

1 CREATIVE IND.

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**Karen**

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**From:** Cary Bazalgette [cary.bazalgette@blueyonder.co.uk]  
**Sent:** 25 September 2004 10:21  
**To:** info  
**Cc:** Cary Bazalgette  
**Subject:** Comments from the British Film Institute Education Dept[Scanned]

Please note that, as I only received notice of the consultation on Friday 24th September, I have had to write and send this response from my home e-mail. Please address any correspondence to my work address, which is [cary.bazalgette@bfi.org.uk](mailto:cary.bazalgette@bfi.org.uk).

27/09/2004

# CULTURAL COMMISSION – SCOTLAND PUBLIC CONSULTATION

## Response from the British Film Institute Education Department

### Preamble

The bfi has UK-wide responsibilities under its Royal Charter and for many years the bfi Education Department has worked in partnership with colleagues and agencies in Scotland. This is why we would like to contribute to your consultation.

### Cultural Rights

2.1 The words "culture" and "cultural provision" do not, for many people, connote or include the moving image media of film, television and video. But these media are in fact for almost everybody their dominant cultural experience. Through these media we can all access an unprecedented range of drama, entertainment and information. Increasingly, many people now also have opportunities to express their thoughts and ideas through moving image media and to share them with others through online networks, tape or disc. The moving image media are of huge cultural value in their own right. They are also the predominant way in which people can access other aspects of culture such as language and history.

2.2 Our comments on the nine areas of rights that you list are:

- **Access:** Scots should have increased access to a wide and diverse range of moving image media, including those originated in Scotland and using the principal languages of Scotland, but also media (especially film and video) from around the world, those representing minority groups (such as ethnic minorities and people with disabilities), and media by or for groups who experience cultural marginalisation, such as women, children and the elderly.
- **Opportunity:** the opportunities to see and make moving image media should be widened, taking full advantage of digital exhibition, broadband, entry-level editing and animation software, soft titling for hearing-impaired people and audio description for visually impaired people.
- **Ownership:** fair dealing legislation should be exploited to ensure that Scots have the same rights in relation to moving image material as they do in relation to print; in addition, individuals and groups (including children) who produce moving image material should be encouraged to assert their moral rights as authors of such material.
- **Expression:** the right to acquire skills in moving image production activity (including work that is entirely computer-based) should be seen as an entitlement for every Scottish citizen.
- **Education:** all Scottish children should have regular opportunities throughout their schooling to learn about the moving image media, acquiring and developing cultural knowledge and critical and creative

skills; this should be regarded as an essential component of modern literacy, not as an "extra".

- **Knowledge:** all Scottish citizens should know who owns and produces the media they have access to; they should know the different ways of accessing these media (whether as audiences or producers); and they should know how to challenge media products they regard as biased or offensive. They should also know about their Scottish and worldwide moving image media heritage.
- **Environment:** representations of Scotland in the media, whatever their origin, are of significance to Scottish culture and should be a prominent topic of cultural debate, to which all Scots should have the right to contribute.
- **Respect:** Scots have the right to resist and challenge exploitative treatment and stereotypical representations by the media.
- **Parity of esteem:** the moving image media, which are enjoyed by the majority of Scots, and form an invaluable record of Scottish life and culture from the late 19<sup>th</sup> century onwards, should be regarded as equal in value to other cultural forms: they should not be marginalized in cultural debate, excluded from the school curriculum, or funded at a lower level, than other cultural goods.

#### 2.4 We agree that rights incorporate responsibilities.

- **Citizens** – should be encouraged and enabled to make more adventurous choices in their consumption of moving image media, to express their views about these media, and to take up opportunities to make and share their own moving image messages.
- **Public sector** – in education, the Curriculum Review, teacher training, the inspectorate, the examination and assessment systems, broadband access and editing software for schools, should all take account of learners' rights in respect of moving image media, and will require investment accordingly. Libraries, archives, museums and galleries should share in the task of broadening access to moving image media. The British Film Institute, as a public sector body, is ready to support these developments in any way we can.
- **Private sector** – moving image producers (including broadcasters) should encourage open debate about their policies and their choices in commissioning, scheduling and news management; they should explore ways of widening access to their archives (including considerations of "fair dealing" for educational use) and ensuring that the public understand their production processes.

2.5 As the body that has responsibility for the development of moving image culture across the UK, the bfi is very keen to help develop and coordinate cultural entitlements in respect of the moving image media in Scotland. As an Education Department, we are particularly concerned that education about the moving

image media remains marginal in Scotland, and we will be ready to continue to work with Scottish Screen and/or any other appropriate bodies, in increasing the status of moving image media education in Scotland's cultural priorities. We have worked very successfully for the past five years with the Northern Ireland Film and Television Commission to develop plans for moving image media education in the Province that are both ambitious and realistic, and we have helped secure buy-in to these plans from a significant range of agencies. We are sure it would be possible to achieve something similar in Scotland.

### **The Commission's Remit**

- **Education** – it is essential that entitlements for moving image media education are written into the current curriculum review. The bfi's guidance documents, *Moving Images in the Classroom* (for secondary) and *Look Again!* (for primary) show how this can be done (both available as hard copy free from the bfi (see contact details below) or as pdfs at [www.bfi.org.uk/education/resources](http://www.bfi.org.uk/education/resources)). We suggest that the Commission take the lead in drawing together a forum of key stakeholders in this area (local authorities, the inspectorate, Learning and Teaching Scotland, the GTC, teacher training institutions etc) to develop a plan for ensuring that moving image media literacy becomes part of the basic educational entitlement.
- **The institutional infrastructure** – the UK Film Council is offering significant interventions in the form of support for digital exhibition, distribution and audience development, which are designed to address the issues of access and education that we have defined. It is essential that Scotland benefits fully from these offers. Broadband provision is the other crucial infrastructural component: plans to roll out broadband must ensure that capacity really is sufficient to carry moving image media at an acceptable quality.
- **Encouraging creativity** – many people and agencies are exploiting the capacity of digital technologies to widen access to moving image production, not just as a talent-spotting exercise, but also, and more importantly, as an enhancement of individuals' expressive potential. However, these initiatives tend to share some or all of the following problems:
  - Most experiences are one-off: participants do not get help or advice in developing their own longer-term learning pathways.
  - One-off funded projects leave no legacy: teachers, youth workers or community leaders are not given training or provided with equipment to help them continue the work.
  - Ownership of products is often unclear: children in particular are often excluded from editing, which is the central creative activity of moving image media production; people involved in moving image

media-making at an individual level or in formal education do not know enough about their own rights as producers.

- Most of the work is not exhibited, except to family and friends; it is also not being archived.
- There is little consensus on standards.

The Commission could play a role in ensuring that these issues are addressed, by drawing together the key stakeholders to reach consensus and produce a "manifesto" for non-professional moving image media production in Scotland.

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