with group work, as the young people worked together in many different ways to complete the tasks.

At Ysgol Y Traeth we observed the young people supporting each other throughout the film-making session and reminding each other of the instructions. The children took it in turns to take shots, even though that was not a specific instruction.

There were lively discussions about how the films should be put together and the young people had to justify their opinion, which helped to develop their oracy and communication skills. These key aspects of group work were all being promoted through the use of film.

The role of film as a mechanism for supporting group work was described by one teacher, who said:

*'It acts as a uniting force, as the whole class can work together in a way that they can't when just doing reading.'*

It was also reflected in the views of young people, who felt that film had been important in connecting them with other people in the classroom:

*'The filming has brought me closer to other people. I get along with loads more people now that we do filming so much. This mixes us up and I'm not with the same people as much.'*

Teachers also mentioned that young people became more confident and willing to express themselves as a consequence of using film as the starting point for the lesson.

The final area that working with film has an impact on is creativity and storytelling. Teachers and, importantly, young people themselves, felt that film had helped them to understand how a story works, which supported their writing and creative thinking:

*'It helps with thinking how to make up a story.'*

*'It helps me think about the different things to put in a story – descriptions, dialogue, imagining what they would say.'*

### Summary

Teachers are using the skills they have developed through the media literacy pilot to integrate watching and making films into their work on literacy. Using a wide range of techniques, they have demonstrated what a flexible medium working with film can be.

It is clear that teachers recognise that film is valuable for engaging the class. Specifically, they highlight that it acts as a leveller, allowing everyone in the classroom to be involved on an equal footing. Schools have seen improvements in pupils with a lower level of ability, largely because they are more confident and more willing to take part in the lessons.

---

**Writing scores and oral skills have improved.**

---

The data shows that some young people have made progress in their writing and reading scores. Schools are able to attribute some of this improvement to using film. They have emphasised that writing scores and oral skills have improved. Schools have also commented on how working with film helped to engage young people in activities: the first step to making any improvement.

---

**Working with film helped to engage young people in activities: the first step to making any improvement.**

---

The media literacy pilot has also shown that film can be effective for promoting group work and creativity amongst young people.

---

**Film can be effective for promoting group work and creativity amongst young people.**

---

## Overall findings

---

In this section we draw together our findings from the research to identify the key findings from the pilot project and link them to the pilot's original objectives.

### Original aims

#### Overall

---

Our overall finding is that the media literacy pilot project has been a success. The pilot has been a collaboration between schools and the creative professionals at Into Film. It has developed teachers' skills so they can deliver film-based activities in their own classrooms. Teachers have reported that using film helps them to engage everyone in their class and can support the development of pupils' wider skills, particularly around group work.

In the pilot, schools used film as one part of a package of activities that aim to improve literacy levels. The teachers involved in the pilot consistently spoke about how film had acted as a great leveller and could engage children with lower ability levels or who need extra support. In this way, teachers identified that film was a valuable tool. This is reflected in the fact that all the teachers involved in our research plan to continue with the approach, regardless of any continuing support from Into Film. They feel that film is useful for teaching the curriculum: this, above all else, helps to demonstrate that the pilot has been a success.

Obviously, teachers play an important role and in this pilot Into Film has worked with passionate and committed teachers who have been willing to go the extra mile to integrate film-based activities into the curriculum.

---

**Film provides an excellent vehicle for unlocking teachers' creativity so they can make exciting and engaging lessons.**

---

The Donaldson Review emphasised that a future curriculum needs to give teachers the creative freedom to deliver lessons that not

only support learning but are fun and enjoyable, because enjoyment is seen as vital to engaging young people with the subjects. This pilot clearly shows that this is possible and that film provides an excellent vehicle for unlocking teachers' creativity so they can make exciting and engaging lessons.

---

**Without doubt, the pilot has shown that this model of delivery works well.**

---

The pilot has also shown the value of creative professionals (Into Film) working in partnership with teachers. This approach has embedded the skills in teachers, who are now able to use those skills without support. Without doubt, the pilot has shown that this model of delivery works well.

#### Young people have improved literacy levels

---

Our research shows that there are improvements to literacy levels amongst young people who have taken part in the pilot. On average, their reading scores have increased by more than two levels in Welsh and English. The schools reported that pupils achieved either above or at their expected levels. This included the following at each of the schools:

- At Waun Wen all the children reached the level expected of them. The school found that when using film, young people's level of engagement is fantastic. It gives them a sense of purpose and allows them all to access the activity.
- At Llangadog overall, all the young people performed as expected. However, the teacher reported some doing better than expected in writing. Orally the pupils performed above expectation, as the language and ammunition from film acted as a stimulus for them to express their emotions and they were able to reflect on what they had seen.
- At Treganna the greatest impact was on the structure of the pupils' work. The purpose of sentences and paragraphs became clearer

and they were more able to sustain their ideas throughout their pieces of work.

- At Ysgol Bryn Castell pupils performed above the expected levels of achievement. Film contributed to their reading and writing and oracy, as they were able to explore freely and without the fear of text that some pupils had developed.
- At Eveswell, working with film improved pupils' vocabulary and encouraged them to ask how to spell words. It also had an impact on pupils' narrative skills and their willingness to participate in class.
- At Ysgol Y Traeth the biggest impact was observed on pupils with lower or middle ability, who became more willing to get involved in the sessions.

It is clear that film can be a useful and valuable tool to help teachers engage young people. Teachers regularly refer to film-based work as an 'unconventional' approach to teaching. Taking a different approach allows them to involve young people who are disengaged with more traditional approaches to teaching literacy.

Film-based work is one of a number of approaches that schools can use to increase literacy. It can work for some young people, gets the whole class involved on an equal footing, and consistently helps young people who have a lower level of ability or who need more support. In discussions, teachers highlighted that using film had more impact on young people who lacked confidence or had a lower level of ability, but it was an activity that they could use with the whole class. Using film lends itself to differentiated learning and allows young people to work together to find a solution.

From a research perspective, it is interesting to reflect on the mechanisms by which film is able to make some improvements to literacy levels; later in the report we make some recommendations to explore this in more detail. We identified some common elements of this delivery that are potential factors in these literacy improvements:

- **The role of the teachers – all the teachers involved in the pilot were passionate and willing to do extra planning and work to embed film-based work into their curriculum delivery. Working with film has allowed teachers to work on something they enjoy and are interested in. In turn, this results in more interesting sessions.**
- **The sessions are fun – common to all the young people is the feedback that the sessions are enjoyable, fun and memorable (particularly film-making). This has the potential to make the young people more responsive to learning and the messages that the teacher is trying to convey.**
- **The sessions promote inclusion – the teachers talked about film acting as a leveller so that all young people can take part on an equal footing. Film-based sessions can be structured so everyone can become involved, even those who struggle with reading or lack confidence.**

All the teachers involved in this pilot were given the freedom by their school to try alternative ways of teaching the curriculum. They also put in the work to create interesting and enjoyable sessions for young people using film as a base. Furthermore, all the schools involved have a strong commitment to raising literacy standards and took on this project to support other initiatives that are in place to facilitate this.

We think that further research into the role of film in education settings will help to unpick which parts of the positive changes in literacy levels are down to film-based work and which are the result of the creative freedom provided to teachers.

## **Young people have improved engagement and attitude to learning**

---

When the research began, the main aim of the evaluation was to explore improvements to literacy. However, at our first session with the teachers involved in the pilot, the teachers highlighted a stronger focus on engagement and creativity.

---

### **The main impact of film-based work is on young people's willingness to engage.**

---

Our findings from the evaluation support this view. We have found that, from the perspective of the teachers involved in the pilot, the main impact of film-based work is on young people's willingness to engage. We found that pupils are keener to take part in activities when film is used as the starting point for a lesson. Teachers described that it is a means to involve all pupils in an activity, regardless of their level of ability.

There are signs that this improvement in attitude is beginning to extend to other areas, although there are just a small number of examples of this. There are also several examples of film helping young people to become more creative and use their imagination.

In addition, teachers identified that the work with film has developed young people's group-work skills. All the sessions we observed involved group work. The stronger pupils supported the weaker ones and the activities were structured so that everyone could take part.

## **Teachers are better equipped to use film in the classroom**

---

There is no doubt that because of the pilot the teachers involved are better equipped to make use of film in the classroom. We have observed teachers taking the ideas given to them in the CPD sessions and developing them to suit their own school's delivery style and objectives.

- All the teachers enjoyed the CPD sessions and felt that they had 'got the creative juices flowing'. Similarly, teachers who accessed support from Into Film found this incredibly useful. This support included signposting to potential films to use and practical help to integrate film-making into teaching.
- One area where it is clear that Into Film could strengthen its offer, if funding allows, is the resources that are made available to teachers. This includes not only the number of films but also the direct links between a film and the objectives of the curriculum. Teachers would also benefit from lesson plans to take back to the classroom and adapt.

## Recommendations

---

In the previous sections we have reflected on the progress of the media literacy project. In this section we look to the future and make some recommendations for how Into Film can develop this area of work in the context of the Donaldson Review.

### CPD

---

The CPD provided by Into Film was well received by teachers. The continuous development of teachers is a key feature of the Donaldson Review and *Creative Learning through the Arts – An Action Plan for Wales*.

Sessions were frequent enough, and provided sufficient content, for teachers to start using film in the classroom. In addition, the pattern worked well, with teachers receiving their first session at the start of the year and subsequent sessions throughout the year in order to allow them to reflect on and develop their work. The session we observed in February encouraged teachers to demonstrate some of the work that they had done and this was an effective tool for building teachers' confidence. We recommend that this structure is maintained for future CPD-led programmes.

We found that all the teachers in our research, or someone in their senior management team, had an interest in film. We fully recognise that there is a comprehensive CPD programme available through Into Film that can be tailored to the specific needs of individual schools. We also recognise that CPD sessions take place in order to raise the profile of film in the classroom. However, there is less widespread awareness of film as a mechanism for engaging young people through non-traditional methods.

We recommend that Into Film continues to run taster CPD sessions to start getting teachers enthusiastic about using film, with a particular focus on how it can be used to promote the Welsh language. This would follow other Into Film projects (which have received specific funding). The principle of these projects was to raise awareness of the range of opportunities available through Into Film. Although this approach is still in its early days, we think that

it could work well for the teaching community, gradually increasing their awareness so they become passionate about the potential of film. Over time, this would act as a feeder for the more intensive programme of CPD.

Although there are opportunities for using film in secondary schools, we feel that Into Film should focus this CPD on primary-school teachers or teachers in secondary schools who are responsible for transition in the short to medium term. This is because the move from primary to secondary school is a key point at which young people face considerable challenges. Through this pilot programme, Into Film has demonstrated that film can engage young people. A project-based approach could be taken to using film, linked to the national curriculum, to ease the transition to secondary school by supporting young people to understand emotions, empathise more and understand the practical implications of secondary school.

Recommendation 1: Continue with a CPD programme of three sessions (one per term within an academic year). Include an opportunity for teachers to share their experiences to help build their confidence in this area.

Recommendation 2: Develop the existing programme of Welsh-focused taster sessions to reach more teachers. These should seek to increase awareness of the potential of film and provide examples of specific lessons that are linked to the Welsh curriculum. Sessions should be delivered in Welsh and English and all resources should be bilingual, where appropriate and if the funding is available.

### Developing the resources

---

One area where there is an opportunity for Into Film to improve the media literacy project is around producing resources. Time is a barrier to some teachers using film; a more comprehensive set of resources would help to remove this. Whilst we fully recognise that there are time and financial implications involved in doing this, teachers will respond better to resources that are directly linked to the curriculum. This is a relatively straightforward

(albeit time-consuming and expensive) task: because the Literacy and Numeracy Framework is published and available as an app, it is easy to cross-reference.

The resources could be developed in several ways. First and foremost, the database of Welsh-language films should be added to and all the resources should be made available in English and Welsh. Second, a set of 'off the shelf' lesson plans should be created. These should cover:

- using film for analysis and critical thinking; and
- the use of filmmaking.

Third, the resources should show directly how they link to the objectives in the curriculum or the Literacy and Numeracy Framework.

Into Film's visits to schools are well received, especially when they are associated with developing a new skill in young people or teachers. It would appear that these are most beneficial when they are linked to film-making; therefore, we would recommend that Into Film targets resources at this area to develop an 'offer' for schools that is clearly linked to the curriculum.

Recommendation 3: Increase the database of films and film clips, with a particular focus on Welsh-language films.

Recommendation 4: Make all resources, including training materials, available in English and Welsh.

Recommendation 5: Develop a set of 'off the shelf' resources that are directly linked to the curriculum and the Literacy and Numeracy Framework.

Recommendation 6: Where possible, provide in-school support with using film-making as a tool in the classroom and identifying the links between the activities and key curriculum objectives.

## Developing the offer

Our research and the wider context of the Donaldson Review provide two main opportunities for developing the media literacy project to respond to this changing environment.

The first is embedding digital competency. In the same way that numeracy and literacy are now embedded in all areas of the curriculum, this could become a third strand that schools are constantly seeking innovative ways to teach. There are certainly opportunities to use film to help make digital skills 'real' for young people. Into Film could become a leader in this area and pilot some packages for schools. There is an opportunity for film-making in particular to play a key role. However, throughout the pilot, time was seen as a considerable barrier to using film-making on a regular basis.

The second is around the seamless education pathway that is highlighted in the Donaldson Review. A key challenge for many young people is the transition from primary to secondary school. There is an opportunity for Into Film to work with clusters of primary schools linked to a secondary school in order to develop a programme of film-based activities that help to ease this transition. This could be done in many different ways, but the outcome should focus on building young people's confidence and resilience so they are better able to cope with the transition. One school in the pilot used this approach to support the transition from Year 5 to Year 6, and this is clearly something that could be developed to support the Year 6 to Year 7 transition.

Recommendation 7: Develop a set of pilot resources that use film to develop digital competency in line with Professor Donaldson's vision and objectives.

Recommendation 8: Explore the potential for a transition programme using film and film-making to support the move to secondary school.

## Continuous research

---

Our final set of recommendations focuses on continuous research into the role of film and its impact on literacy.

We have shown that the approach taken by Into Film is effective at engaging schools in delivering film-based curriculum sessions. We are limited in terms of what changes we can say are directly attributable to film and which are down to the creative freedom and skills of individual teachers. We recommend that future pilots try to control for as many variables as possible. For example, all schools should:

- have a certain proportion of children who receive free school meals;
- work with the same age group;
- be of a similar size;
- be either English or Welsh speaking (or deliver the resources and training in both languages); and
- use either their own schemes of work or bought-in ones

These controls would allow the introduction of film and its impact to be clearly explored.

We also believe that Into Film should be a leader in providing evidence that the use of film raises standards and, most importantly, evidence for the mechanisms by which it is able to achieve this. We recommend that Into Film looks at working with partners to commission research that helps to strengthen the evidence base for the use of film. Understanding the mechanisms by which film plays a role will help to make a case for future funding.

Recommendation 9: Design pilots that control for as many variables as possible.

Recommendation 10: Continue to evaluate and work with schools to collate evidence that explores the mechanism by which film works to improve literacy, raise attainment and improve a young person's learning experience.