MAKING, WATCHING & UNDERSTANDING

AUDIT OF FILM EDUCATION IN WALES

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EXECUTIVE SUMMARY

This audit of film education activity in Wales maps current provision aimed at those aged 5 and older, as a follow up to the last major study in 2010 (Film education training in Wales: Feasibility study, Tom Barrance, Film Agency for Wales).

The research focuses on the activity and experiences of film education practitioners and exhibitors in Wales, and also takes into account the work of Into Film and Ffilm Cymru Wales's education funding. Fieldwork involved online surveys of practitioners and exhibitors, complemented by desk research and interviews with key stakeholders. The project began in March 2015, fieldwork took place between May and July 2015 and the report was drafted in October 2015.

In terms of the public policy landscape, much has changed since 2010, including publication of the BFI's five year strategic plan, Film Forever, which consolidated the '5-to-19' film education offer with the establishment of Into Film. This period also saw Ffilm Cymru Wales extend its support to include lifelong learning for adults, and the establishment of Film Hub Wales as part of the BFI's Film Audience Network, with education at the heart of audience development initiatives.

Outside the film sector, cuts to national and local government spending since 2010 have implications for all public services, including formal education budgets and support for community groups and subsidised cultural opportunities.

Against this shifting backdrop, the broad character of film education is largely unchanged in Wales over this period. In the context of film education practitioners and venue-based activity, provision remains unevenly distributed by location, by the age groups served and the types of opportunity on offer. This type of film education provision is concentrated in South Wales, and tends towards short form courses in filmmaking and animation, with far less activity aimed at adult learners and encompassing longer-term programmes promoting cultural access and critical understanding.

Financing activity remains the biggest single challenge to practitioners and exhibitors when it comes to film education, alongside other factors like marketing and promotion and lack of interest from local schools and colleges (Tables E1 and E2).

TABLE E1
The biggest challenges film education practitioners face in offering film education opportunities.

	NUMBER	%
Financing education activity	19	83%
Marketing and promotion	8	35%
Competition from other local providers	6	26%
Lack of interest from local schools and colleges	5	22%
Finding time to organise it	2	9%
Limited audience demand	2	9%
Lack of good quality film education providers	-	-
Limited space in the programming schedule	-	-

Source: Film education practitioner survey, analysis by consultants

The biggest challenges exhibitors face in offering film education opportunities

	N U M B E R	%
Financing education activity	22	79%
Finding time to organise it	18	64%
Lack of interest from local schools and colleges	10	36%
Marketing and promotion	9	32%
Lack of good quality film education providers	5	18%
Limited audience demand	5	18%
Limited space in the programming schedule	4	14%
Competition from other local providers	1	4%
Other*	3	11%

Source: Film exhibitor survey, analysis by consultants

*Other challenges include covering administrative costs, maintaining focus on film among other education demands and transport costs for school visits.

Yet opportunities exist to develop film education further in Wales, despite the likelihood that funding from film agencies will not increase in the foreseeable future. Film has a chance to take its place within developments in the wider public policy arena, notably publication of Prof. Dai Smith's report Arts in Education in the Schools of Wales (2013), and the subsequent Creative Learning Through the Arts programme developed by Arts Council of Wales and the Welsh Government; and Baroness Andrews's review of Culture and Poverty (2014). The continued growth of Into Film in Wales, including building links with exhibitors and informal providers, and Ffilm Cymru Wales's current Audience Strategy review also present opportunities to capitalise on past achievements in film education and reinvigorate the sector.

The report closes with a series of recommendations and key actions in the following areas:

• Advocacy and building an evidence-based case for film education;

• Placing education at the heart of audience strategy;

• Developing new funding models and exploiting alternative funding sources;

• Tackling geographic inequalities;

• Strategic targeting to address regional demographic variations;

• Promotion of lifelong learning opportunities, including practical film making activity and longer-form film appreciation courses for adults and older adults;

• Making a step change in the development of links with formal education;

• Revisiting support for training and professional development, for practitioners, teachers and non-specialists;

• Reviewing the range of film education networking opportunities available in Wales.

INTRODUCTION

ABOUT THE RESEARCH

1.1
Ffilm Cymru Wales and Film Hub Wales commissioned the present research to map current film education provision across Wales, with a particular focus on the activity and experiences of film education practitioners and exhibition venues that provide learning opportunities. The audit builds on existing information held by the clients, supplemented by fieldwork and desk research to ensure currency and comprehensive coverage.

1.2
The working definition of film education applied in this study includes formal and informal provision involving watching, critically examining and/or making films:

• Formal film education follows a curriculum and involves accreditation or formalised assessment leading to a qualification.

• Informal film education is pursued for its own sake, helping learners to deepen and enrich their knowledge and understanding of film, or develop other skills and competencies, without leading to a formal qualification.

1.3
Furthermore, the research recognises education provision that involves learning about film (e.g. film language, filmmaking techniques etc.) and activity where film is used as a vehicle for teaching other subjects (e.g. history or citizenship), addressing education priorities (e.g. improving literacy, tackling the attainment gap) and developing life skills and competencies (e.g. time management and improved self esteem).

1.4
The project scope covers film education across the age range, from primary school aged children to lifelong learning opportunities for adults. The study does not look in detail at Films Studies and Media Studies at GCSE and A level, or at similar subject-based teaching andlearning within Further and Higher Education. These areas go beyond the scope and requirements of the present study, with its primary focus on the experiences of film education practitioners and venue-based activity.

1.5
The research builds a picture of film education activity by exploring the following questions and making appropriate recommendations:

Types of provision

• Who is working in film education delivery across Wales, in what geographical areas, what are they delivering and where are the gaps in terms of service provision and geographical spread?

• Which film education practitioners are venue-based, how many staff do venues/festivals have working in education, and what are their roles?

• What, if any, provision is being delivered in the Welsh Language and/or linked to curriculum Cymreig?

• How is provision, including lifelong learning opportunities, funded?

Training and support needs

• What are the current training and support service needs of practitioners, organisations that deliver film education and exhibition venues?

- What is the best way to identify and train new talent to work in film education (e.g. through peer-to-peer mentoring or accredited training etc.)?
- How can (a) Ffilm Cymru Wales, (b) Film Hub Wales and (c) other public film agencies best support film education activity in Wales?

Accreditation

- Is a kite mark or other form of accreditation for film education practitioners needed to help teachers, schools, exhibition venues and other users judge the quality of provision (e.g. to help identify practitioners who can deliver CPD training for teachers)?

Collaboration and partnerships

- How can film education practitioners work more effectively with exhibition venues and film festivals, and what opportunities exist to do so? For example, is there demand for life long learning courses, closer ties with University of the Third Age, cine literacy courses, schools' education days in venues or community learning sessions in venues?
- What types of organisation (e.g. youth clubs, film clubs and societies, schools and colleges etc.) could work with exhibition venues to deliver film education?

THE WIDER CONTEXT

1.6
The concept of film and media literacy has gained considerable traction within the UK's film policy agenda throughout the 21st Century, with recognition that critical and creative moving image skills are a key element of literacy in the modern, digital world.

1.7
Evidence gathered over the last 20 years has demonstrated that film can help learning, improve attainment and benefit young people socially and culturally.[1] In recent years one of the largest ever investments in film education for the formal sector has created the Into Film programme, with key players in the sector partnering under one organisation to bring film making, film watching and critical understanding to all young people.

1.8
The roots of this significant investment began as early as 1985 with organisations such as Film Education providing teachers and schools with curriculum-relevant film-based learning experiences, developing teacher training events and each year taking nearly half a million school children to the cinema free of charge in screening programmes including National Schools Film Week.

1.9
In 1998, the Department for Culture, Media and Sport asked the BFI to convene a working group to draw up a film education strategy. DCMS were in turn responding to earlier work by the Film Policy Review Group, which concluded "it should be a longer-term goal to create a more cine-literate population through education, in its widest sense, at all ages and levels."[2]

1.10
In 1999 the Film Education Working Group, consisting of 25 teachers, lecturers and film industry representatives, published its influential report Making Movies Matter. Moving image education, it argued, had developed in random and piecemeal ways for 50 years and a move to a more long-term strategic and consistent approach, accessible to everyone, was proposed. This was the first large-scale consultation on moving image education in the UK.

1.11
Making Movies Matter set out 22 proposals, which it argued constituted a coherent strategy to transform moving image education in the UK. These included:

- Moving image education in the curricula at all levels;
- All students in teacher training to be taught basic moving image teaching skills;

[1] For example, the Bradford Council Curriculum Innovation Project recently reported improved attainment scores in writing and reading as a result of film and media literacy teaching in participating primary schools: http://www.primaryfilmliteracy.com/
[2] A Bigger Picture, DCMS 1998

- Extended access to cinema via a discount scheme for education groups;

- Research to provide better evidence about the effectiveness of moving image education.

1.12
The Film Education Working Group's aim was that their report would "stimulate discussion between agencies and institutions; notably between Government departments, between schools and cinemas; and between the public and private sectors"[3]

1.13
Making Movies Matter was published at the onset of devolution in Wales, Scotland and Northern Ireland. With education now the responsibility of the respective national assemblies, it fell to the national and regional screen agencies to take the Group's proposals forward along with a new non-departmental public body for film, the Film Council, established in 2000 (later becoming the UK Film Council).

1.14
At devolved level the first tangible successes in policy change were in Northern Ireland. The BFI commenced working with the then Northern Ireland Film and Television Commission in 2003 to convene a group including teachers, advisers and Education and Training Inspectorate observers, working together for two years to produce an advocacy document called A Wider Literacy. Its seven proposals, building on those of Making Movies Matter, remains the blueprint for the vision for moving image education in Northern Ireland: "to embed the use of moving image and related digital technologies across the formal and non-formal curriculum in Northern Ireland [...] to harness new ways of learning for all our young people, to provide them with the knowledge and skills they need for life and the workplace, so that they can become valued contributors to society."[4]

1.15
Through funding from the Department of Culture, Arts and Leisure the NIFTC was able to implement the strategy, which included focused interventions such as the development of the Creative Learning Centres in Derry/Londonderry, Belfast and Armagh. All three centres continue to deliver programmes for schools and young people in the use of new creative digital technologies. A key element to the services provided is professional development programmes for teachers and youth leaders.

1.16
At UK level, a Charter for Media Literacy was published in 2005, followed by a European version a year later. It appeared momentum was gathering in terms of support and advocacy, but film education remained underfunded compared to other arts education programmes.

1.17
2008 saw the UK Film Council release Film: 21st Century Literacy, its strategy for moving image education funded by DCMS and developed with UK-wide organisations including First Light, Skillset, FILMCLUB and Film Education, as well as regional and local bodies. Its key message was that film education was still under-funded and crucially there was a lack of cohesion and consistency. It argued that despite new initiatives such as First Light's UK Film Council funded youth filmmaking programme, the messages of Making Movies Matter were still relevant almost 10 years on.

1.18
Film: 21st Century Literacy sought to re-define film education and proposed three key objectives:

1. Provide children and young people with opportunities to watch a wide range of film, in cinemas, schools and elsewhere, using new technologies and platforms;

2. Encourage learning, critical understanding, debate and conversation about films and the issues and emotions they raise;

3. Enable children and young people to use film as a vehicle for their own creativity, and encourage the film industry to respect their voices.[5]

1.19
Alongside the strategy there was financial support for a number of pilot projects across the UK, including funding to collect evidence of the impact of film education. Together this body of evidence would be utilised at government and sector level to leverage further significant investment. However, a change in direction came with the arrival of a new

[3] *Making Movies Matter*, The Film Education Working Group 1999
[4] *A Wider Literacy*, NIFTC 2004
[5] *Film: 21st Century Literacy,* 2008

1.20

Since 2011 the BFI has consulted on, and published, its five year plan Film Forever (2012), which identified "expanded education and learning opportunities and boosting audience choice across the UK" as the first of its three strategic priorities.[6]

1.21

Film Forever signalled wholesale changes for the sector, notably the investment of Lottery funding in Into Film, which brought First Light and FILMCLUB together in one of the largest investments into the formal film education sector. Its aim was "to put film at the heart of children and young people's learning, contributing to their cultural, creative and personal development" and "a UK-wide programme of learning through and about film providing 5-19 year olds with unparalleled opportunities to see, think, make and imagine". [7]

1.22

In addition to Into Film, the BFI Film Academy programme was launched in 2013, providing young people aged 16 to 19 the opportunity to undertake professional-quality industry training through residential and other craft-based courses, with the possibility of achieving accreditation via Arts Award[8] or the new NCFE 'Preparing to Work in the Film industry' award.[9]

1.23

Into Film has been in operation for two years and during that time the BFI has consulted further with the film education sector to ensure their vision "for the full and complete integration of film into all forms of education, learning, training, cultural appreciation and understanding" is achieved.[10] There is, however, recognition by the BFI that work remains to ensure film is fairly represented within the competitive cultural education agenda. Further lobbying and advocacy is required across the whole of the film education sector despite improvements of the last 30 years.

1.24

The film education policy landscape in Wales mirrors that of the UK. Historically, moving image education was underfunded, under-valued and somewhat piecemeal, although independent organisations such as Media Education Wales provided sector-leading services, carrying out important practical and CPD work in the formal and informal sectors.

1.25

With the formation of Film Agency for Wales in 2006 came the first dedicated film education strategy for Wales, which placed film literacy for 5-19 year olds at the heart of its programme. Regular funding became available for projects around film watching and making alongside the wider agenda of developing networks and increasing advocacy. Venues and festivals were encouraged to develop education programmes alongside their screenings and festival funding was supplied to the likes of the newly created ZOOM International Young People's Film Festival, which aimed to bring film and film-related opportunities to young people of the South Wales valleys.

1.26

Developments at UK level, in particular the UK Film Council's Film 21st: Century Literacy programme, allowed the sector in Wales to develop a strategic advocacy programme. It provided opportunities to pilot and gather evidence from long-term interventions such as Ffilmschool 2, a year-long film in the curriculum project developed by Media Education Wales. In addition, seed funding for the new after-school film club project saw 18 schools in Wales participate in a pilot project lasting a year. The success of these programmes led to short term education funding from Welsh Government for the roll out of FILMCLUB, of which there are now over 700 in Wales (see the next section for further details).

1.27

In 2008, Film Agency for Wales and partners were successful in a bid for European funding under the Reach the Heights programme, which brought filmmaking activities to four areas of Wales experiencing particularly high levels of young people not in education, employment or training (so-called 'NEETs'). This type of intervention has been a focus for film education in Wales over the last seven years, with funding criteria favouring projects working in underserved/rural areas where there is a poverty of cultural opportunities.

1.28

Projects like this chime with the case put by Baroness Andrews OBE, in March 2014, for maximising the benefits of cultural participation among those living in the most deprived communities in Wales.[11] The Welsh Government's response, published in November 2014, accepted the framework proposed in the Andrews Report, signalling the critical role that arts, culture and heritage entitlement can play in tackling poverty and social exclusion. It remains incumbent

[6] *Film Forever*, BFI 2012   [7] http://www.intofilm.org/our-uk-wide-programme   [8] http://www.artsaward.org.uk/
[9] http://www.ncfe.org.uk/news/2014/11/14/new-ncfe-qualifications-in-preparing-to-work-in-the-film-industry-now-live/
[10] *Impact, Relevance and Excellence: A New Stage for Film Education*, BFI 2014   [11] *Culture and Poverty*, March 2014

on film agencies active in Wales to ensure film takes its rightful place alongside other arts and cultural forms within this emergent policy agenda.

1.29
Since changing its name to Ffilm Cymru Wales and refreshing its education strategy in 2013, there has been a shift in focus from provision for 5-19 years olds to include communities and life-long learning as well as an emphasis on teaching resources for the formal and informal sector. Networks continue to be key and as of 2015 there were 100 members of the Wales-wide Film Education Network whose focus is on advocacy, collaboration and leveraging of further funding.

TABLE 1.1
Film Education Network membership, by category

	NUMBER	%
Film education organisations	47	47%
Independent film education practitioners	16	16%
Schools/ further education	16	16%
Other*	14	14%
Exhibitors	7	7%
Total	100	100%

Source: Ffilm Cymru Wales

* Includes international members

1.30
Funding for film education from the BFI and Arts Council Wales has not increased since the Agency's inception. £50,000 has been made available annually and is currently distributed across project (£35,000) and collaboration funding (£15,000). Project funding has been the mainstay of Ffilm Cymru Wales' education strategy, while the Education Collaboration Fund is designed to invest in organisations with the ability to leverage further funds and use a partnership approach to enhance their collective offer, and to develop the work of the Film Education Network (see section 2 for further details of funding over the period 2006/07 to 2014/15). An additional £10,000 is available in a flexible fund for the following purposes:

• Extending investment beyond the delivery of film literacy alone to wider media literacy and digital skills where further opportunities can be identified for cross platform, digital and 360 degree engagement

• Supporting the development of practical, teacher and curriculum relevant resources that can be used across the curriculum and across the Key Stages.

• Supporting CPD initiatives for film education practitioners and teachers

1.31
While the benefits of this approach can be considerable, in terms of bringing film education to underserved areas and increasing participation, this type of model can be a challenge for those organisations who rely on grants and projects to sustain their business, a point developed in the later section on practitioner perspectives. To take one high profile example: Media Education Wales, which had been operating for many years and was previously core funded by the Arts Council of Wales, found it increasingly difficult to sustain its activity year on year, becoming insolvent in 2014 following an unsuccessful bid for additional Ffilm Cymru Wales funding.[12]

1.32
Support for film education projects in Wales was widened in 2013 with the establishment of Film Hub Wales[13], one of nine membership organisations across the UK that form the BFI Film Audience Network[14] (FAN). The Hub supports audience development initiatives and projects, including education activity linked to film exhibition. Working in partnership with members (which include cinemas, mixed use venues, community cinemas, film societies, film festivals and film practitioners), the Hub "celebrates and supports the vibrant cultural film sector in Wales" with funding totalling £200,000 per year in the period 2013 to 2017. Investment is directed at exhibition projects that "build and sustain

connections to education, archive, talent and special events that are informed by audience needs and celebrate our cultural heritage".

1.33
In addition to funding one-off events and longer seasons with an educational component, Film Hub Wales is encouraging new approaches to education delivery through projects like the archive pilot run by the National Screen and Sound Archive of Wales, which was initially funded by Ffilm Cymru Wales to develop models for the use of screen heritage content in schools alongside the Welsh Baccalaureate. The Hub also supported film education workshops linked to the BFI Sci-fi blockbuster in partnership with Into Film, and is planning a young programmers scheme with other FAN members.

1.34
In this way, Ffilm Cymru Wales, Film Hub Wales and their partners continue to recognise the value of film education, and going forward the sector awaits to see what opportunities arise from announcement of a five-year action plan jointly funded by Arts Council of Wales and the Welsh Government, setting out how learners in Wales engage with the arts, building Professor Dai Smith's report on Arts in Education in the Schools of Wales, published in 2013.

1.35
The £20 million programme, Creative Learning through the Arts, has three main aims:

• to improve attainment through creativity;

• to increase and improve arts opportunities in schools; and

• to support teachers and arts practitioners to develop their skills in order to deliver improved outcomes for learners.

1.36
An important element of the action plan will encourage schools across Wales, many from disadvantaged areas, to become part of a new Lead Creative Schools Scheme. This will bring creative practitioners – artists, musicians, actors, filmmakers, designers – into schools to work together with pupils and teachers.

1.37
In addition, an All-Wales Arts and Education Programme will be set up which will enable schools to draw on the knowledge and practice of artists, arts and cultural organisations to improve and complement teaching across the curriculum.

REPORT STRUCTURE

1.38
The next section looks in detail at the pattern of provision across Wales from the perspective of film education practitioners, film exhibitors, Into Film Cymru and public funding through Ffilm Cymru Wales.

1.39
The report closes by considering where gaps in provision currently exist, followed by discussion of the main issues arising from the fieldwork and desk research. A series of recommendations set out the best way to address challenges facing the sector and capitalise on the many opportunities presented by developments both within the film sector and the wider education and public policy landscape.

FILM EDUCATION PROVISION IN WALES

"Film education activity has been carried out by a variety of practitioners, from experienced professional filmmakers to youth workers and volunteers with no experience of film. Specialist providers include cinema venues, production companies, community arts and participatory media groups, and organisations whose primary focus is education and training."

Film education training in Wales: Feasibility study, Tom Barrance, 2010

2.1
This section presents a snapshot of film education provision across Wales from four particular vantage points. It begins with a look at the type, level and spread of activity undertaken by film education practitioners, before describing film exhibitors' involvement in existing provision. This is followed by details of Into Film Cymru activity within the formal and informal sectors, and the section closes by examining what Ffilm Cymru Wales's education funding tells us about the scale and scope of publicly-supported film education opportunities.

FILM EDUCATION PRACTITIONERS

2.2
A database of film education practitioners was compiled from records held by Ffilm Cymru Wales and Film Hub Wales, and augmented by desk research. By film education practitioner, we refer to the following:

- individual educationalists or creative professionals who specialise in delivering film and/or media education activity within the formal or informal sectors (not including teachers or lecturers who deliver curriculum- and subject-based work within schools, colleges and universities);

- organisations, groups and companies that offer film education opportunities as a core part of their funded or income-generating activity (not including film exhibitors, who are dealt with separately in the next section).

2.3
The initial database population was used to create a mailing list for the film education practitioner survey, responses from which helped to determine whether practitioners were still active at the time of the research, and to identify additional names to add to the database (respondents were asked to name other practitioners they had worked with). A separate survey was sent out to film exhibitors in Wales, which again was used to identify practitioners not already in the database.

2.4
The result is a list of 48 practitioners for whom concrete evidence exists of their current involvement in film education activity in Wales. Inevitably, the database cannot capture every individual or organisation involved in film education provision, as some delivery will either be in the form of one off projects (and therefore difficult to track) or is delivered by those for whom film education falls outside their core professional activity (e.g. drama tutors, who may from time to time incorporate filmmaking within their acting workshops). However, by cross-referencing various sources in compiling the database, we can be confident it contains the vast majority of practitioners for whom film education is a principal part of their professional offer.

2.5
According to information derived from online searches and survey returns, nearly half (46%) of practitioners undertook film education work as their sole or principal line of business, while just over a quarter (27%) offered film education

services alongside their digital production business, and 15% were community arts providers:

TABLE 2.1
Types of provider

	NUMBER	%
Dedicated film education provider	22	46%
Digital production company	13	27%
Community arts provider	7	15%
Talent development	3	6%
Other*	3	6%
Total	48	100%

Source: Film education practitioner database, analysis by consultants

*Ffoto Gallery, National Screen and Sound Archive of Wales and Promo Cymru

2.6
The survey found that most practitioners were self-employed (62%) and worked on a part-time or occasional basis in film education:

TABLE 2.2
As a film education practitioner, are you self-employed or an employee?

	NUMBER	%
Self-employed	13	62%
Employee	8	38%
Total	21	100%

Source: Film education practitioner survey, analysis by consultants

TABLE 2.3
Do you work in film education in a full-time, part-time or occasional capacity?

	NUMBER	%
Full-time	8	40%
Part-time	6	30%
Occasional	6	30%
Total	20	100%

Source: Film education practitioner survey, analysis by consultants

2.7

Nearly half of practitioners (47%) had been involved in film education for 11 or more years, and a quarter for five years or fewer:

T A B L E   2 . 4

Roughly how long have you been involved in film education?

	NUMBER	%
Less than a year	-	-
1 to 5 years	5	24%
6 to 10 years	6	29%
11 to 15 years	3	14%
16+ years	7	33%
Total	21	100%

Source: Film education practitioner survey, analysis by consultants

2.8

The pattern of practitioners' geographical location has changed little since 2010 when Tom Barrance observed that "[f]ilm education activity is unevenly spread around Wales, with substantial areas featuring very little activity."[15] The report attributed the uneven spread of provision to two main factors:

- Funding, much of which is focused on addressing social exclusion in Communities First cluster areas (which are not found in Ceredigion, Powys or Monmouthshire);[16]

- The lack of specialist providers in many areas of Wales.

2.9

Analysis of the practitioner database confirms the pattern found in 2010, with the majority of practitioners being based in South Wales (76%- see Table 2.5), notably Cardiff (30%), Caerphilly (11%), Rhondda Cynon Taff (9%) and the Vale of Glamorgan (9%) (Table 2.6).

T A B L E   2 . 5

Practitioners by region

REGION	PRACTITIONERS	%
South Wales	35	76%
Mid Wales	4	9%
North Wales	3	7%
West Wales	2	4%
Outside Wales	2	4%
Total	46	100%

Source: Film education practitioner survey, analysis by consultants

[15] *Film education training in Wales: Feasibility study* (Report for the Film Agency for Wales Tom Barrance, 2010)
[16] http://gov.wales/topics/people-and-communities/communities/communitiesfirst/clusters/?lang=en

TABLE 2.6
Practitioner location

LOCAL AUTHORITY	REGION	NUMBER	%
Cardiff	South	14	30%
Caerphilly	South	5	11%
Rhondda Cynon Taff	South	4	9%
Vale of Glamorgan	South	4	9%
Bridgend	South	3	7%
Powys	Mid	3	7%
Newport	South	2	4%
Neath Port Talbot	South	2	4%
Gwynedd	North	2	4%
Outside Wales	-	2	4%
Swansea	West	1	2%
Carmarthenshire	West	1	2%
Conwy	North	1	2%
Ceredigion	Mid	1	2%
Blaenau Gwent	South	1	2%
Flintshire	North	-	-
Wrexham	North	-	-
Pembrokeshire	West	-	-
Denbighshire	North	-	-
Monmouthshire	South	-	-
Torfaen	South	-	-
Isle of Anglesey	North	-	-
Merthyr Tydfil	South	-	-
Total		46	100%

Source: Film education practitioner survey, analysis by consultants

2.10
The pattern reported above refers to the location of film education practitioners, who may deliver education opportunities elsewhere. Yet the survey found that South Wales also saw the highest concentration of film education activity, although around half the practitioners had delivered film education in areas of West Wales and North Wales like Pembrokeshire, Ceredigion and Gwynedd. Practitioners were least likely to have worked in Conwy, the Isle of Anglesey and Powys:

TABLE 2.7
In which of the following areas of Wales have you worked in film education?

LOCAL AUTHORITY AREA	NUMBER	%
Cardiff	1	85%
Rhondda Cynon Taff	14	70%
Swansea	12	60%
Newport	11	55%
Merthyr Tydfil	10	50%
Vale of Glamorgan	10	50%
Pembrokeshire	10	50%
Caerphilly	9	45%
Ceredigion	9	45%
Gwynedd	9	45%
Blaenau Gwent	9	45%
Bridgend	9	45%
Neath Port Talbot	9	45%
Monmouthshire	8	40%
Carmarthenshire	8	40%
Denbighshire	7	35%
Torfaen	7	35%
Flintshire	6	30%
Wrexham	6	30%
Powys	5	25%
Isle of Anglesey	4	20%
Conwy	4	20%

Source: Film education practitioner survey, analysis by consultants

2.11
The survey also found that a sizeable number of practitioners have worked in film education outside of Wales, including in Europe and the other home nations:

TABLE 2.8
Have you worked in film education in these areas outside of Wales?

REGION	NUMBER	%
Europe	6	55%
England	4	36%
Scotland	3	27%
Northern Ireland	1	9%
Other parts of the world	3	27%

Source: Film education practitioner survey, analysis by consultants

2.12

According to analysis of the database, practitioners were most commonly involved in delivering film and digital media production activities (83%), while one quarter provided creative industry training opportunities aimed at young people.[17] The remainder deliver animation workshops, multi-arts activity (e.g. incorporating film into visual and performing arts teaching) and screening events.

TABLE 2.9
Practitioners' film education activity

	NUMBER	%
Film and digital media production	40	83%
Professional training	12	25%
Animation workshops	8	17%
Multi-arts activity	5	10%
Screening events and talks	5	10%

Source: Film education practitioner database, analysis by consultants
* Sums more than 100% because some practitioners are involved in two or more categories of activity.

2.13

This bias towards production-based activity is reflected in the survey results, which found that practitioners were most likely to have offered practical filmmaking courses, either one-off or longer-term opportunities:

TABLE 2.10
Have you delivered, organised or been involved in any of the following since 2010?

	YES	NO
One-off filmmaking workshops or events	96%	4%
Longer filmmaking courses	87%	13%
Curriculum based workshops with schools or colleges	78%	22%
Talks, Q&As or panel discussions by filmmakers, cast & crew	74%	26%
One-off animation workshops	65%	35%
Film-based courses leading to a qualification	61%	39%
One-off talks about film history or appreciation	57%	43%
Screenings for school pupils/ teachers or students/lecturers	57%	43%
BFI Education and/or Into Film initiatives (excl. Into Film Festival)	57%	43%
Longer courses about film history or appreciation	35%	65%
Longer animation courses with a practical element	35%	65%
Screening events with NSFW/ Into Film Festival	22%	78%

Source: Film education practitioner survey, analysis by consultants

Other types of activity identified by respondents were: CPD in Animation and Filmmaking Techniques for teaching staff KS2 - KS4.; Film based courses leading to accreditation; Filmmaking residencies and talks about filmmaking at conferences; Film training for teachers, drama workers, youth workers and charities.

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[17] The present research did not look at providers of training for those aged 19+ who currently work in the creative industries, or who wish to enter the sector, as this falls outside the study's definition of film education.

Q11 Have you delivered, organised or been involved in any of the following since 2010?

Answered: 23   Skipped: 6

	Yes	No
One-off filmmaking...	96%	4%
Longer filmmaking...	87%	13%
Curriculum based workshops	78%	22%
Talks, Q&As or panel...	74%	26%
One-off animation...	65%	35%
Film-based qualifications	61%	39%
One-off talks about film	57%	43%
BFI Education and/or Into...	57%	43%
Screenings for schools	57%	43%
Longer courses about film	35%	65%
Longer animation...	35%	65%
NSFW/Into Film screenings	22%	78%

Legend: Yes ■ No ■ Don't know ■
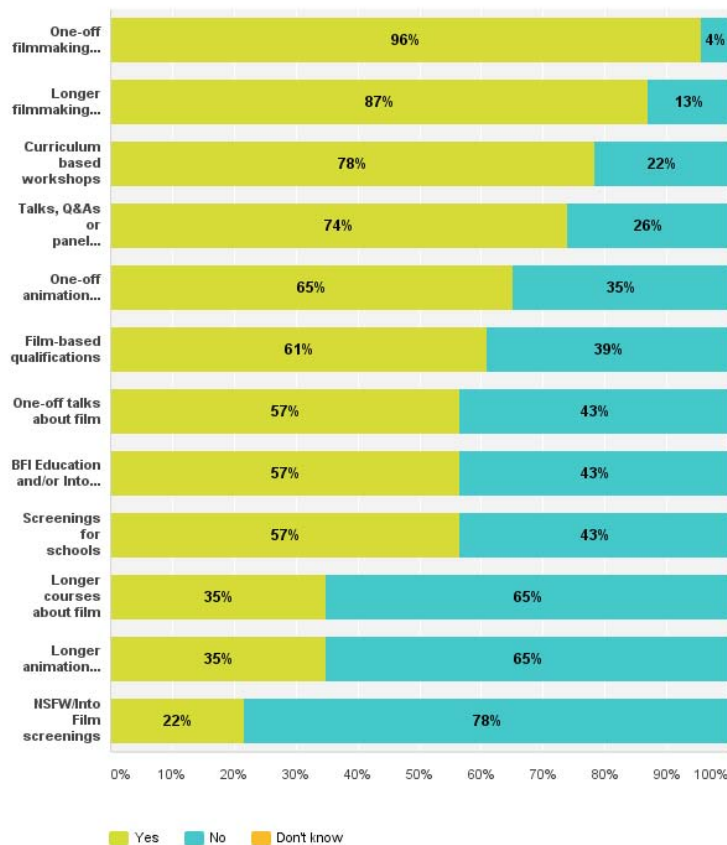
2.14

Practitioners were least likely to have delivered longer courses in film history/appreciation, and animation; and screening events with National Schools Film Week/ Into Film Festival (which tend to be managed in-house by participating exhibitors).

2.15

All the practitioners who responded to the survey had provided film education opportunities for secondary school aged children, and the majority had also catered for primary school aged children and young adults. Only 30% had worked with older adults.

T A B L E   2 . 1 1
Age groups catered for

	N U M B E R	%
Secondary school aged children	23	100%
Primary school aged children	19	83%
Young adults (19 to 25)	19	83%
Adults (26 to 64)	13	57%
Older adults (65+)	7	30%

Source: Film education practitioner survey, analysis by consultants

2.16
Around a quarter of practitioners (26%) worked with all ages, while 17% worked only with primary or secondary school aged children:

TABLE 2.12
Age groups catered for, grouped

	NUMBER	%
Mix of young & old, but not all ages	13	57%
All ages	6	26%
Primary and secondary school only	3	13%
Secondary only	1	4%
Adults (19+) only	-	-
Primary school only	-	-
Total	23	100%

Source: Film education practitioner survey, analysis by consultants

2.17
In terms of participant numbers, the majority (78%) of practitioners who responded to the survey provided film education opportunities for up to 500 participants a year:

TABLE 2.13
In total, roughly how many people take part in your education activity each year?

	NUMBER	%
Fewer than 100	7	30%
101 to 500	11	48%
501 to 1,000	3	13%
1,001 or more	2	9%
Total	23	100%

Source: Film education practitioner survey, analysis by consultants

2.18

Most practitioners who responded to the survey had an ongoing relationship with local schools or colleges (87%), had produced education resources for use by teachers or learners (78%) and had delivered film education in Welsh and/or linked to curriculum Cymreig (65%). A minority of practitioners (30%) had hosted events in partnership with a local University of the Third Age (U3A) group, or any other community group for older adults:

TABLE 2.14
Features of practitioners' film education activity

	YES	NO	DON'T KNOW
Do you have any ongoing links with local schools, colleges or universities, or their teaching staff?	87%	13%	-
Have you ever produced education resources for use by teachers or learners (e.g. handouts, manuals or film guides)?	78%	22%	-
Has any of your education activity been delivered in the Welsh language and/or linked to curriculum Cymreig?	65%	35%	-
Have you or your organisation worked with a freelance film education provider since 2010?	48%	39%	13%
Have you ever hosted events in partnership with a local University of the Third Age (U3A) group, or any other community group for older adults?	30%	70%	-

Source: Film education practitioner survey, analysis by consultants

2.19

When asked by the survey, nearly all practitioners currently active in film education said they plan to continue to be involved in future film education provision (only one did not know):

TABLE 2.15
Do you plan to offer any film education activities in future?

	NUMBER	%
Yes	22	96%
No	-	-
Don't know	1	4%
Total	23	100%

Source: Film education practitioner survey, analysis by consultants

2.20

Practitioners described a variety of future activity plans, which fell into the following categories (the full list is available in Appendix 2):

• Film literacy and filmmaking activities for various ages;

• Animation courses for all ages;

• Activity linked to the Arts Council of Wales Creative Agents scheme;

• Specialist screenings and festival programmes;

• Activity linked to Into Film Festival;

• Delivering online courses and resources;

• Projects with youth services and schools;

• Cross art form activity with a film component;

- Community filmmaking;

- Teacher CPD workshops.

FILM EXHIBITORS

2.21
All exhibitors on the mailing lists of Ffilm Cymru Wales and Film Hub Wales were invited to participate in an online survey about film education activity, and 59 out of 127 responded (a response rate of 46%). The mailing lists included details of full- and part-time exhibitors offering first- and second run programming as well as non-theatrical screenings, including film societies and community cinemas, commercial cinemas, mixed-use venues and film festivals. Only a handful of cinemas from the largest national commercial chains were included, as they feature less prominently in Ffilm Cymru Wales and Film Hub Wales supported activity (although steps are being taken to build relationships between FAN and commercial cinemas, so this is likely to change in time).

2.22
The sample reflects the broad pattern of exhibitor types in the mailing list, although mixed-use venues were over-represented in the sample and exhibitors from Powys were under-represented (see Appendix 1 for full details).

2.23
Around half the exhibitors (49%) had hosted some form of film education activity since 2010.

TABLE 2.16
Has your organisation participated in any film education activity since 2010?

	NUMBER	%
Yes	29	49%
No	27	46%
Don't know	3	5%
Total	59	100%

Source: Film exhibitor survey, analysis by consultants

2.24
The reasons given by those that had not undertaken any film education, and had no plans to do so in future, were varied but in almost all cases stemmed from a belief that this type of activity was outside their core business or beyond their remit as a volunteer-run enterprise. Please note that unless stated otherwise, the findings reported below are from responses given by exhibitors involved in film education since 2010.

2.25
In most cases the film education activity undertaken by exhibitors involved one-off events or short format courses (Table 2.17):

- The most common type of provision involved talks, Q&As or panel discussions by filmmakers, cast and crew (79%), followed by screenings for schools or colleges (64%) and one-off practical filmmaking workshops (61%).

- Only 7% of exhibitors had hosted film-based courses leading to a qualification.

- A minority of exhibitors offered longer courses over this period. A quarter had hosted longer filmmaking courses, and 18% had offered longer practical animation courses. Longer courses on film history and appreciation were offered by only 11% of exhibitors.

TABLE 2.17

If yes, have you hosted any of the following since 2010?

	YES	NO	DON'T KNOW
Talks, Q&As or panel discussions by filmmakers, cast and crew	79%	18%	4%
Screenings for school pupils & their teachers or students & lecturers	64%	32%	4%
One-off filmmaking workshops or events with a practical element	61%	36%	4%
One-off talks about film history or appreciation	54%	43%	4%
One-off animation workshops or events with a practical element	39%	57%	4%
Curriculum based workshops or events with schools or colleges	39%	57%	4%
Screening events in association with NSFW or the Into Film Festival	32%	61%	7%
Longer filmmaking courses with a practical element	25%	68%	7%
Longer animation courses with a practical element	18%	71%	11%
BFI Education and/or Into Film initiatives (excl. Into Film Festival)	11%	82%	7%
Longer courses about film history or appreciation	11%	82%	7%
Film-based courses leading to a qualification	7%	86%	7%

Source: Film exhibitor survey, analysis by consultants

2.26 As to be expected, the types of education activity undertaken varied by exhibitor type:

TABLE 2.18

If yes, have you hosted any of the following since 2010?

	CINEMA YES	FESTIVAL YES	SOCIETY YES	MIXED USE YES
Talks, Q&As or panel discussions by filmmakers, cast and crew	75%	100%	50%	85%
Screenings for school pupils & their teachers or students & lecturers	75%	80%	50%	62%
One-off filmmaking workshops or events with a practical element	50%	80%	50%	62%
One-off talks about film history or appreciation	50%	40%	50%	62%
One-off animation workshops or events with a practical element	25%	-	50%	54%
Curriculum based workshops or events with schools or colleges	-	40%	33%	54%
Screening events in association with NSFW or the Into Film Festival	50%	-	33%	38%
Longer filmmaking courses with a practical element	-	-	33%	38%
Longer animation courses with a practical element	-	20%	17%	23%
BFI Education and/or Into Film initiatives (excl. Into Film Festival)	25%	-	-	15%
Longer courses about film history or appreciation	-	-	17%	15%
Film-based courses leading to a qualification	-	-	17%	8%

- Cinemas were more likely than other exhibitors to host screening events in association with NSFW or the Into Film Festival and BFI Education/ Into Film initiatives;

- Film festivals were more likely to offer talks, Q&As or panel discussions by filmmakers, cast and crew; screenings for school pupils & their teachers or students & lecturers; and one-off filmmaking workshops or events with a practical element;

- Mixed use venues were more likely than other types of exhibitor to provide one-off talks about film history or appreciation; one-off animation workshops or events with a practical element; curriculum based workshops or events with schools or colleges; longer filmmaking courses with a practical element; and longer animation courses with a practical element;

- The particular character of film society education provision is harder to judge given the small sample size, but one respondent had hosted longer courses about film history or appreciation and film-based courses leading to a qualification, which are the least common types of provision by other exhibitors.

2.27
Around half (52%) of these exhibitors had hosted up to four types of film education activity (one third had offered one or two types), while a sizeable minority, 11%, hosted a significant variety of film education provision (nine or more types):

TABLE 2.19
Number of different types of provision hosted by exhibitors since 2010

	NUMBER	%
1 or 2 types	9	33%
3 or 4 types	5	19%
5 or 6 types	6	22%
7 or 8 types	4	15%
9 or 10 types	2	7%
11+ types	1	4%
Total	27	100%

2.28
Exhibitors were most likely to have provided film education opportunities for secondary school aged children. Around two-thirds (64%) of exhibitors had provided film education activity for primary school aged children, young adults and adults respectively, compared with only half who had catered for older adults:

TABLE 2.20
Age groups catered for

	NUMBER	%
Secondary school aged children	20	71%
Primary school aged children	18	64%
Young adults (19 to 25)	18	64%
Adults (26 to 64)	18	64%
Older adults (65+)	14	50%
11+ types	1	4%
Total	27	100%

Source: Film exhibitor survey, analysis by consultants

2.29

Looking at the data another way, Table 2.21 reveals that most exhibitors (61%) catered for both younger and older age groups (25% catered for all ages and 36% a mix). One in five (21%) exhibitors provided film education opportunities for adults only, while no exhibitors catered only for older adults (aged 65+) or secondary school pupils.

TABLE 2.21
Age groups catered for, grouped

	NUMBER	%
All ages	7	25%
Mix of young & old, but not all ages	10	36%
Adults (19+) only	6	21%
Primary school only	2	7%
Primary and secondary school only	3	11%
Total	28	100%

Source: Film exhibitor survey, analysis by consultants

2.30

The majority of exhibitors (90%) recorded an annual total of between 1 and 500 attendances for their education activity, while only one reported over 1,000 attendances on average:

TABLE 2.22
Annual average total attendance at film education events

	NUMBER	%
Fewer than 100	10	36%
101 to 500	15	54%
501 to 1,000	2	7%
1,001 or more	1	4%
Total	28	100%

Source: Film exhibitor survey, analysis by consultants

2.31

The most common feature of film exhibitors' education activity involved maintaining ongoing links with schools, colleges or universities, which featured in 68% of cases (Table 2.23):

TABLE 2.23
Features of exhibitors' film education activity

	YES	NO	DON'T KNOW
Do you have any ongoing links with local schools, colleges or universities, or their teaching staff?	68%	32%	-

Source: Film exhibitor survey, analysis by consultants

2.32
Mixed use venues were most likely to maintain formal links with local education institutions, reflecting their wider involvement in cross-arts activity:

TABLE 2.24
Formal education links, by venue type

	YES	NO
Mixed use venue	85%	15%
Film festival	60%	40%
Film society/ community cinema	50%	50%
Cinema	50%	50%

Source: Film exhibitor survey, analysis by consultants

2.33
Nearly two fifths (36%) of exhibitors had worked with a freelance film education practitioner since 2010. Mixed-use venues were more likely to have done so than other exhibitors, and cinemas were least likely.

TABLE 2.25
Features of exhibitors' film education activity

	YES	NO	DON'T KNOW
Has your organisation worked with a freelance film education provider since 2010?	36%	57%	7%

Source: Film exhibitor survey, analysis by consultants

2.34
29% of exhibitors have delivered in the Welsh language and/or linked to curriculum Cymreig, and the same proportion has hosted events in partnership with a local University of the Third Age (U3A) group, or another community group for older adults.

TABLE 2.26
Features of exhibitors' film education activity

	YES	NO	DON'T KNOW
Has any of your education activity been delivered in the Welsh language and/or linked to curriculum Cymreig?	29%	64%	7%
Have you ever hosted events in partnership with a local University of the Third Age (U3A) group, or any other community group for older adults?	29%	61%	11%

Source: Film exhibitor survey, analysis by consultants

2.35
One quarter of exhibitors have produced education resources for use by teachers or learners. Mixed-use venues were more likely to have done so than other types of exhibitor, followed by film festivals.

TABLE 2.27
Features of exhibitors' film education activity

	YES	NO	DON'T KNOW
Have you ever produced education resources for use by teachers or learners (e.g. handouts, manuals or film guides)?	25%	75%	-

Source: Film exhibitor survey, analysis by consultants

2.36
One third (32%) of exhibitors involved in film education since 2010 have a dedicated education officer or volunteer with responsibility for education outreach. Mixed-use venues were more likely than other exhibitor types to have a dedicated education officer (none of the cinemas who responded to the survey have such a post).

TABLE 2.28
Features of exhibitors' film education activity

	YES	NO	DON'T KNOW
Does your organisation have someone with dedicated responsibility for education outreach, or anyone interested in providing education services as a volunteer?	32%	64%	4%

2.37
Nine respondents described the role and responsibilities of their dedicated education staff and volunteers, which included the following tasks (the full list can be found in Appendix 2):

- School and college liaison;

- Delivering special education events in house;

- Managing education workshops delivered by third party providers;

- Community outreach;

- Running community cinemas with local volunteers;

- Providing work experience packages/opportunities;

- Managing film activity within a broader multi-arts education offer;

- Organising public programmes involving guest Q&As, introductions and lifelong learning courses.

- Liaising with youth projects and lifelong learning providers to set up education initiatives, both in-venue and outreach;

- Preparing funding applications;

- Running mentoring programmes for young people;

- Liaising with local and national charities to deliver community-based learning opportunities.

2.38
Just under half (45%) of all exhibitors who responded to the survey have plans for future film education activity, while 31% did not know, which suggests it may be a desirable rather than an essential activity for many:

TABLE 2.29
Do you plan to offer any film education activities in future?

	NUMBER	%
Yes	26	45%
No	14	24%
Don't know	18	31%
Total	58	100%

Source: Film exhibitor survey, analysis by consultants

- The vast majority of exhibitors that had undertaken film education since 2010 were planning to continue in future (only one was not planning any future activity, a community cinema that tried some education work but was unconvinced of local demand, and four were undecided).

- Of 27 exhibitors that had not hosted any film education since 2010, three planned to do so in future and eleven were undecided.

2.39
Details of future film education activity fell into the following categories:

- Filmmaking and animation workshops;

- Master classes and talks;

- Into Film Festival;

- Film festival events;

- Lectures in association with local Universities;

- Young programmers group activity;

- Heritage workshops;

- Welsh language activity linked to the curriculum.
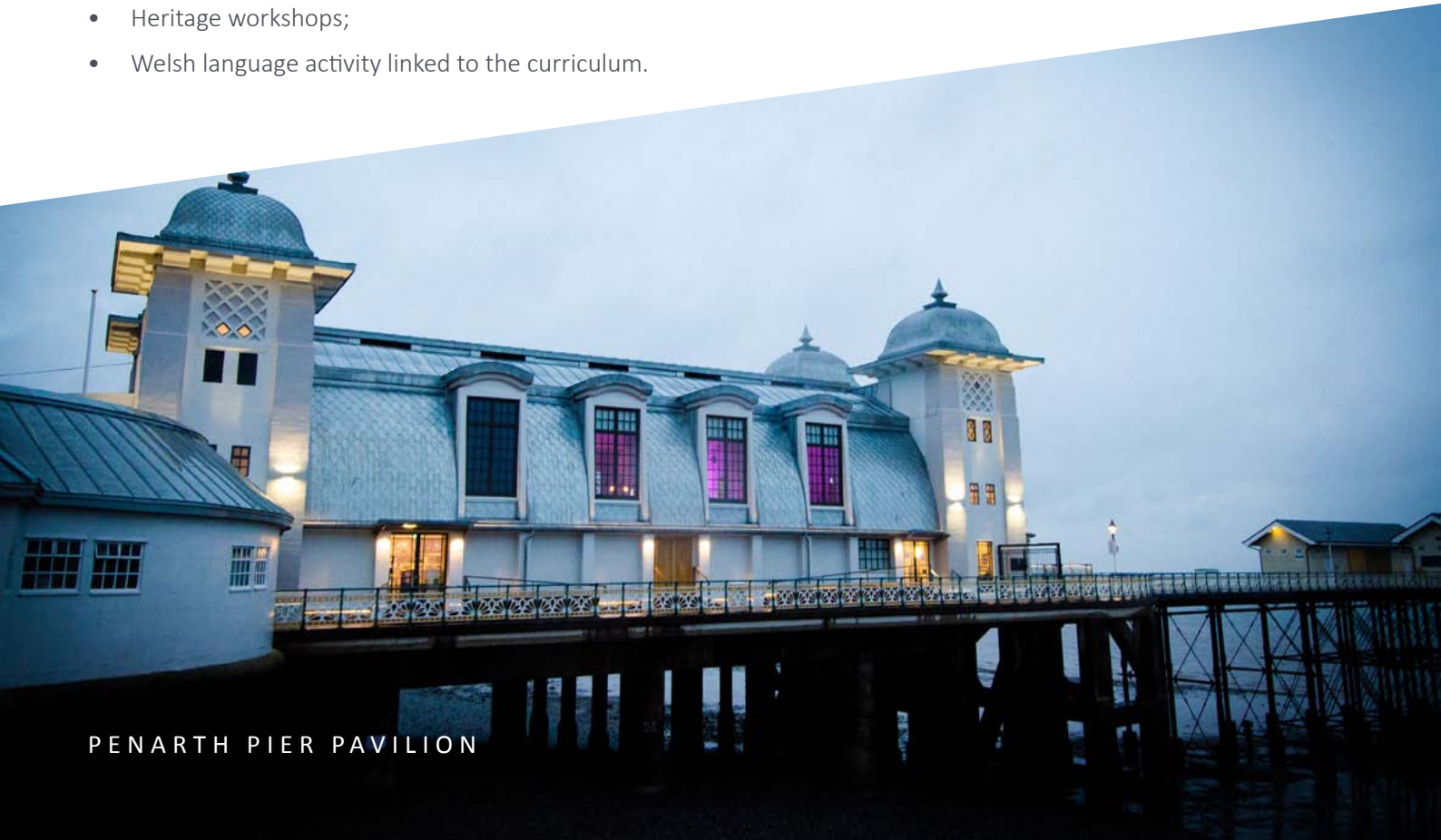
INTO FILM

2.40
This section provides a brief overview of Into Film's work in Wales, covering how it supports film in education within schools and colleges, its work in informal settings and partnership work with others. For further details on the full range of their activity in Wales and UK-wide, see www.intofilm.org. As noted in Section One, Into Film came about in September 2013 with the merger of FILMCLUB and First Light, working in partnership with Pearson and the National Schools Partnership to deliver the BFI's Lottery-funded programme of film education activity for 5-19 year olds and those who work with them.

2.41
Into Film activity encompasses a wide range of film- and digital media related programmes across the UK that operate in the formal education sector and outside it, including Film Clubs; Into Film Festival; filmmaking workshops; teaching and learning resources; Meet the Industry events; Talent Development initiatives; Youth Advisory Council; and training for teachers, youth workers and practitioners.

2.42
In the formal education sector in Wales, Into Film works across the four regional education consortia,[18] although it has had mixed success in engaging schools in different consortia areas. For example, Into Film has struggled to establish school-based activity in Powys and Ceredigion in South West and Mid Wales; Merthyr Tydfil in Central South Wales; Blaenau Gwent and Torfaen in South East Wales; and more generally across North Wales (although progress is being made here with appointment of a local lead practitioner).

2.43
As of October 2015, Into Film Cymru has 737 film clubs based in schools and colleges across Wales, nearly three quarters of which (72%) are hosted in primary schools, and 26% of host schools are Welsh-medium/ bilingual (compared with 32% of all institutions that are Welsh-medium). Although high, the proportion of film clubs established in primary schools in Wales is lower than the proportion of primaries in the formal education sector as a whole (which stands at 82%).

TABLE 2.32

Into Film film clubs by school type in the maintained sector

SCHOOL TYPE	NUMBER OF INSTITUTIONS	%	NUMBER OF FILM CLUBS	%
Primary	1,336*	82%	531	72%
Secondary	207	13%	125	17%
Special school/ PRU**	65	4%	29	4%
FE College	15	<1%	15	2%
Schools with more than one club	-	-	37	5%
Total	1,623		737	100%

Source: Into Film Cymru, Welsh Government, analysis by consultants
* Includes 6 middle schools
** PRU= Pupil Referral Unit

2.44
Six out of ten secondary schools in Wales has a film club, compared with 40% of primary schools and 36% of special schools and pupil referral units. Every FE College in Wales has a club:

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[18] North Wales (Flintshire, Conwy, Wrexham, Gwynedd, Isle of Anglesey, Denbighshire); South West and Mid Wales (Swansea, Neath Port Talbot, Carmarthenshire, Pembrokeshire, Powys, Ceredigion); Central South Wales (Bridgend, Cardiff, Merthyr Tydfil, Rhondda Cynon Taff, Vale of Glamorgan); South East Wales (Caerphilly, Monmouthshire, Newport, Blaenau Gwent, Torfaen).

TABLE 2.33
Into Film film clubs by school type in the maintained sector

SCHOOL TYPE	% OF INSTITUTIONS WITH A FILM CLUB
Primary	40%*
Secondary	60%
Special school/ PRU	36%
FE College	100%

Source: Into Film Cymru, analysis by consultants
*This figure is an underestimate because many of the 37 schools with more than one film club are in the Primary sector.

2.45
According to Into Film estimates, around 24,000 pupils participate in film club activity in primary and secondary schools in Wales every year, equivalent to around 5% of all pupils. Meanwhile, around 1,500 primary and secondary school teachers take an active role in film club activity, representing 6% of all teachers in Wales. . In addition, Into Film has delivered CPD to a further 1,600 teachers. Into Film estimates these teachers reach an average of 24 pupils each with film-related activity (38,400 pupils), taking the total reach across Wales to 62,400 pupils.

2.46
In addition to the formal education sector, Into Film currently works with 40 informal youth sector organisations in Wales, reaching around 1,400 young people.

2.47
Fourteen independent Welsh exhibitors took part in the 2014 Into Film Festival, in addition to chains operated by the likes of Odeon, Vue and Cineworld.[19] 17,234 5-19 year olds took part in screening events hosted in Wales, 4.6% of the total across the UK, and special events were hosted at Cardiff Cineworld, Vue Cardiff, Chapter Arts and The Welfare.

TABLE 2.34
Into Film Festival 2014, participating venues in Wales

EXHIBITOR	LOCAL AUTHORITY	REGION
Cellb	Gwynedd	North
Chapter Arts	Cardiff	South
Clywd Theatr Cymru	Flintshire	North
Magic Lantern Cinema	Gwyneth	North
Memo Arts Centre	Vale of Glamorgan	South
National Waterfront Museum	Swansea	West
Penarth Pier Pavilion	Vale of Glamorgan	South
Pontio	Gwynedd	North
St Donats Arts Centre	Vale of Glamorgan	South
Theatr Gwaun	Pembrokeshire	West
Theatr Twm o'r Nant	Denbighshire	North
The Welfare	Swansea	West
Torch Theatre	Pembrokeshire	West
Ucheldre Centre	Isle of Anglesey	North

Source: Into Film Cymru, analysis by consultants

[19] Into Film Festival 2014 Report

FFILM CYMRU WALES EDUCATION FUNDING

2.48
Another route towards a better understanding of current film education provision in Wales is to look at patterns of public funding, notably the support provided by Ffilm Cymru Wales.

2.49
The significance of Ffilm Cymru Wales support for film education activity was demonstrated by the practitioner survey, which found that 61% of respondents had undertaken activity with the agency's financial support. Charities (57%), school/college budgets (57%) and local authority funding (57%) were also significant sources, along with other grant providers:

TABLE 2.35
Practitioner funding sources

HOW WAS YOUR EDUCATION ACTIVITY FUNDED?	NUMBER	%
Ffilm Cymru Wales	14	61%
Charitable funding	13	57%
School/ college budgets	13	57%
Local authority funding (not education budgets)	13	57%
National Lottery funding	12	52%
Welsh Government funding	10	43%
European funding	9	39%
Revenue from ticket sales	4	17%
Venue hire charges	2	9%
Other*	9	33%

Source: Film education practitioner survey, analysis by consultants
*Other sources include voluntary sector organisations and business sponsorship

2.50
In the case of exhibitors, revenue from ticket sales provided the most common source of income for film education activity (52%), followed by charity sources (33%) and Ffilm Cymru Wales support (30%):

T A B L E   2 . 3 6
Exhibitor film education funding sources

	NUMBER	%
Revenue from ticket sales	14	52%
Charitable funding	9	33%
Ffilm Cymru Wales	8	30%
School/ college budgets	6	22%
National Lottery funding	6	22%
Local authority funding (not education budgets)	4	15%
European funding	4	15%
Venue hire charges	3	11%
Welsh Government funding	3	11%
Other*	9	33%

Source: Film exhibitor survey, analysis by consultants
*Other sources include private sponsorship, venues' own reserves, MoD grant

2.51
Given the prevalence of Ffilm Cymru Wales support for film education among practitioners and exhibitors, this section examines the pattern of funding from 2006/07 (when Film Agency for Wales, as Ffilm Cymru Wales was known previously, was established) to 2014/15.

2.52
At present, £50,000 is available annually for film education projects (£35,000) and collaborative initiatives (£15,000). Ffilm Cymru Wales will support activity aimed at 5-19 year olds as well as lifelong learning opportunities for older age groups, as detailed in their Education Fund Guidelines.[20]

2.53
Table 2.37 describes the headline figures for funding activity over the period 2006/07 to 2014/15, during which 103 projects delivered by 49 organisations were supported. Over half (55%) of the organisations in receipt of support delivered only one funded project in the period.

T A B L E   2 . 3 7
Ffilm Cymru Wales* Education Project Fund, 2006/07 to 2014/15

Total number of funded projects	103
Number of beneficiaries	28,748
Total Ffilm Cymru Wales spend on education projects	£559,243
Spend per beneficiary	£19.45
Total number of funded organisations	49
Proportion of organisations funded for one project only	55%

Source: Ffilm Cymru Wales, analysis by consultants
*Includes projects supported by Film Agency for Wales prior to the agency's name change

[20] http://www.ffilmcymruwales.com/index.php/en/film-educators/education-funding-and-guidelines

2.54
Table 2.37 does not include education activity linked to other Ffilm Cymru-backed projects, including Film in Afan[21] (co-funded by The Big Lottery and which involved 943 young people in film education activity alongside 69 adults who took part in accredited workshops) and Documentary Academy Wales Network (DAWN), the BFI Film Academy scheme delivered by Media Academy and Zoom Cymru involving around 90 students aged 16 to 19 over two years.[22]

2.55
The total financial value of Ffilm Cymru Wales's direct support for film education programmes has fluctuated annually since 2006/07, reaching a high of £155,861.77 in 2010/11 when Ffilm Cymru Wales funded a programme of Reach the Heights film projects with money granted by the Arts Council of Wales.

2.56
An average of 11 awards were made annually between 2006/07 and 2014/15, although in the last two years this has fallen to 6 awards.

TABLE 2.38
Ffilm Cymru Wales* Education Project Fund by year, 2006/07 to 2014/15

	06/07	07/08	08/09	09/10	10/11*	11/12	12/13	13/14	14/15
Funded projects	10	19	12	15	12	13	10	6	6
Funding total (000s)	£36.8	£72.3	£47.2	£66.0	£155.9	£59.5	£56.5	£34.8	£30.3
Beneficiaries	661	7,102	3,362	4,091	4,804	5,268	1,196	1,882	382
Spend / beneficiary	£55.62	£10.18	£14.03	£16.13	£32.44	£11.29	£47.28	£18.47	£79.44
Funded orgs	10	18	10	14	11	10	9	6	6
% projects in Welsh	11%	12%	25%	7%	-	-	20%	17%	17%
Average award (000s)	£3.7	£3.8	£3.9	£4.4	£13.0**	£4.6	£5.7	£5.8	£5.1

Source: Ffilm Cymru Wales, analysis by consultants
*Includes £98,760.77 for Reach the Heights project
** Average = £5.1 excluding Reach the Heights award

2.57
22 organisations (45% of all funded organisations) were granted two or more awards in the period, as listed in Table 2.39). Six of these organisations are no longer active (including Media Education Wales, which received the largest share of funding):

[21] http://www.filminafan.com/
[22] http://www.bfi.org.uk/education-research/5-19-film-education-scheme-2013-2017/bfi-film-academy-scheme/bfi-film-academy-uk-network-programme

TABLE 2.39

Organisations funded for two or more projects, 2006/07 to 2014/15

ORGANISATION	NUMBER OF AWARDS	% OF ALL AWARDS	VALUE OF AWARDS	% OF ALL AWARDS VALUE
Media Education Wales*	10	10%	£64,267	11%
Zoom Cymru	6	6%	£18,375	3%
Chapter Arts	5	5%	£26,932	5%
Cinetig*	5	5%	£30,500	5%
Film 15*	5	5%	£22,180	4%
WOW Festival	5	5%	£14,052	3%
Arts Connection	4	4%	£12,875	2%
National S&S Archive Wales	4	4%	£11,950	2%
Aberystwyth Arts Centre	3	3%	£12,572	2%
Continyou Cymru*	3	3%	£14,350	3%
Reel Education	3	3%	£16,055	3%
The Festivals Company	3	3%	£20,568	4%
Cardiff School of C&C Industries	2	2%	£6,500	1%
Fairbridge Film Club	2	2%	£13,398	2%
Galeri Caernafon	2	2%	£9,500	2%
Gritty Realism	2	2%	£11,200	2%
Lilypad Films	2	2%	£7,886	1%
Llamau	2	2%	£4,250	1%
Monmouth Film School*	2	2%	£9,000	2%
Newport Arts Development*	2	2%	£7,980	1%
Pontio	2	2%	£14,210	3%
Winding Snake	2	2%	£10,400	2%

Source: Ffilm Cymru Wales, analysis by consultants
* No longer active. Gerald Conn of Cinetig now runs Gritty Realism; Tom Barrance of Media Education Wales now operates as Learn About Film.

2.58
Activity delivered in South Wales received 37% of the total awarded since 2006/07, while two fifths (39%) of all funding supported projects delivered across Wales (Table 2.40).

2.59
Activity delivered exclusively in West Wales secured 3% of Ffilm Cymru Wales funding, and 9% went to projects delivered in North Wales.

Ffilm Cymru Wales education project funding, by region

REGION	NUMBER OF AWARDS	AWARD AMOUNT	% OF AWARD TOTAL AMOUNT
South Wales	48	£199,398	37%
Mid Wales	18	£66,943	12%
North Wales	11	£49,360	9%
West Wales	3	£15,200	3%
All Wales	20	£210,973	39%
Total	100	£541,874	100%

Source: Ffilm Cymru Wales, analysis by consultants

T A B L E   2 . 4 1
Ffilm Cymru Wales education project beneficiaries, by region

REGION	NUMBER OF BENEFICIARIES	% OF AWARD TOTAL AMOUNT
South Wales	9,745	34%
Mid Wales	7,603	27%
North Wales	2,634	9%
West Wales	57*	<1%
All Wales	8,338	29%
Total	28,377	100%

Source: Ffilm Cymru Wales, analysis by consultants

* Beneficiary numbers unavailable for one award in West Wales

2.60
A total of four awards, equivalent to 3% of the total value of education awards, were made to Welsh-language projects, and seven (7% of the total awarded) were for bilingual delivery. Welsh language projects were delivered mainly in North Wales, while bilingual projects were split evenly between South and North Wales.

T A B L E   2 . 4 2
Ffilm Cymru Wales education project awards, by delivery language

LANGUAGE	NUMBER OF AWARDS	AWARD AMOUNT	% OF AWARD TOTAL AMOUNT
English	91	£497,688	90%
English and Welsh	7	£39,405	7%
Welsh	4	£16,150	3%
Total	102	£553,243	100%

Source: Ffilm Cymru Wales, analysis by consultants

GAPS, CHALLENGES
& OPPORTUNITIES

3.1
This section looks at gaps in film education provision across Wales emerging from the evidence presented in the previous section; at other challenges facing the development of film education in Wales; and the best opportunities for future development.

3.2
Before looking at specific gaps identified by the research, some more fundamental issues need to be addressed.

3.3
Evidence emerging from the audit of film education activity presented in the previous section, in conjunction with feedback received through the consultation process, indicates that little substantive change has occurred in film education provision in Wales since 2010 when Tom Barrance produced the Film Education Training in Wales: Feasibility Study for the Film Agency for Wales.

3.4
This is despite large-scale shifts in the wider policy and funding landscape, with abolition of the UK Film Council leading to the BFI taking lead responsibility for film policy across the UK. The increase in Lottery funding available for film following the Olympics in 2012 has been counter-balanced by public sector cutbacks at all levels of local and national government, a situation that still persists. Pressure on school budgets, and local authority support for community and youth groups, and arts and cultural provision more generally, have implications for film education provision.

3.5
One consequence is that competition among film education practitioners remains strong; the practitioner survey found that over one quarter (26%) of respondents cited this as one of the biggest challenges they face.

TABLE 3.1
What are the biggest challenges you face in offering film education opportunities?

	NUMBER	%
Competition from other local providers	6	26%

Source: Film education practitioner survey, analysis by consultants

3.6
Within the 'family' of bodies involved in public policy for film, led by the BFI but including Ffilm Cymru Wales, Film Hub Wales, Into Film and others, the case for supporting and promoting film education has been made and won. Education and learning is central to strategic priority one of Film Forever, and everything that follows from that.

3.7
But against the backdrop of straitened public finances and a formal education agenda that privileges traditional subjects and approaches to learning through the National Curriculum, the challenge lies in communicating this message outside the film family- to schools, community organisations and other funders, among others. This is not something that any one organisation can do: it requires a concerted effort in partnership across all interested parties.

"Policy makers do not seem to be intrinsically hostile to film as an educational medium, but they may see it as a distraction from core curriculum requirements."

<div align="right">BFI, 2014, Impact, Relevance and Excellence: A New Stage for Film Education</div>

3.8
Certain progress has been made in this regard since 2010, during which the Welsh Government supported the roll out of Film Club activity in Wales, and the Big Lottery Fund supported Film Agency Wales's ambitious Film in Afan project, which included an education strand. But with the ending of Welsh Government funding for Film Club activity, and as Film in Afan completes its initial funding phase, there is every need to maintain momentum and keep the conversation going about film education's benefits for 21st Century learners.

3.9
Furthermore, moving image education needs to colonise public policy agendas outside the film sector, including developments around Arts in Education led by the Arts Council of Wales. All varieties of cultural education are fighting to be heard and understood, and film needs to distinguish itself within this conversation. For example, an opportunity exists to include film in the Arts Council's plans for a Youth Arts Festival in Wales in 2016.[23]

3.10
Several consultees spoke about the necessity of building an evidence-based case to have any meaningful impact with schools, colleges and other constituencies outside the film family, which should speak to their priorities, objectives and policy agendas.

"There are good examples that could be used for advocacy to get schools involved and engaged in film and realise the benefits. The reality is that schools are so desperate and run off their feet at the moment, so anything that's made easy for them is what they want really."

<div align="right">Film exhibitor</div>

3.11
For example, in the context of formal education the case needs to be made in terms of attainment in areas like literacy and in the development of transferable life skills.

"Schools will take something on if there's evidence to back it up. If there's enough research and proof that something like this can have an impact on attainment and standards. There hasn't been substantial evidence available to support that argument. It's hard for head teachers to change the way they do things and look at something new if that evidence isn't there."

<div align="right">Film education practitioner</div>

"When you see the impact that a simple animation can have on a group of young people, it's remarkable. Creating an animated film, you have to have literacy skills because you need a script. You have to develop oral skills, because filmmaking is a team process. There's also an element of numeracy, where you have to calculate frame rates and timings. All these things are incorporated in the one activity."

<div align="right">Film education practitioner</div>

3.12
One consultee made a connection with the digital literacy agenda, which has gained traction in recent years, presenting a good fit with the critical and creative aspects of film-based learning using digital technologies. Certainly there is a fit with Creative Skillset's 'Skills for the Digital Economy' programme addressing industry-led training to satisfy employer's needs in West Wales, the Valleys and North West Wales.[24] In this context, reframing film education in less exclusive terms, so the concept encompasses digital literacy and creativity, may help communicate more widely the transferable benefits of moving image based teaching and learning.

"Reframing what we mean by film education will help us all towards a more meaningful description."

<div align="right">BFI, 2014, Impact, Relevance and Excellence: A New Stage for Film Education</div>

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[23] http://www.artswales.org.uk/c_engagement-and-participation/youth-arts-festival-wales
[24] http://creativeskillset.org/nations/wales/skills_for_the_digital_economy

3.13

A body of evidence in support of the benefits of film education already exists, going back many years, encompassing studies like the Creative Partnerships-funded Special effects: the distinctiveness of learning outcomes in relation to moving image education projects (2007, National Foundation for Educational Research and British Film Institute) and the Film: 21st Century Literacy pilot project reports.

3.14

Added to this are individual film education project evaluations, including Wales-specific research around Ffilmschool 2 and the Reach the Heights projects.

3.15

Currently, Into Film is running a media literacy pilot with six schools, based on the Bradford media literacy project (Media Literacy: A Bradford Council Curriculum Innovation Project) involving the Local Authority and Bradford University. The Bradford project has already delivered measurable effects on pupils' reading and writing scores, and a body of twenty-five cases studies demonstrate the impact on participating schools.[25]

3.16

Further evidence like this is needed to make a case for school management audiences, which is where many of those working with schools (or would like to do so) feel evidence-based advocacy is most needed:

"Schools are generally interested, however access is largely dependent on school management teams understanding of the over all curriculum wide benefits of filmmaking and animation as a teaching and learning tool."

Film education practitioner

3.17

Several consultees pointed to their own responsibility to measure the impact of their work in ways that help build a broader case for film education:

"Making sure we can accurately measure the impact is really important, because I don't think much of that has been done in the past. We knew that the work we did was being appreciated but there was never any long lasting research to prove whether it was valid or useful to the people we worked with. I try to incorporate that into the work that we do now."

Film education practitioner

3.18

To this end, one practitioner has been working with an independent researcher, who sets frameworks for qualitative research at the start of funded projects, thereby ensuring that evaluation is built into the project from the outset rather than simply being bolted on to satisfy funding requirements. However, the practitioner acknowledged they lacked necessary resources for longitudinal research capable of measuring impact over time, revisiting participants six months or more after a project has ended.

"Unfortunately we don't have the budgets [for proper research] most of the time. I would love that to change. For us to get some proper researchers involved in the projects, because we can't expect artists to be able to evaluation as well [...] The type of budgets that [funders] are providing at the moment generally mean that people can't afford to work with professional researchers."

Film education practitioner

3.19

All the above indicates the continuing necessity of advocacy for film education, addressing different audiences with messaging linked to their needs and strategic ambitions, backed up by a body of hard evidence including more rigorous evaluation of funded projects. One model suggested by a consultee was the work undertaken by Engage (the National Association for Gallery Education) on behalf of the Gallery sector:[26]

"The biggest benefit of Engage is in advocacy and getting the sector recognised. I think that's what film education could really do with."

Film exhibitor

[25] http://www.primaryfilmliteracy.com/
[26] http://www.engage.org/

RECOMMENDATION 1

Much more concerted effort is needed to build interest in, and support for, film education through strategic partnerships and advocacy.

There are some outstanding examples of film education practice around Wales, but film education remains a marginal activity in many schools and colleges, community groups and other informal settings.

Working on the assumption that 'the rising tide lifts every boat', expanding interest in film education within classrooms and informal settings should help to stimulate demand for film education practitioner services across the board, with the long term aim of expanding the field more generally and helping move beyond short term competition for limited resources.

Ffilm Cymru Wales, working with Film Hub Wales, should consider spearheading this advocacy work in Wales, in partnership with BFI Education and other stakeholders including Into Film, Creative Skillset, BAFTA Cymru, MITA and Welsh free-to-air broadcasters (BBC Cymru Wales, ITV Wales, S4C).

The minimum requirements for this advocacy programme are as follows:

- Hosting a series of round table meetings with different constituencies (e.g. school managers and local authority representatives; youth and community group leaders; Welsh Government officials; non-film funding bodies) to identify the best opportunities for building a case in support of film education provision;

- Commissioning a suitably qualified authority (e.g. a university academic or film education practitioner with research experience) to review film education impact studies produced over the last twenty years (from Wales, other home nations in the UK and internationally) to build an evidence base and identify gaps to be addressed by new research initiatives;

- Ensuring funded film education project budgets include sufficient provision for rigorous project evaluation and/or independent studies of the educational benefits of film education activity.

3.20
The case also needs to be made to the film and wider creative industries (particularly the strong broadcast sector in Wales) that moving image education is critical to their future and they have a responsibility to contribute more to it. Ffilm Cymru Wales (as Film Agency for Wales) ran a very successful meeting with industry partners and others in early 2007 to launch its film education strategy and it would be timely to repeat the event.

3.21
Upstream in the film value chain, Ffilm Cymru Wales's new Magnifier approach to feature film development embeds education within the full range of IP and audience development planning, and the results of this new departure will emerge over then next three years.[27]

3.22
Looking downstream, and film exhibitors have a role to play. With Ffilm Cymru Wales's review of audience development taking place (the Audience Strategy Review, launched in August 2015) there is an opportunity to embed venue and festival driven film education within any new exhibition strategy.

3.23
Consultation evidence recognises the value of a Wales-wide initiative to bring film exhibition venues and film education practitioners together as a step up from the ad hoc arrangements currently in operation. Practitioners explained how they have to approach venues to take part in film education activity, while exhibitors often lack somebody in post to coordinate such activity.

3.24
This is despite the finding that fewer than one in five (18%) exhibitors cited lack of audience demand as a key challenge, and only 14% mentioned pressure on their programming schedule.

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[27] http://www.ffilmcymruwales.com/index.php/en/film-makers/magnifier

TABLE 3.2
What are the biggest challenges you face in offering film education opportunities?

	NUMBER	%
Limited audience demand	5	18%
Limited space in the programming schedule	4	14%
Other*	3	11%

Source: Film exhibitor survey, analysis by consultants
*Other challenges include covering administrative costs, maintaining focus on film among other education demands and transport costs for school visits

3.25
Into Film recognises the value of engaging film exhibitors in joint education activity, as evidenced by the launch of their venue toolkit (Cinema Advisory Pack: Working With Schools[28]). This could provide a useful way of moving beyond the one-off engagement many exhibitors have with Into Film, and schools more generally, through the annual Into Film Festival. Yet unless an exhibitor can find time to download the toolkit and has the human resources to be able to implement it, little progress will be made.

3.26
Into Film's definition of a venue extends to film societies and community cinemas, and the organisation would like to pilot working relationships between schools, youth clubs and film societies in different areas, which would suit the mixed ecology of Wales's exhibition landscape.

3.27
Another opportunity to extend education activity among exhibitors could be grasped by building initiatives around youth programming strands, which Film Hub Wales is already exploring. The exhibitor survey found that two-thirds (66%) of respondents had offered dedicated strands of youth/ family programming since 2010, and one third of these screened non-mainstream films booked from sources including UK distributors, Filmbank, National Screen and Sound Archive of Wales and the ICO:

TABLE 3.3
Since 2010, have you offered any dedicated strands of programming aimed at young people and/or families?

	NUMBER	%
Yes	38	66%
No	18	31%
Don't know	2	3%
Total	58	100%

Source: Film exhibitor survey, analysis by consultants

TABLE 3.4
If yes, has the programme ever involved non-mainstream film titles?

	NUMBER	%
Yes	13	34%
No	24	63%
Don't know	1	3%
Total	38	100%

Source: Film exhibitor survey, analysis by consultants
[28] http://www.filmclub.org/assets/pdf/cinema-advisory-pack-working-with-schools-v4.pdf

RECOMMENDATION 2

Education should be at heart of exhibition and audience development strategies.

- Education is already a stated priority for the two bodies that commissioned this research, and going forward Ffilm Cymru Wales should ensure the current Audience Strategy review places sufficient weight on teaching and learning about and through film, making explicit the link with audience development.

- As part of this strategy, Ffilm Cymru Wales, working with Film Hub Wales and other partners as necessary, should consider seeking funds (including from Lottery and trust sources) to commission a Film Education Coordinator to broker exhibitor and practitioner relationships, encouraging and supporting film education activity, particularly focusing on inclusion and diversity in accordance with the current Ffilm Cymru Wales business plan. Reporting to the Ffilm Cymru Wales Audience, Regeneration and Engagement team, this dedicated function should help to alleviate pressure on film exhibitors and practitioners, building capacity in a strategic way where currently very little exists.

- Connections should also be made between education opportunities and new initiatives around youth festivals and young programmers currently under consideration by Film Hub Wales and partners.

- In parallel, Ffilm Cymru Wales and Film Hub Wales should continue to work with Into Film to promote uptake of the Cinema Advisory Pack: Working With Schools in Wales, linking its wider adoption to specific funding calls wherever relevant.

3.28
The single biggest challenge to the development of film education provision identified in the consultation and survey evidence is access to funding, a point noted by other research. For example, a study by the Moving Image Training Association (MITA) for Into Film reported that "[u]nsurprisingly, the biggest challenge for organisations in the sector is accessing funding, but also the time constraints around fund raising."[29]

3.29
Securing finance was the most common challenge to film education activity identified by exhibitors (cited by 79% of respondents), followed by finding the time to organise it (these are linked insofar as staff time is dependent on capacity and resourcing).

TABLE 3.5

What are the biggest challenges you face in offering film education opportunities?

	NUMBER	%
Financing education activity	22	79%
Finding time to organise it	18	64%

Source: Film exhibitor survey, analysis by consultants
*Other challenges include covering administrative costs, maintaining focus on film among other education demands and transport costs for school visits

[29] Training The Next Generation: Moving Image Training Alliance (MITA) Report 2015

CHAPTER ARTS CENTRE, CARDIFF

3.30

Likewise, the majority of practitioners (83%) identified financing film education activity as a common challenge with increasing force given the public sector cutbacks observed earlier.

TABLE 3.6

What are the biggest challenges you face in offering film education opportunities?

	NUMBER	%
Financing education activity	19	83%

Source: Film education practitioner survey, analysis by consultants

"Funding can be complex and require match funding which isn't always available for some worthwhile projects."

Film Education Practitioner

"With regards to film education, it does feel like it's getting a lot more difficult for us […] The larger grants are becoming less and less [available]. We're not revenue funded, so it really is fly by the seat of your pants!"

Film Education Practitioner

3.31

Making time to put in funding applications, and to manage reporting requirements once a project is underway, can prove difficult in many contexts, but in the case of film education practitioners, many of whom are freelancers or work in the sector part time, the challenge is especially significant and can detract from delivery:

"We did some great work […] but I was ending up spending all my summer doing administration and it got more and more. When the funding wasn't there from Film Agency Wales and First Light (even a couple of grand could make a massive difference) it just became ridiculous. I was driving it and I just got exhausted."

Film Education Practitioner

3.32

Funding for film education, from within the family of agencies responsible for public policy ad public support including Ffilm Cymru Wales and Film Hub Wales, is unlikely to increase from existing sources. New avenues need to be explored along with creative ways of exploiting available opportunities.

3.33

For example, an alternative approach to exhibitors and/or practitioners pursuing individual funding opportunities linked to open calls would be to adopt a commissioning model, whereby a larger organisation with capacity applies for a sizeable grant and secures match funding, before inviting delivery partners to bid for funding to deliver particular aspects of the programme.

"There are a lot of us around who are ready to go, but we haven't got the time to go out and get that extra three thousand pounds to enable a nice little project to happen. That's the sort of amount you really can do a nice little project with. It's not huge. So if you've got an organisation that's putting in an application for £20,000, that they can then distribute out, that's quite a good way of doing it."

Film Exhibitor

ABERYSTWYTH ARTS CENTRE

RECOMMENDATION 3

Alternative funding models for project-based work should be explored, alongside new sources of support.

- Ffilm Cymru Wales, in partnership with Film Hub Wales, should consider future options for large–scale film education funding bids to Lottery distributors and charitable trusts (as was the case for Reach the Heights and Film in Afan projects), recruiting delivery partners through a commissioning process.

- In parallel, the Film Education Coordinator (Recommendation 2) could be charged with identifying a range of alternative funding opportunities in areas like health and social care, digital inclusion etc., brokering joint applications and making connections between commissioners and providers that they otherwise lack the time to cement themselves.

3.34
Strategic planning around education and audience development needs to ensure that existing good practice is identified and supported while addressing gaps in current provision. Drawing together all the evidence of the previous section, gaps are evident from three different vantage points:

- Geographic spread of provision (where activity is most and least prevalent in Wales);

- Age groups served by provision (age groups with access to most and fewest film education opportunities);

- Types of provision and modes of delivery (aspects of film education delivered most and least commonly, and by different means).

3.35
In terms of geographic spread, film education practitioners tend to be based in South Wales (although many work in other parts of the country), while the financial support from public funding, notably Ffilm Cymru Wales, and charitable grants, which is critical to the education offer provided by practitioners and exhibitors surveyed, is unevenly spread across Wales, with concentrations of funded activity in South Wales and Mid Wales and less funded delivery in West Wales and North Wales.

3.36
In the 5-19 year old formal education sector, Into Film has an established presence in the majority of primary and secondary schools and FE Colleges in Wales although engagement levels vary, with less success in areas like Powys and Ceredigion in Mid Wales; Merthyr Tydfil, Blaenau Gwent and Torfaen in South Wales; and more generally across North Wales.

3.37
The concentration of practitioners and funded activity in South Wales is in part a reflection of this region's population size and metropolitan character, with just over half of all people aged 5 and over in Wales residing there (Table 3.7 and Figure 1).[30]

TABLE 3.7
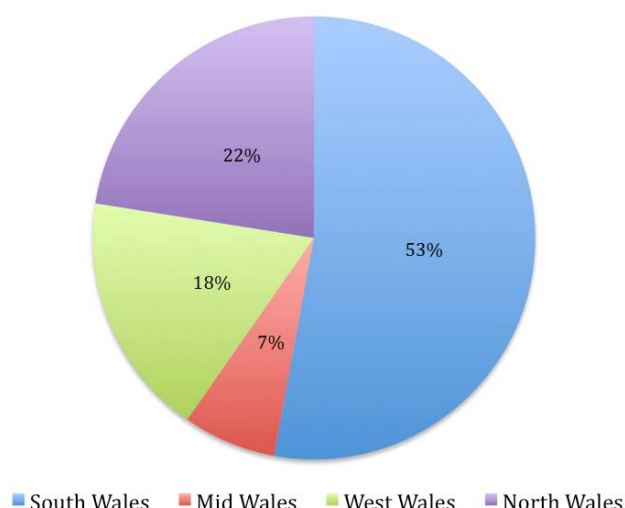Wales population aged 5+, 2014, by region

REGION	POPULATION	%
South Wales	1,541,601	52.9%
North Wales	654,434	22.5%
West Wales	519,983	17.8%
Mid Wales	198,343	6.8%
Total	2,914,361	100%

Source: Welsh Government, analysis by consultants

[30] Other reasons are likley to include the concentration of creative industry activity in South Wales and the greater employment and training opportunities this affords, supported by HE and professional training provision.

Population of Wales by region, 2014, all ages 5+

Legend: South Wales ▪ Mid Wales ▪ West Wales ▪ North Wales

Pie chart values: 53%, 22%, 18%, 7%

GALERI, CAERNARFON

Source: Welsh Government, analysis by consultants

3.38
Yet around two-fifths of the population live in North and West Wales, which suggests these regions are relatively under-served by film education opportunities, on this metric alone.

3.39
Absolute population size is an important factor to consider, but population density is equally significant in many parts of Wales. To take one example, Mid Wales is a very large region whose population is thinly spread across far-flung communities.

3.40
In this context, transport links have a bearing on extending film education provision (and audience development more generally), in a number of key respects:

• Location of specialist practitioners, and their ability to service demand in other parts of Wales;

• Location of schools in relation to exhibition venues, and transport costs associated with visits;

"It's too expensive to take a bus down there and we're in a very deprived area. Even when the Into Film Festival is on, the films tend to be geared to Primary level, and there are still transport issues. It's not viable."

Film education practitioner

• Engaging learners in rural areas where communities are dispersed and transport links are poor;

• Reluctance of certain groups, including older adults, to travel after dark, especially in rural areas.

RECOMMENDATION 4

Tackling geographic inequalities

The lack of film education practitioners in many areas of Wales, notably outside the South Wales region, is a genuine impediment to Wales-wide film education development. The limited number of specialist providers means demand among schools, community groups and other users is left largely unmet and/or uncultivated in these areas, which does nothing to encourage practitioner development locally.

The strategic goal of agencies supporting or delivering film education programmes in the short to medium term should be to encourage specialist providers, wherever they are based, to deliver opportunities across Wales, by prioritising funding of projects in under-served areas with allowances for travel and subsistence costs. Longer term, the ambition should be to develop practitioner capacity in every region of Wales.

Stimulating demand for film education in formal and informal settings in under-served areas should be one of the priorities of the Film Education Coordinator (Recommendation 2). Working in partnership with Ffilm Cymru Wales, Film Hub Wales and Into Film, this should entail:

- Identifying opportunities to foster local film education networks in North Wales, West Wales, Mid Wales and those areas of South Wales currently under-served, using the practitioner database compiled for this research alongside approaches to Local Authority education departments, and film exhibitors with an appetite to become involved.

- Transport considerations should be at the forefront of film education project development and funding applications, particularly those initiatives involving schools and colleges.[31]

- To assist with this, the Film Education Coordinator (Recommendation 2) should liaise with Local Authorities and the third sector organisations in under-served areas to identify transport schemes, including those in rural areas, that can be mobilised for education visits to exhibition venues and education provision elsewhere.

3.41
Gaps are also evident in terms of the age groups served by current provision, with most opportunities directed at school aged children. This is understandable given the locus of formal education falls within the 5 to 19 age group; schools and colleges are obvious sites of media-based activity, with budgets (however modest or stretched) to commission third party providers and/or take part in funded activity; and this age group has free time to participate in informal learning opportunities in different settings including youth clubs, out of school provision and projects that run in school holidays.

3.42
Public funding has also played a role, most conspicuously in the apportionment of Lottery support for Into Film's 5 to 19 offer and the BFI Film Academy for 16 to 19 year olds, and in the support for youth projects shown by funders including the Big Lottery Fund, Arts Council Wales, the Heritage Lottery Fund and charitable trusts.
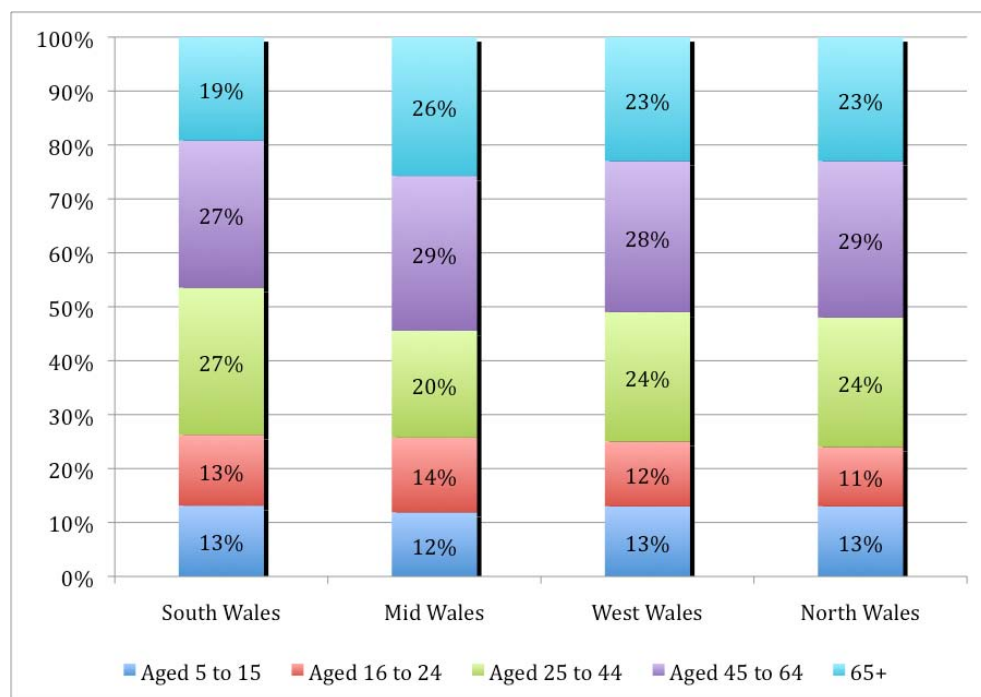
3.43
There are important regional variations in the population breakdown by different age groups (see Figure 2):

[31] As an example, Discovery Film Festival in Dundee provides free transport for school parties, with the cost built into festival ticket pricing.

Age breakdown by region, 2014

	South Wales	Mid Wales	West Wales	North Wales
65+	19%	26%	23%	23%
Aged 45 to 64	27%	29%	28%	29%
Aged 25 to 44	27%	20%	24%	24%
Aged 16 to 24	13%	14%	12%	11%
Aged 5 to 15	13%	12%	13%	13%

■ Aged 5 to 15   ■ Aged 16 to 24   ■ Aged 25 to 44   ■ Aged 45 to 64   ■ 65+

Source: Welsh Government, analysis by consultants

3.44
South Wales, where most film education activity is concentrated, has a younger demographic profile than other parts of Wales, with a particularly sizeable proportion of 25 to 44 year olds (the age group containing the largest proportion of parents with children under 16 at home), and the lowest share of over 65s.

3.45
In contrast, Mid Wales has the oldest demographic profile of any region in Wales, with over half its population aged 45+.

3.46
Tables 3.8 to 3.12 highlight these geographic differences in age profiles at Local Authority level, because even within the larger regions described above there are significant variations. To take one example, Cardiff has the largest proportion of 25 to 44 year olds of any Local Authority in Wales (30%) and the lowest proportion of 45 to 64 year olds (24%), while the reverse is true of Monmouthshire, also in South Wales.

3.47
The key factor here is that Cardiff is an urban centre while Monmouthshire is a predominantly rural area, which characteristically has an older population (and the same is true of large sections of Mid Wales, West Wales and to a lesser extent North Wales).

RIVERFRONT, NEWPORT

TABLE 3.8

Population share by age, ranked by 5 to 15 year olds

LOCAL AUTHORITY	5 TO 15	16 TO 24	25 TO 44	45 TO 64	65+
Wrexham	14	11	27	28	20
Vale of Glamorgan	14	11	25	29	21
Caerphilly	14	12	27	28	19
Newport	14	13	27	27	19
Denbighshire	13	11	23	29	24
Flintshire	13	11	26	29	21
Pembrokeshire	13	11	22	29	25
Carmarthenshire	13	11	23	29	24
Neath Port Talbot	13	11	26	29	21
Bridgend	13	11	27	29	21
Cardiff	13	18	30	24	15
RCT	13	13	27	28	20
Merthyr Tydfil	13	12	27	29	19
Blaenau Gwent	13	12	26	29	20
Torfaen	13	12	25	29	21
Monmouthshire	13	10	21	32	24
Isle of Anglesey	12	10	23	29	26
Gwynedd	12	15	23	27	24
Conwy	12	10	21	29	28
Powys	12	10	21	31	27
Swansea	12	15	26	26	20
Ceredigion	11	20	19	27	24

Source: Welsh Government, analysis by consultants

TABLE 3.9

Population share by age, ranked by 16 to 24 year olds

LOCAL AUTHORITY	5 TO 15	16 TO 24	25 TO 44	45 TO 64	65+
Ceredigion	11	20	19	27	24
Cardiff	13	18	30	24	15
Gwynedd	12	15	23	27	24
Swansea	12	15	26	26	20
RCT	13	13	27	28	20
Newport	14	13	27	27	19
Merthyr Tydfil	13	12	27	29	19
Caerphilly	14	12	27	28	19
Blaenau Gwent	13	12	26	29	20
Torfaen	13	12	25	29	21
Denbighshire	13	11	23	29	24
Flintshire	13	11	26	29	21
Wrexham	14	11	27	28	20
Pembrokeshire	13	11	22	29	25
Carmarthenshire	13	11	23	29	24
Neath Port Talbot	13	11	26	29	21
Bridgend	13	11	27	29	21
Vale of Glamorgan	14	11	25	29	21
Isle of Anglesey	12	10	23	29	26
Conwy	12	10	21	29	28
Powys	12	10	21	31	27
Monmouthshire	13	10	21	32	24

Source: Welsh Government, analysis by consultants

TABLE 3.10

Population share by age, ranked by 25 to 44 year olds

LOCAL AUTHORITY	5 TO 15	16 TO 24	25 TO 44	45 TO 64	65+
Cardiff	13	18	30	24	15
Wrexham	14	11	27	28	20
Bridgend	13	11	27	29	21
RCT	13	13	27	28	20
Merthyr Tydfil	13	12	27	29	19
Caerphilly	14	12	27	28	19
Newport	14	13	27	27	19
Flintshire	13	11	26	29	21
Swansea	12	15	26	26	20
Neath Port Talbot	13	11	26	29	21
Blaenau Gwent	13	12	26	29	20
Vale of Glamorgan	14	11	25	29	21
Torfaen	13	12	25	29	21
Isle of Anglesey	12	10	23	29	26
Gwynedd	12	15	23	27	24
Denbighshire	13	11	23	29	24
Carmarthenshire	13	11	23	29	24
Pembrokeshire	13	11	22	29	25
Conwy	12	10	21	29	28
Powys	12	10	21	31	27
Monmouthshire	13	10	21	32	24
Ceredigion	11	20	19	27	24

Source: Welsh Government, analysis by consultants

TABLE 3.11

Population share by age, ranked by 45 to 64 year olds

LOCAL AUTHORITY	5 TO 15	16 TO 24	25 TO 44	45 TO 64	65+
Monmouthshire	13	10	21	32	24
Powys	12	10	21	31	27
Isle of Anglesey	12	10	23	29	26
Conwy	12	10	21	29	28
Denbighshire	13	11	23	29	24
Flintshire	13	11	26	29	21
Pembrokeshire	13	11	22	29	25
Carmarthenshire	13	11	23	29	24
Neath Port Talbot	13	11	26	29	21
Bridgend	13	11	27	29	21
Vale of Glamorgan	14	11	25	29	21
Merthyr Tydfil	13	12	27	29	19
Blaenau Gwent	13	12	26	29	20
Torfaen	13	12	25	29	21
Wrexham	14	11	27	28	20
RCT	13	13	27	28	20
Caerphilly	14	12	27	28	19
Gwynedd	12	15	23	27	24
Ceredigion	11	20	19	27	24
Newport	14	13	27	27	19
Swansea	12	15	26	26	20
Cardiff	13	18	30	24	15

Source: Welsh Government, analysis by consultants

TABLE 3.12

Population share by age, ranked by 65+

LOCAL AUTHORITY	5 TO 15	16 TO 24	25 TO 44	45 TO 64	65+
Conwy	12	10	21	29	28
Powys	12	10	21	31	27
Isle of Anglesey	12	10	23	29	26
Pembrokeshire	13	11	22	29	25
Gwynedd	12	15	23	27	24
Denbighshire	13	11	23	29	24
Ceredigion	11	20	19	27	24
Carmarthenshire	13	11	23	29	24
Monmouthshire	13	10	21	32	24
Flintshire	13	11	26	29	21
Neath Port Talbot	13	11	26	29	21
Bridgend	13	11	27	29	21
Vale of Glamorgan	14	11	25	29	21
Torfaen	13	12	25	29	21
Wrexham	14	11	27	28	20
Swansea	12	15	26	26	20
RCT	13	13	27	28	20
Blaenau Gwent	13	12	26	29	20
Merthyr Tydfil	13	12	27	29	19
Caerphilly	14	12	27	28	19
Newport	14	13	27	27	19
Cardiff	13	18	30	24	15

Source: Welsh Government, analysis by consultants

RECOMMENDATION 5

Recognition of these regional demographic variations should lead to a more strategic targeting of supported activity.

Finite resources are available from agencies like Ffilm Cymru Wales and Film Hub Wales to support film education activity. Both organisations operate open calls for funding, but in order to help address the shortfall in provision in different parts of Wales, applications should be encouraged (through a combination of outreach work of the Film Education Coordinator [Recommendation 2], ongoing contact Ffilm Cymru Wales has with its funded venues, and conversations within the Film Hub Wales membership) from providers thinking creatively about projects addressing the age profile of their local areas.

For example, developing film appreciation courses for older adults through the developing network of community cinemas in Mid Wales, where over 65s are more common than in other parts of Wales, could lead to development of a model suited to roll out in other ageing population centres in Wales.[32]

Even in South Wales there are communities under-served by film education opportunities. The predominance of parents with school-aged children in this region lends itself to the development of family-based activity engaging multiple generations, building on the lessons learned from Film in Afan project, targeting particularly hard to reach audiences in areas such as Blaenau Gwent, Torfaen and Merthyr Tydfil.

3.48

The overwhelming evidence of the consultation, supported by the survey findings, indicates there are relatively few lifelong learning opportunities around film available in Wales (a situation that is common across the UK).

"I think there is massive potential to develop life long learning opportunities if we can get to the right people, because people tend to get some sort of access to film in schools, but there is a lot of potential to use film creatively and promote what they do and raise issues outside that youth age range."

Film Education Practitioner

3.49

The majority of provision identified through the practitioner and exhibitor surveys involved practical filmmaking activity addressed at younger participants, but workshops and courses for adults- including older adults- are relatively uncommon.

3.50

Film education practitioners mainly provide practical filmmaking activity delivered as one-off projects or short courses. For film exhibitors, most film education activity comprised one-off screening events and short format courses. There is therefore an obvious gap in terms of longer film literacy and film appreciation courses. To a certain extent, film club activity supported by Into Film caters for this among younger audiences, but there is no equivalent for adults.

3.51

The existence of film societies, many of which were founded on the principle of bringing lesser-known or rarely available works to the attention of appreciative adult audiences, points to a certain level of demand for learning about the breadth of film culture and the history of cinema. But there is no evidence of any concerted effort to enable those wishing to take their interest further with more formalised or structured learning about film, aside from personal enquiry or enrolling on further or higher education courses.

3.52

The opportunity most likely to find success is to stimulate adults' long-term engagement with learning about and through film by working with existing community and special interest groups, including local history societies and University of the Third Age (U3A) groups; that is groups whose established membership is already pre-disposed to cultural pursuits, historical enquiry and learning.

3.53

In the case of U3A groups, there are currently 55 in Wales within four regional groups (Mid Wales, North Wales, South Wales & Severnside and West Wales[33]) and a research report on archive film exhibition activity published by Film Hub Wales (Screening Heritage: Archive Collections and Film Exhibition in Wales, 2015) found that at least 16 of these operate a film appreciation group.[34]

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[32] This could equally be of interest to venues supported by Ffilm Cymru Wales, whose core audience is aged 40-65 according to the Audience Strategy review underway at the time of writing.   [33] http://u3asites.org.uk/code/u3asite.php?site=295&page=1
[34] Aberystwyth, Anglesey, Bangor, Barmouth, Barry, Bayside (Beaumaris), Cardigan, Flintshire, Garth Olwg, Llandrindod, Llandudno Area, Narberth, Pembrokeshire, Porthmadog, Sully and Swansea.

3.54
Some practitioners have also identified that groups and organisations in the public and third sectors involved in health and social care offer genuine opportunities for film-based learning to contribute to community and individual wellbeing among adults.

RECOMMENDATION 6

Steps are needed to promote the development of lifelong learning opportunities, including practical film making activity and longer-form film appreciation courses for adults and older adults

- Building on Recommendation 2, in drawing up their new Audience Strategy, Ffilm Cymru Wales should consider ways to encourage lifelong learning programmes among existing exhibitors (in particular around cultural access and critical understanding), including film societies but not limited to them.

- The Film Education Coordinator (Recommendation 2) should be tasked with identifying how creative film making activity can be linked to existing digital literacy initiatives for adults (and older adults), and scoping the potential to develop film education opportunities in health and social care settings.

- Ffilm Cymru Wales and Film Hub Wales should explore opportunities to work with existing U3A film groups (through the film education coordinator or otherwise) to test demand for different models of learning and broker connections with film education practitioners (including film makers). Provided there is interest, this could lead to pilot projects to test different approaches, with the long-term aim of encouraging more groups to start up.

3.55
Notwithstanding the opportunity for expanding lifelong learning opportunities, more work is needed to build links with school and colleges in the formal sector.

3.56
A sizeable minority of respondents to the exhibitor survey (36%) and practitioner survey (22%) identified a lack of interest from local schools and colleges as one of the biggest challenges they face in offering film education:

TABLE 3.13
What are the biggest challenges you face in offering film education opportunities?

	NUMBER	%
Lack of interest from local schools and colleges	10	36%

Source: Film exhibitor survey, analysis by consultants

TABLE 3.14
What are the biggest challenges you face in offering film education opportunities?

	NUMBER	%
Lack of interest from local schools and colleges	5	22%

Source: Film education practitioner survey, analysis by consultants

3.57
At subject level in the formal education sector, Film Studies and Media Studies are under pressure through the curriculum review underway in England. The qualifications body WJEC, the only exam board to offer qualifications in Film Studies at GCSE and A level, and Media Studies at GCSE, is based in Wales but the majority of candidates sit exams in England. WJEC has been working for the last year and a half on proposals to retain Film and Media as subjects at GCSE and A Level. Indications are that there will be fewer subjects available at both GCSE and A level, and they will be much more

exam-focused.

3.58
Against this background, there is a definite sense among those consulted who work in, or closely with, the formal education sector that film agencies (with the possible exception of Into Film) do not engage sufficiently with teachers (including those who deliver GCSE/A-level Media and Film Studies) to establish their needs and the best way to engage them in funded activity.

3.59
Furthermore, the consultation indicated that agencies such as the BFI and Ffilm Cymru Wales have a greater responsibility to reach out to the formal sector than they presently take up. It was suggested these organisations tend to start from the perspective of their own strategic objectives (for perfectly understandable reasons) "rather than", as one consultee put it, "going into educational establishments and asking what they require, or encouraging educational establishments to create new things or study new things."

"You don't see [film agencies] at CPD events or in schools. I don't see them actively coming into schools to help them with different things."

Film education practitioner

3.60
Two areas emerged from the consultation evidence where film agencies can make a valuable and unique contribution in furthering the aims of film education in the formal sector (provided teachers and qualifications bodies are consulted about specific demand and needs). They involve promoting access to:

• Film education resources;

• Copyright cleared films and clips for use in classrooms.

3.61
One key area where gaps exist is in the resource market for use by subject specialists and other teachers, particularly Welsh-language resources and those for use at GCSE and A-Level. For example, Media Education Wales's Making Movies Make Sense resource is widely praised but is currently unavailable in a bi-lingual version.[35]

"There are major gaps across film education resources at the moment."

Film education practitioner

3.62
To compound the problem, although a range of resources exists from different sources there is no single platform of film education resources from which teachers and others can explore and select appropriate materials for class-based activity.

3.63
Ffilm Cymru Wales offers an education database but it only provides access to resources produced with Ffilm Cymru Wales support. Into Film has produced a number of resources, and its library is growing all the time, but once again these are confined to materials commissioned by Into Film or produced in house.

3.64
The Welsh Government's digital learning platform, Hwb[38], promotes access to online teaching and learning resources from various sources, linked to curriculum based activity and promoted to schools and colleges. However, there are currently very few film education resources, either taking film as the object of study or using film to teach other subject areas.

3.65
In a related vein, the lack of a common and extensive catalogue of moving image content cleared for use in classroom activity presents a particular challenge to teachers. This knotty issue cannot be tackled by one organisation alone, and requires a broad-based approach by interested parties, led by the BFI.

[36] http://www.ffilmcymruwales.com/index.php/en/film-educators
[37] http://www.filmclub.org/resources/
[38] http://hwb.wales.gov.uk/

"Resources should be developed with relevant films/clips as teachers often don't have the time to do a lot of research or acquire knowledge of the material. There is a need to provide downloadable copyright-free films for creative repurposing."

<div align="right">Responses to draft BFI Education Strategy[39]</div>

RECOMMENDATION 7

A step change is needed in developing further links with the formal education sector

Recommendation 1 included building an evidence-based advocacy case aimed at school management teams, and to this can be added the following measures:

- Ffilm Cymru Wales should consider convening a "film in schools" working party, involving Board members with an education background and interests alongside senior executives from Into Film, BFI, Film Hub Wales, Local Authority representatives, WJEC, subject specialists etc. (the BFI recognises no single organisation can address this issue alone, and a partnership approach is required). The working party should aim to meet biannually to explore opportunities for developing film-based teaching and learning within the Welsh education system, and to gain insights into teachers' needs.

- The current Film Education Database maintained by Ffilm Cymru Wales should be relaunched following consultation with users, including teachers, community groups and practitioners. It should be open-access, contain materials produced by other organisations and link to Into Film's resource offer. A marketing plan is required to identify the best ways to promote the database among core users.

- Ffilm Cymru Wales should consider holding discussions with Hwb about making selected content from the Film Education Database available on the digital learning platform. Ffilm Cymru Wales will need to attain 'trusted source status', and this should be addressed in discussion with Hwb.

- Funding should be sought to produce Welsh language versions of existing resources considered class leading by practitioners, and future resources should only be commissioned with provision for bilingual versions.

- The BFI's draft education strategy includes important provisions for extending the range of copyrighted material available for educational use inside and outside classrooms, and these efforts should be encouraged including through working with archive and broadcaster collections based in Wales. For its part, Ffilm Cymru Wales should include clauses in their production contracts to make it easier for films they back to be accessible for educational use.

3.66
Skills gaps, recruitment and training formed a cluster of issues that cut across the consultation and survey work.

3.67
As previously reported, the consultation heard evidence of a lack of film education practitioners in many areas, a point reflected in the exhibitor survey. Around one in five exhibitors cited a lack of good quality film education providers as a significant challenge. In contrast, as one exhibitor observed, "[t]here are a lot of people around who do general visual arts work."

TABLE 3.15
What are the biggest challenges you face in offering film education opportunities?

	NUMBER	%
Lack of good quality film education providers	5	18%

Source: Film exhibitor survey, analysis by consultants

[39] http://www.bfi.org.uk/education-research/film-education-strategy-have-your-say/film-education-strategy-your-responses

3.68
It is possible to bring film education practitioners into a venue from outside the area for one off events, but more regular courses require access to local practitioners in order to remain cost effective.

"[The challenge is] finding the time to find practitioners. It's having access to decent practitioners, and then having enough work to keep those decent practitioners in the area."

<div align="right">Film Exhibitor</div>

3.69
In turn, practitioners point to particular areas where they need training and professional development opportunities. In most cases these tend not to concern film-related skills, but are linked to business development and administration.

3.70
Many practitioners operate as freelancers or are employed by SME companies, and they often struggle to develop their core business through professional marketing and social media, as well as fundraising activity, and skills are lacking in project evaluation and financial management. Moving from one short term project to another leaves less time to devote to business development more generally, a challenge exacerbated by the lack of revenue funding for film education practitioners.

"I'm reasonably confident in my own ability to develop and deliver activity. I don't need training in that area, but actually it's the marketing and raising awareness and how to get to people, finding funding, that kind of thing where training could be useful. Essentially business development."

<div align="right">Film Education Practitioner</div>

3.71
In terms of marketing, around a third of practitioners (35%) and exhibitors (32%) listed marketing and promotion s one of the biggest challenge they face:

TABLE 3.16
What are the biggest challenges you face in offering film education opportunities?

	NUMBER	%
Marketing and promotion	9	32%

Source: Film exhibitor survey, analysis by consultants

TABLE 3.17
What are the biggest challenges you face in offering film education opportunities?

	NUMBER	%
Marketing and promotion	8	35%

Source: Film education practitioner survey, analysis by consultants

3.72
The consultation also revealed that practitioners entering the sector often lack basic administrative skills, and SME employers are not always in a position to support them.

"I had to spend a lot of time teaching people basic admin. I'd like to recruit people that have retired recently, on less than 16 hours a week, that already know how to do basic admin. That would be my ideal. I'm in the process of researching that."

<div align="right">Film Film Education Practitioner</div>

3.73
In areas where Higher Education courses in media production exist (including filmmaking, animation and games design) there is a ready supply of recent graduates willing to work in education contexts as an alternative (however temporary) to creative industries work. Yet this alone cannot address the shortfall in practitioners in under-served parts of the country.

3.74
One way to increase the supply of practitioners across Wales identified by previous research is to provide basic training in film techniques to community workers. Tom Barrance's 2010 study recognises that those working in the youth and voluntary sectors already have the knowledge and experience of working with, and teaching, diverse members of the community. In comparison the film skills required can be relatively easily taught, and with a structured community development programme, and access to equipment, film education becomes sustainable and more widespread. In this connection the report notes, "there is clear evidence of demand among youth and voluntary sector organisations."

3.75
However, the report also sounds a cautionary note about what non-film specialists can and should be trained to deliver, favouring provision that "includes small-scale activities where 'professional' outcomes are not essential. Youth workers are already using video; it is important that they are trained to understand the potential of film education and to use it purposefully and effectively."

3.76
The report offers three challenges to the idea that training youth and voluntary sector works to provide film education could threaten the viability of existing practitioners:

• "if access to basic film education does become more widespread, there will still be a place for specialists to pioneer new ways of working and develop young people's skills to a higher level;

• providing universal access to film education would require a large-scale training programme in which film specialists could be involved;

• as youth practitioners become more 'film-literate' they should become more aware of the value of specialist film education practice."

3.77
Professional development is not, by itself, going to solve all the challenges facing exhibitors wishing to develop their film education offer. Nonetheless, just over half of exhibitors (54%) said they would benefit from training:

TABLE 3.18
Would your organisation benefit from any training in delivering film education activities?

	NUMBER	%
Yes	15	54%
No	6	21%
Don't know	7	25%
Total	28	100%

Source: Film exhibitors survey, analysis by consultants

3.78 Respondents identified knowledge and skills gaps in the following areas in particular:

• Fund raising;

• Community outreach;

• Education programme development;

• Building and maintaining relationships with local schools and colleges and establishing links with the curriculum.

3.79
Training is also a live and relevant issue in the formal education sector in Wales, as there is almost no initial teacher training (ITT) for film per se:

"Technically, you still can't do a PGCE in Film and Media for 11-18 year olds. You can do English plus Media at Swansea for PGCE."

Film Education Practitioner

"Most Welsh Medium teachers who teach Media have gone through Aberystwyth because they've done it through a combination of Drama plus Media."

Film Education Practitioner

3.80
This situation is not restricted to Wales, and also extends to Continuing Professional Development (CPD) provision, as consultation on the BFI's draft education strategy revealed. Consultees suggested there is "[a]n urgent need [...] for bespoke PGCE courses to train teachers as experts in GCSE and A Level Film and Media Studies"[40]; and "Sustained and systematic CPD, ITT and Train the Trainers were needed – in film education/literacy, filmmaking/technology, and using film across the curriculum in all subjects."

"There is a massive gap in teacher CPD in Wales"

Film Education Practitioner

3.81
Into Film provides CPD opportunities for teacher, but it has struggled to find practitioners to deliver the programme in different parts of Wales, especially in North Wales.

3.82
Consultees for the present research also noted that schools' CPD budgets are under pressure, and when teachers are granted time out of school for training they are usually expected to undertake exam board courses rather than attend off site workshops by other providers.

"Lots of places are only letting [teachers] out once a year [for training]. Most places give priority to the awarding body CPD, because that's about exams. Getting out for CPD that is not directly related to exam performance is much more problematic."

Stakeholder consultee

3.83
WJEC no longer offers Film Studies CPD in Wales. The nearest provision take place in Bristol, while teachers in North Wales are expected to travel to Manchester for courses. Media Studies CPD is still available in Cardiff, attracting continued interest.

3.84
The issue of quality assuring film education practice with some form of accreditation or kitemarking has been a live topic for many years, but opinion is divided about the merits and cost effectiveness of such schemes. Views differ about to whom accreditation should apply (film education practitioners and/or non-specialists working film in film education); where the benefits of such scheme lies (with those commissioning film education work and/or the kitemark holder) and therefore who should bear any associated costs; which organisation should administer and promote the scheme; and what standards should be applied.

3.85
Tom Barrance's study of film education training needs in Wales in 2010 found support for some form of accreditation "for the youth/voluntary sector", but it was considered "less useful for film practitioners."

3.86
More recently, the Moving Image Training Association (MITA) recommended a different approach, working with Into Film to develop "a new, sector standard Youth Training Provider Code of Good Practice for organisations working with 5-19 year olds, building on the existing MITA Code. This would include development of accompanying Guidelines for

[40] http://www.bfi.org.uk/education-research/film-education-strategy-have-your-say/film-education-strategy-your-responses

those looking to work with training providers and trainers, to support schools, youth groups and community groups in recruiting appropriately for their programmes. The Code and Guidelines would act as a sector standard, and provide a gateway level of quality assurance."

3.87
Ambivalence around formal procedures for quality assurance came through the consultation for the present research. Some consultees offered guarded support for the idea in principle, provided care was taken in formulating the scheme:

"It would be interesting to see how it would work. Would it be on the basis of an organisation having it or each practitioner that we work with? We work with people outside film, like, for example, mosaic artists, historians, so how would it work for them? But I'd be interested in principle if it could give us as an organisation that mark of quality and assurance that the work delivered was being measured and could be proved to be of benefit."

<div align="right">Film Education Practitioner</div>

3.88
However, many of those consulted felt the sheer range of film education activity, encompassing as it does creative filmmaking, cultural access and critical understanding, addressed at different age groups (primary, secondary, adults, older adult), in different settings (formal and informal), would complicate the design of common standards and could result in an unwieldy, and counter-productive, scheme. It was also suggested that standards would need to keep in step with developments in teaching and the wider creative industries:

"You have filmmakers working with young people, you have filmmakers working with older people – this is a different set of skills."

<div align="right">Film Education Practitioner</div>

"This industry changes so much, the pedagogy changes [...] What's the investment for people to get this kitemark?"

<div align="right">Film Education Practitioner</div>

3.89
There was also some question about uptake of any new scheme, which is critical if it is to gain traction and currency, and whether standards should be UK-wide rather than applied to Welsh provision alone.

"I don't know that film education practitioners would bother to put themselves through accreditation when they're already getting work."

<div align="right">Film exhibitor</div>

RECOMMENDATION 8

The development and extension of film education provision across Wales will benefit from a range of training and professional development options, and the measures outlined in Film Education Training in Wales: Feasibility Study (Tom Barrance, 2010) should be revisited as a starting point.

Evidence from the present study suggests there is particular merit in:

- the proposal to develop lead practitioner training and training for youth practitioners/ community workers;

- subsidised short courses for practitioners and film exhibitors looking to develop their education offer, with an emphasis on fundraising, business administration and marketing skills.

At a strategic level, agencies funding film education activity should encourage the transfer of skills to those working in client organisations (like schools, community and youth groups etc.) rather than specialist providers simply delivering one off interventions. Sharing good practice is important and there are relatively few development opportunities around teaching with film in Wales. Ffilm Cymru Wales and Film Hub Wales should help to promote CPD offered by Into Film and other providers wherever possible.

The likely costs of establishing formal arrangements for quality assurance will depend of the scope and administrative burden of any new scheme, but there is no low cost solution. Given the ambivalence expressed towards the concept, development of a film education kitemark in Wales is not a priority, although it may be worth revisiting in the longer term as the sector develops. This is an issue that the "film in schools" working party (Recommendation 7) could be tasked with

3.90

A related theme of the consultation, supported by results of the two surveys, was that networking and peer support can provide a useful and cost effective complement to formal training.

3.91

This point also emerged from MITA's consultation for Into Film looking at moving image training providers working with young people. Focus Group attendees "strongly voiced their networking expectations of joining MITA and working with Into Film. In particular it was felt that the demise of the Screen Agencies had left a large gap in networking provision. Currently MITA provides several annual networking events in London, but could extend this nationally given additional support from Into Film."

3.92

Ffilm Cymru Wales currently operates the Film Education Network across Wales, and many of those consulted suggested there was scope to develop the network further.

3.93

One positive outcome of such a network is in providing a database of potential practitioners to commission or develop projects with- a useful resource for teachers and those working in formal and informal settings as well as exhibitors and other practitioners looking to build their teams or work with other freelancers.

"I'd like to know about other film educators. Where are people working, what are they doing. One of the hardest things in Wales is finding other film educators to work on projects"

Film Education Practitioner

"Help promoting the other elements of our work [would be helpful], like the adult education courses. Perhaps recommending us to schools for CPD, or local authorities looking to spend their CPD budgets. That would be a real benefit to us to get more clients in to support the studio and upgrade equipment."

Film Education Practitioner

3.94

In addition to a formal network, events offering opportunities to meet other practitioners, project commissioners, funders and other interested parties, including workshops and annual conferences, were also considered to be useful by many consultees, again supported by the survey results.

3.95

The vast majority of respondents to the practitioner survey (91%) said they would attend an annual film education conference in Wales, and around half of exhibitors said likewise (53%; a further 21% were undecided):

T A B L E 3 . 1 9

Would you, or anyone in your organisation, be interested in attending an annual conference for film education in Wales?

PRACTITIONER RESPONSE	NUMBER	%
Yes	21	91%
No	-	-
Don't know	2	9%
Total	23	100%

Source: Film education practitioner survey, analysis by consultants

TABLE 3.20

Would you, or anyone in your organisation, be interested in attending an annual conference for film education in Wales?

EXHIBITOR RESPONSE	NUMBER	%
Yes	31	53%
No	15	26%
Don't know	12	21%
Total	58	100%

Source: Film exhibitor survey, analysis by consultants

3.96
The most common reasons given by practitioners and exhibitors wishing to attend such an event were:

• to meet and connect with other practitioners and those working in formal education settings;

• to find out what other practitioners are doing;

• to share good practice and learn from others' experiences;

• to keep up to date with funding and policy developments, both within the film sector and in the wider arts and public policy arena.

"Great opportunity to share good practice and network."

"It would be good to have a space to share and develop practice and joint approaches."

"I feel out of touch with the film education spectrum of the BFI, Ffilm Cymru Wales, Into Film etc I often work on smaller projects or I'm hired to facilitate sessions."

"There needs to be a greater understanding of who is out there delivering what and were possible opportunities are for collaboration and stronger partnership delivery."

Example Film Education Practitioner survey responses

"We're always open to investigating new avenues and to learn from others."

"Get more schools involved, increase awareness, staff development, improve programming etc."

"Meeting point to discuss issues/challenges faced. Something similar to Cinovate for Film Education practitioners would be valuable."

"To set in place a more strategic structure for delivery."

Example Film Education Exhibitor survey responses

RECOMMENDATION 9

Networking is fundamentally important to film education practitioners, and those who might commission their services (including schools and exhibitors), and Ffilm Cymru Wales and partners should consider reviewing the range of networking opportunities currently on offer in Wales.

There is scope to reinvigorate the Film Education Network, revisiting its rationale, terms of reference, and membership criteria, with more active promotion to ensure the membership grows and is fully representative of all those with an interest in film education. The dedicated Film Education Coordinator (Recommendation 2) could play an important role championing the network and soliciting interest among different constituencies.

Three specific options are worth exploring in this regard:

• establish regional sub-groups within FEN (e.g. mapped on to the education consortia regions of Wales), to offer targeted support, identify opportunities and build relationships at a more local level in order to help address the shortfall in provision in under-served areas;

• develop a skills and mentoring exchange under the aegis of FEN, building on the recommendation in Film Education in Wales: A Feasibility Study (Tom Barrance, 2010);

• consider joint marketing initiatives for film education (led by a marketing professional if funding can be found to commission a marketing plan), and ways to promote the services of practitioners within the FEN through a membership database listing areas of expertise and interest, regularly updated and sent out to schools, local authorities and other service commissioners.

On a practical note, the consultation revealed that FEN meetings and other networking opportunities need to be advertised early enough to enable participants from right across Wales to take part. A minimum lead-time of four months is preferable, particularly for venues whose schedules are booked well in advance.

The present research highlights a definite appetite for an annual film education event in Wales, but given the cost and logistics involved the idea should be developed in partnership across a range of agencies including Ffilm Cymru Wales, Film Hub Wales, Into Film, MITA, WJEC and the BFI. A dedicated feasibility study is required, informed by consultation with prospective partners, FEN, the Film Education Coordinator (Recommendation 2) and "film in schools" working party (Recommendation 7).

APPENDIX 1: RESEARCH METHODS

The research comprised four elements:

• Desk research

• Film education practitioner survey

• Film exhibitor survey

• Consultation interviews

A1. Desk research
Desk research drawing on information held by the clients, including details of awards, previous research reports (e.g. Film Education Training in Wales: Feasibility Study, 2010), as well as strategic plans and policy documents (e.g. Welsh Government reports on Culture and Poverty, and Arts in Education in the Schools of Wales), was used to build an initial database of film education practitioners active in Wales, identify exhibition venues currently offering film education activity and establish the national strategic and policy context.

A2. Film education practitioner survey
A total of 48 practitioners were identified via desk research and were invited to complete a short online survey about their film education activity covering the following questions:

• Where they are based/ operate;

• Whether they are self-employed, or an employee of a company or organisation (including exhibition venues);

• What types of film education services they offer, and for which age groups;

• How long they have been working in film education;

• What funding sources they are aware of, that can be accessed for film education activity;

• What, if any, support needs they have;

• What they consider to be the biggest challenges facing film educators at present.

In all, 29 practitioners responded to the survey, a response rate of 60%. One third (34%) of practitioners who responded to the survey were based in Cardiff, and there is a definite concentration of practitioners in Local Authority areas in South Wales:

TABLE A.1
Local Authorities where practitioners are based

LOCAL AUTHORITY	NUMBER	%
Cardiff	10	34%
Gwynedd	4	14%
Rhondda Cynon Taf	4	14%
Vale of Glamorgan	4	14%
Bridgend	1	3%
Camarthenshire	1	3%
Ceredigion	1	3%
Monmouthshre	1	3%
Neath Port Talbot	1	3%
Newport	1	3%
Powys	1	3%
Total	29	100%

A3. Exhibition venue survey

Every film exhibition venue on the clients' databases was invited to complete an online survey about their involvement in film education, specifically:

- Whether they have engaged in film education activity since 2010/11;

- If yes, what types of provision have they offered?

- If not, was there any particular reason or impediment?

- Whether they offer a dedicated strand of programming aimed at young people, if this includes specialised titles, and where they book these films.

Those venues that have offered film education will be asked to give further details, including:

- What types of film education services they offer, and for which age groups;

- Whether the activity is provided in-house or involves a third party film education provider;

- Uptake and levels of attendance;

- Funding sources;

- Partnerships involved;

- What, if any, training and support needs they have;

- Future plans for film education;

- What they consider to be the biggest challenges facing film educators at present.

59 exhibitors responded out of 127 on the mailing list that are currently active and have a valid email contact address (response rate = 46%).

The sample reflects the broad pattern of exhibitor types in the mailing list, although mixed use venues were over-represented in the sample (46% of respondents were mixed use venues, compared with 39% on the mailing list). In contrast, film festivals and other types of venue (occasional venues) were under-represented in the sample.

TABLE A.2
Sample, by type of exhibitor

TYPE OF EXHIBITOR	NUMBER IN SAMPLE	%	NUMBER ON MAILING LIST	%
Mixed use venue	27	46%	49	39%
Film society/ community cinema	20	34%	43	34%
Cinema	6*	10%	8	6%
Film festival	6	10%	17	13%
Other**	-	-	10	8%
Total	59	100%	127	100%

* 4 full time independents and 2 commercial chains
** Hospitality and other non-traditional venues with occasional screening activity

Turning to the geographic spread of respondents, exhibitors from Powys were under-represented in the sample, while those from the Vale of Glamorgan and Cardiff were over-represented. The survey received no responses from Caerphilly, Torfaen or Flintshire.

Sample, by Local Authority

LOCAL AUTHORITY	NUMBER IN SAMPLE	%	NUMBER ON MAILING LIST	%
Monmouthshire	6	10%	13	11%
Gwynedd	6	10%	9	8%
Cardiff	6	10%	7	6%
Vale of Glamorgan	6	10%	7	6%
Powys	4	7%	18	16%
Ceredigion	4	7%	9	8%
Carmarthenshire	4	7%	9	8%
Bridgend	3	5%	4	3%
Newport	3	5%	4	3%
Neath Port Talbot	2	3%	2	2%
Rhondda Cynon Taf	2	3%	6	5%
Swansea	2	3%	5	4%
Conwy	2	3%	4	3%
Denbighshire	2	3%	2	2%
Blaenau Gwent	2	3%	2	2%
Pembrokeshire	1	2%	6	5%
Isle of Anglesey	1	2%	3	3%
Welsh Borders (Shropshire)	1	2%	1	1%
Caerphilly	-	-	3	3%
Torfaen	-	-	1	1%
Flintshire	-	-	1	1%
Total	57	100%	116	100%

A4. Consultation interviews

The desk research and surveys helped to identify key contacts for gathering qualitative insights into current film education practice in Wales.

Telephone interviews were conducted with fourteen consultees, drawn from different constituencies with an interest in film education, including film education practitioners, film exhibitors, those involved in publicly funded film education activity, qualification bodies and other stakeholders.

Consultees were selected on the basis of their experience in the area, ensuring there was a representative spread of perspectives from across Wales and different types of education provision.

In addition to asking each consultee about their own experience of film education activity in Wales (where appropriate), they were asked to comment on the following:

• Current training and support service needs of practitioners, organisations that deliver film education and exhibition venues;

- What education resources currently exist for venues, and what resources do they need?

- Ways to identify and train new talent to work in film education;

- Ways for public film agencies to support film education activity in Wales;

- Funding sources for film education activity;

- Demand for a kitemark or other form of accreditation for film education practitioners;

- Partnership working opportunities between venues and practitioners.

Interviews lasted no more than 30 to 45 minutes and were recorded. Full transcripts were produced so that verbatim quotes could be employed in the final report.

APPENDIX 2: QUALITATIVE SURVEY RESPONSES

Dedicated education officer descriptions (exhibitor survey)

1. "Education Officer working to the education strategy and answerable to the Festival Director. Work involves direct contact with schools, pre-, during and post activity."

2. "Delivering relevant special events and workshops to an underserved, rural community - Community development- working with community members to deliver community led screenings - Setting up and helping to programme and run community cinema hubs with volunteers - Co-ordinating and managing film workshops with schools and community organisations - Working with partners to deliver film education to a variety of organisations - Developing links between screenings and film education -Working with delivery partners to develop a range of workshops including Agored Cymru, animation, film literacy and one-off workshops   Managing volunteers and providing opportunities in film - Providing work experience packages/opportunities."

3. "Education co-ordinator, film-makers & sound recordists"

4. "Liaison with schools"

5. "I am the education for the visual arts for the Arts Centre. Film comes under my brief. We work across all the visual and applied arts and digital and new media. We run schools activities, weekly courses for adults and children, masterclasses, festivals, talks and special events, community arts with local groups, work with disadvantaged young people etc. A very busy programme with a very wide demographic."

6. "Education Officer, Film and Cinema: To lead and develop the strategy for Chapter's cinema and live arts education programme. Organising workshops and courses linked to the school curriculum. To take direct responsibility for the management and where appropriate, the delivery of cinema and live arts education activities, including activities such as Young Person's Film Academy, workshops and events relating to the cinema and live arts public programme such as guest Q&As, introductions and lifelong learning courses. Liaising with schools, youth projects and lifelong learning providers to set up education initiatives, both in-venue and outreach. Organising, writing and where appropriate, delivering schools workshops on aspects of cinema and live arts. Seeking out funding opportunities to support the workshop programme, including preparation of funding applications and securing sponsorship, liaising with fundraising staff."

7. "We work closely with local schools and colleges and offer a mentoring and support scheme to young people who are in and out of education."

8. "Community Manager - to try and engage the community, especially schools and hard to reach groups, with the arts by participating and watching. Designing a community programme to meet these aims."

9. "Our education coordinator is responsible for programming and facilitating our education opportunities. This involves creating relationships with different groups through schools and charities and seeking out tutors who can provide fun education experiences within the building. This to date has involved film making, education on the beach and creating an 8 foot dragon in our gallery, to name a few. Our education activities are primarily funded by Children in Need and the MoD."

Future film education plans - practitioners

1. "Ongoing bilingual film literacy and practical activities for learners of all ages across Wales."

2. "Adults Beginners Animation course continuing this September. More education projects within, these include animated documentary film-making projects and film in contemporary art- digital exhibitions."

3. "[We are] applying to be part of the ACW Creative Agents scheme, and will be offering film education as an activity in schools and out of school provision."

4. "We will be re-starting our weekly animation courses once we've updated equipment and recruited a practitioner, continue to offer talks and Q&A's with our specialist screenings and festival programmes and will continue to take part in any national initiatives such as NSFW / Into Film and other funding streams."

5. "Film education and training workshops, online courses and resources."

6. "Film workshops, short film courses. Film literacy sessions etc."

7. "On going projects with GEMs/youth service /schools."

8. "Offering workshops to adults and children in film and animation. Particularly schools, as I have a lot of experience in this area."

9. "We will continue to work through film with hard to reach participants and through our Ideas people and places project- we often work across art forms."

10. "We will continue to produce short films using a combination of live-action, documentary and animation to tackle subject matter relevant to local communities as well as broadening the audience for these films."

11. "We offer a range of film education training in Wales and in England from teachers CPD to filmmaking in schools and teaching adults acting for screen."

12. "Continue development of mobile app resources. Continue trying to promote use of film in curriculum. Continue SEN film provision."

13. "I am part-way through delivering several film education programmes, and am putting together a number of funding applications to run further activities, chiefly an archive-based project working with adults with learning difficulties."

14. "Film literacy support for several Ffilm Cymru funded filmmaking and animation projects, potential Erasmus + opportunities working with disadvantaged young people, Animation and Autism, Film Study Events, Filmmaking courses, YP Film Festival development, Development of Work Experience package, and much more."

15. "Learn with media programme- using film and media to enhance literacy and numeracy skills and general competencies across the curriculum in schools."

16. "I am currently putting together a programme of short term courses. Initially they're focused on screenwriting and story craft, however, I hope to integrate directing and producing skills for those that want it."

17. "Film Education is always at the forefront of filmmaking decisions. We always look at educational objectives when ever we are involved with media based projects."

18. "I give workshops and advice to fellow teachers on how to deliver these courses within their schools."

Future film education plans – film exhibitors

1. "Heritage related workshops - Workshops related to tourism in the area - Continuation of community led cinema."

2. "Dependent on budget and administration needs we offer regular links with our secondary school to specific events such as Holocaust Memorial Day linking with Menter Iaith we deliver welsh language films to local schools."

3. "I'll be taking opportunities as they arise - Into Film are annual – Into Film were also talking about a Patagonia project, but I've not had time to chase them – we work on Silent Village events biannually – and have started planning some holocaust day and human rights work for Jan Feb- we may use freelances to undertake a project with the local high school ..."

4. "Into film festival."

5. "Many and varied opportunities linked to ongoing work and development of the Coastline Film Festival."

6. "Masterclasses, talks etc"

7. "Most of the questions answered are Don't Know's or No at present, as we are taking over an unused building. However, we intend to make the best use of the facilities going forward for the benefit of the local community."

8. "Probably on an opportunist basis- if something comes up or makes contact we will join in!"

9. "Showing historical films and community interest. Using filmed archive from the past to educate and inform. To encourage a love of history and a sense of pride in their Community."

10. "The development of Hay Film School in association with other organisations."

11. "Thought you'd say that! I'm not sure... I like the idea of 'into film' and am going to look at that, also working with schools/youth clubs to do some vlogging/video-making workshops. We have a strong U3A who already have a Silver Screen Club here so maybe opportunities there too, re film theory."

12. "We are currently working on a youth engagement project in partnership with the local school, we are hoping to continue with this project pending on future funding."

13. "We have delivered education workshops in the past and are interested in working with organisation such as Intofilm and other education agencies to deliver these programmes."

14. "We have just began a series of film making classes provided to children (KS3) who have been supported by Barnados - these sessions are ran by Ben Ewart Dean and cover creating a film based on different topics assigned by the charity. The Pavilion are also in the early stages of creating a concept around young programmers for the cinema as a way to engage with teenagers around Penarth. Teenagers rarely visit the Pavilion and with limited resources for them in the surrounding areas we would like to create a space for them while also offering them the opportunity to form creative film output."

15. "We have medium-term plans to extend our education activity beyond Wales to cover England and Scotland. Long term involve working internationally."

16. "We will continue from time to time to screen Q & A's with film makers and show one off screenings which are of interest to local schools and colleges."

17. "We will continue to host lectures in partnership with Bangor University, as well as organising cast and crew Q&A session where possible. We are also interested in developing a junior film club, in conjunction with local schools.

18. "We will continue to take part in Into Film, and provide talks / Q&A's with some of our specialist film screenings / festival work. We also hope to be starting our weekly animaiton classes again once we have updated equipment / recruited a new practitioner. We will also be offering odd special project work / taking advantage of any funding streams / opportunities and the chance to work on wider initiatives or with other partners as they arise as usual."

19. "We'd like to continue the informal education work we do & do more work with schools across Wales. We simply need more staff time, resources and support from funders. Last year we put considerable effort into putting together a partnership project with a Swansea school, and a professional education provider only to be offered 50% of what we required by FCW. Which half of the child should we address?"

20. "Workshops alongside our Watch Africa programme in October; cheap Friday showings of Exhibition on Screen films about Van Gogh etc; taking part in Into Film; discussing doing the Pink Snowball Awards for film making again but need someone to organize"

21. "Young film-makers group and young programmers group."

Exhibitors that had not offered film education opportunities since 2010 outlined the following future plans:

1. "In discussion with local 6th form college- for alternative content screenings. Have booked films by school requests- hope to do so in the future. Hopefully QA"

2. "Into Film media training- young people film festival."

3. "We want to start doing master classes for new to the industry filmmakers who aren't able to study it at University."

APPENDIX 3: REFERENCES

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