

MEDIA EDUCATION IN THE UK
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Education about the media has been developing in the UK for at least 40 years. Various accounts of that history can be found elsewhere;ⁱ this paper will just attempt to sketch out key features of the current scene, and to point readers to sources of more substantial information. Given that I work for the British Film Institute, a key player in this field, there is bound to be some bias in this account towards the BFI's perspective: my defence is that, as every media educator knows, no account is ever completely unbiased.

It's impossible to understand the role and status of media education in any country without having some idea of the way in which that country manages its educational provision, assessment and qualifications in the formal sector, and its funding for arts, youth and lifelong learning in the informal sector. Given that the United Kingdom consists of four nations, each with its own education system, differently administered in each case, this is not an easy task! I shall therefore describe media education activity and provision under three headings: formal education for children and young people under the age of 16 (the legal school-leaving age); formal education for young people over 14; informal and lifelong learning. I will exclude any detail on vocational training for the media industries, which is another huge topic of its own.ⁱⁱ

Formal Education Sector pre-16

Most UK children start school in their fourth year; compulsory schooling ends at 16. England (population 50 million) has had a statutory National Curriculum only since 1990: this covers education for all children up to the age of 16. Scotland (population 5 million) has always had its own education system and its school curriculum is non-statutory; Northern Ireland (population 1.7 million) and Wales (population 3 million) used to follow the English curriculum but are now developing their own. Since the 1980s, media educators in all four nations have lobbied for the inclusion of references to media education within the curriculum, until recently with limited success. All curricula now include some references to media education, usually as part of English, but with some references in other subjects such as Citizenship and Personal, Social and Health Education, but these rather marginal elements have not figured in national tests, teacher training or in the frameworks for school inspection.ⁱⁱⁱ Consequently, media education has so far mainly depended on the interest and enthusiasm of individual teachers, with the inevitable result that provision has been patchy and of variable quality. This is now starting to change.

Since the General Election of 1997, debate has raged about the extent to which Tony Blair's government has or has not departed from socialist principles. There is however good evidence for a consistent policy commitment to the reduction of social inequality through investment in child care and education, particularly for the youngest children. Under Thatcher's regime (1979-1997) the percentage of people living in poverty (defined as less than 60% of median income) rose from 10% to 21% and has still only fallen to 19%, of which a high proportion are families with children: 3.4 million children (25% of the 0-15 age range) live in low-income households.^{iv} The effects on educational achievement and later economic security are predictable: 40% of manual workers' children in the UK fail to achieve an acceptable examination pass rate at age 16; and

nearly 20% of them are not in education, employment or training by age 19. We have 5 million people in the UK with low level literacy skills.^v New legislation, major initiatives and massive investment are attempting to transform this situation.

Now under way in all four nations is a process of curricular revision. The aspiration, not yet realised, is to develop from older models of curricula based on prescribed content for designated subject areas, towards less prescriptive, outcomes-led curricula, with far less statutory content, and less rigid subject boundaries. The “big pictures” of the Northern Ireland curriculum^{vi} show how the essentials of an entire curriculum can be expressed on one page, while the Scottish curriculum body, Learning and Teaching Scotland, expresses typical aspirations:

'A Curriculum for Excellence' sets out the Scottish Executive's vision for transforming Scottish education by 2007. It seeks to establish the values, purposes and principles of education in Scotland for children between the ages of 3 and 18. Our aspiration is to enable all children to develop their capacities as successful learners, confident individuals, responsible citizens and effective contributors to society.'^{vii}
'A Curriculum for Excellence: The Curriculum Review Group' (2004).^{vii}

This kind of modernisation, if it succeeds, will depend on increased recognition of teacher professionalism and encouragement for schools to be more adventurous in how they manage and teach the curriculum. In this context, there are new and clear opportunities for ensuring that all 12 million under-16s in the UK can have access to media education. The British Film Institute (BFI) identified the concept of universal entitlement to media education as a policy priority in 1999, and since then has worked with partners to try and make it a reality. The BFI is a cultural body responsible for increasing public appreciation and understanding of moving image media, principally film and television. Founded in 1933 and with terms of reference established by Royal Charter, it is funded by Government through the UK Film Council (UKFC), which also has responsibility for state funding of film production in the UK, and of supporting the distribution and exhibition sectors in order to develop bigger audiences for British and world cinema. The BFI's Education Department has played a leading role for many years in the strategic development of media education in the UK.

A key factor in England which in recent years has opened up new possibilities for the development of media education has been the National Literacy Strategy. This initiative was set up in 1998 to raise achievement in reading and writing for 5-14 year olds, and in its first few years was widely regarded as a very narrow and rigid, top-down set of prescriptions for how these skills should be taught. Nevertheless, the Strategy's leaders recognised that the relationship between these skills and children's interest in moving image media could be a crucial factor in raising attainment. In response, the BFI has produced six print/DVD resources and related training for primary and lower secondary schools, based on high quality, non-mainstream short films sourced from around the world, and has produced guidance for teaching about moving image media with funding from the Department for Education and Skills (DfES).^{viii} The Strategy's nationwide network of regional directors and local consultants endorsed these resources and encouraged schools to use them. The short film resources have so far sold 12,000 copies to schools (there are 25,000 schools in the UK), and the BFI has partnerships with 44 (nearly 30%) of local authorities in England, who have between them committed

over €1 million to action plans for developing moving image media education in their schools. Each of these local authorities has BFI-trained teams whose role is to lead this development. The BFI guides and other free materials for schools now achieve over 200,000 downloads annually. But as most of the BFI materials are sold to schools at competitive prices, and the training is paid for by the local authorities, this has been achieved at a relatively low level of public subsidy. A study of the impact of the BFI-local authority partnership scheme is being undertaken by the University of Sheffield.

The focus on moving image media has probably been a key factor in the rapid take-up of the BFI's materials and training. The BFI has emphasised the cultural importance of moving image media (i.e. film and television), rather than trying to engage with all media forms, and has presented media education as a way of expanding and enhancing children's experiences and skills, rather than as a way of defending them against media influences. Although there is still a tendency for many teachers to use the short films merely as stimulus for writing, the idea that moving image media are worthy of study in their own right is slowly gaining ground, together with the recognition that distinctive critical approaches are needed in order to analyse and understand them. The BFI argues that it is vital to present media education in terms of positive educational gains, if it is to attain a central place in the curriculum. Critical skills and perspectives will grow more securely on a basis of having high expectations of what the media can achieve, rather than suspicion of their intentions and values.

This emphasis also needs to be understood in terms of the wider cultural context. Film has a much lower status in British culture than in most other European countries, and the exhibition sector is hugely dominated by Hollywood product. The UKFC has been set up by Government to try and raise the quality and status of British film culture, but the level of subsidy for film remains much lower than in, say, France or the Nordic countries^{ix}. This does however mean that there is at least some public subsidy for media education in the UK, but as it comes mainly from the UKFC and its funded bodies, there is inevitably a strong emphasis on moving image media education. Education about press, radio, the music industry, online and digital media, remains poorly developed.

Another agency playing an important role in widening access to moving image media education is Film Education, an industry-funded body providing free online material available to schools. It also runs an annual National Schools Film Week each October, which provides free screenings to over 150,000 primary and secondary pupils across the UK^x. Film Education's central focus is mainstream cinema, but they do offer some support for non-mainstream films and have recently been developing a discount card system and website to encourage students of 15 and older to attend screenings, now piloting in London..

Other key agencies for media education in the UK include the English and Media Centre, which publishes materials on moving image and print media, runs training courses, and publishes an excellent media magazine for older students^{xi}. In England there are ten Regional Screen Agencies, funded by the UKFC, which tend to support media education in informal contexts rather than in schools, and whose levels and types of commitment vary widely. The Northern Ireland Film and Television Commission (NIFTC), and Scottish Screen, the screen agencies for their respective nations, have a stronger track record in supporting and developing moving image media education^{xii}. NIFTC has published a policy document for media education entitled *A Wider Literacy*, and has

secured funding for three “Creative Learning Centres” across the Province. Scottish Screen has secured government funding for a three-year school-based development project in Brechin, Angus^{xiii}, and is developing a similar initiative in Edinburgh. The recently-closed screen agency for Wales, Sgrîn Cymru, had a weaker policy for media education, but did fund Media Education Wales, a small independent body which has maintained provision of resources and training in Wales^{xiv}.

The main barriers to development and sustainability of school-based media education for under-16s in the UK are, firstly, the lack of clear curricular commitment, and secondly, a lack of coherence and strategic direction from the many agencies at work in the field, which weakens the impact of the excellent work they are doing. Both barriers are now being addressed. All the UKFC’s funded bodies including BFI, Film Education and the screen agencies, are now in the process of developing a more coherent national strategy for moving image media education. The BFI, NIFTC and Scottish Screen are in the process of working with their respective national curriculum bodies to try and ensure that media education is built into revised school curricula. It is too early to tell whether Ffilm, the new screen agency for Wales, will be able to undertake a similar role.

Formal Education 14+

Despite the fact that national curricula set out educational requirements up to the age of 16, young people can, in principle, choose their own curriculum after the age of 14, when they can opt for the subjects in which they wish to take examinations and gain qualifications that will lead to higher education or employment. The qualifications frameworks are complex. Young people are usually required to include “core” subjects such as English, Maths and Science, and their range of choice in other subjects is limited to what their school or college wishes to offer: the full range of subjects is enormous. There is also a wide range of types and levels of qualification. Obviously this complexity has its problems, and there have been many efforts to simplify it, but since the 1970s it has enabled a number of specialist courses in media studies, film studies, communication studies and media arts to be established.

In Scotland and Northern Ireland, the examination systems are administered by state institutions. The Scottish Qualifications Authority (SQA) in Scotland offers Media Studies at several levels;^{xv} the Council for Curriculum, Examinations and Assessment (CCEA) in Northern Ireland, offers Moving Image Arts. In England and Wales, however, the examination system is not administered by the State, but by a number of private (non-profit) “awarding bodies”, who effectively compete to provide schools with examination specifications, and to administer and mark the examinations. This system is regulated by state bodies: the Qualifications and Curriculum Authority in England, and the Department for Education, Lifelong Learning and Skills in Wales, which endeavour to ensure that the specifications conform to standard requirements and that the assessments are fair. Between them the awarding bodies in England and Wales offer a total of six specifications in Media Studies at different levels, and one in Film Studies at AS/A2 (i.e. for 17 and 18 year olds).^{xvi} Because the qualifications framework is the same in England, Wales and Northern Ireland, schools in any of these countries can, and do, adopt specifications from other nations (excluding Scotland).

As a result, specialist courses in Media Studies and/or Film Studies are now taken by increasing numbers of candidates: approximately 80,000 in 2005, out of a total cohort of 1,800,000 eligible to take examinations in any subjects at ages 16, 17 or 18. This only

amounts to 4.5% of the age group. But the importance of these courses for the long-term development of media education has been that they have taken the subject beyond the province of isolated enthusiasts and into the realm of established, visible practice. Schools offering media courses have to employ staff specifically to teach them, and to allocate budgets for resources and equipment. There are still a few schools and colleges whose institutional support for media teaching is rather mean, and the status and respectability of these courses continues to be challenged, especially by the press, and hence by many parents who are keen for their offspring to take “proper” qualifications that will be recognised by leading universities.

Nevertheless, the existence of public examinations has over the years generally conferred status and sustainability on media education, and this long-established sector of formal media courses for the 14-18 age group does make the UK's experience of media education distinctive and significant. The UK has a core sector of teachers with very substantial, long term media teaching experience who devote incredible levels of effort to keeping up with developments in the media and to helping students understand challenging concepts. There is an accumulating evidence base about student achievement, measured against more or less constant standards, which provides an extraordinarily important source of knowledge about what media teaching and learning actually can achieve in practice.

Unfortunately, there is still hardly any formal initial training for Media Studies teachers, and where they find opportunities to attend in-service training (which is available from a number of both non-profit and commercial agencies), schools are often reluctant to pay the teachers' course fees or to release them from school to attend. There has been a perception at Government level that Media Studies is pretty similar to English and that therefore any English graduate could teach it (despite the efforts of the regulatory bodies to ensure that all subject offers are distinct). The worrying fact that the percentage of A grade awards for Media Studies candidates is consistently low (currently 13.6% at the most advanced level, compared to 20.7% for English, 24.3% for Art and 34.3% for French) may relate to this lack of training, as well as to the likelihood that both students and teachers do find the courses extremely challenging.

A student on an advanced course could expect to cover topics such as the Hollywood studio system, the characteristics of German Expressionism, the history of public service broadcasting in the UK, situation comedy as a TV genre, marketing in the music industry and gender in teenage magazines. A key precept of Media Studies has always been “the importance of thinking of the media systematically, and of clarifying their common functions and practices, as well as their important differences”^{xvii} so that courses attempt to address all the modern mass media, rather than specialising in one medium or sector. Courses are therefore based on conceptual areas such as media institutions, media languages, audiences, representation, and require students to engage with theoretical debates on topics such as hegemony, uses and gratifications, narrative, realism and genre. In most courses students are also required to undertake the technical and creative demands of making a media product such as a film, a dummy magazine, or an advertising campaign. The content of Media Studies courses has been drawn from many sources over the years, but particularly the Cultural Studies tradition as exemplified by writers such as Raymond Williams and Stuart Hall, and from semiotics and structuralism. There is an emphasis on the study of media institutions, influenced originally by Marxist cultural analysis but now probably equally impelled by student interest in media careers and thus in understanding how the media are organised and financed. Representation is

an important key concept, which can lead to an emphasis on simplistic ideas about stereotyping and bias, but at more sophisticated levels enables students to investigate more complex approaches to realism and modality.

While this breath of subject matter is appropriate for some students, it is less attractive to those who would like to take courses that enable a more in-depth study of a smaller number of media forms, or to have more opportunity for practical work. The recent development of a "Moving Image Arts" specification for CCEA attempts to broaden the offer to students, and in 2005 the government announced yet another round of reforms to the examination system,^{xviii} in an attempt to reduce the difference in perceived status between academic and vocational qualifications by setting up diplomas which should lead to either higher education or directly into employment. One of the first diplomas to be established (teaching from 2008) will be Creative and Media, covering over 22 employment sectors including film, television, radio, music and publishing, and thus widening the range of options available to young people in the field of media education.

Media and Film Studies courses are taught in both schools and Colleges of Further Education. The latter comprise an enormous sector (FE), taking students from 16 years onwards, and offering a vast range of courses from the most basic literacy and numeracy learning, through literally hundreds of qualifications right up to degree level. These include vocational qualifications in media such as BTEC^{xx} and the more academic film and media qualifications described above. Many students prefer to take advantage of the minimum school-leaving age of 16 and enter the more "adult" environment of FE to pursue their studies; however a large sector of the FE population consists of mature students, returning to study after a career change or having dropped out of education completely at 16. Such learners might encounter a course unit on media, written at local level and approved by the National Open College Network (NOCN), which can earn them credits towards a NOCN qualification. These qualifications are designed to broaden adult access to education, and locally-produced course units, offered in some 3000 centres across the UK (some in FE; some in other settings), are one way in which enthusiastic teachers can enable adult learners to embark on a specific area of learning such as media education^{xx}.

The British government is committed to expanding the higher education sector (HE) in the UK. There are already more mature HE students than many other EU countries; courses are shorter than in many other countries, and as a result the numbers graduating each year are higher than those in countries of comparable size (i.e. 601,744 graduates in 2003 as opposed to 584,849 in France). There are nearly 2.5 million students in UK universities.^{xxi} Because media courses in HE proliferate so enormously, it is hard to be exact about numbers: the Higher Education Statistics Agency gives 26,685 as the total number of undergraduate and postgraduate media students, out of 46,765 studying "mass communication and documentation", and a further 13,920 studying "cinematics and photography". However, there are media and film modules in many other subjects in the social sciences, arts and languages, so to estimate the numbers involved in media education at HE is virtually impossible^{xxii}. The media themselves cultivate alarming myths about hugely expanding numbers of media students, following useless courses that do not prepare them for employment in the media industries. This ignores the fact that courses vary widely from the very academic to the completely vocational; also that media graduates are statistically more likely than many others to be in employment six months after graduation. It is nevertheless true that university media courses are a popular choice for many young people, and that many –

but by no means all – do aspire to work in some aspect of what is after all an expanding sector of employment. For many others, a media degree is a good general foundation for further study or employment in a wide range of professions.

Informal and lifelong learning

It is very difficult to describe and define the enormous range of media education activity going on in the UK outside formal settings such as schools, colleges or universities. There is obviously an infinite range of opportunities for self-driven learning about the media through the internet, public libraries, DVD extras and indeed the media themselves, and it's probably true to say that most people learn quite a lot about the media in this self-directed way. In the sphere of more direct provision, cultural institutions such as arts centres, museums, galleries and cinemas all make some effort to provide opportunities for learning about aspects of the media, sometimes targeted at general audiences, sometimes at specific sectors such as children, youth, the elderly, ethnic minorities, and groups with specific disadvantages such as young offenders or people with disabilities. The UK has a network of some 200 regional independent cinemas, some of whom have dedicated Education Officers, and most of whom have some commitment to extending knowledge and understanding of film culture, if only through their programming; although many do have substantial education programmes. The UKFC has recently financed many of these, and many more in the mainstream exhibition sector, to acquire digital projection equipment on the basis that they can increase their programming of non-mainstream films, and provide some level of informal education, such as introduced screenings and post-screening discussions. As many of these cinemas receive funding from regional or national screen agencies, they are part of the ongoing development of a national moving image media education strategy referred to above, which may help to raise the profile of this kind of activity, and perhaps broaden its range. The UK also has a number of film festivals, several of them specifically aimed at children and youth; all of which have some kind of education programme, aimed at ensuring that the festival provides opportunities for learning beyond the film screenings themselves.

However, the most substantial area of informal sector provision specifically for media education, or at least an aspect of it, is in practical and creative production opportunities, especially for children and young people. In 2001 the BFI undertook a survey of this provision, identifying over 300 providers across the UK ranging from one-person operators to large video workshops or community arts centres with substantial programmes of film and video making activity.^{xxiii} This study estimated that 17,000 young people annually were involved in this kind of activity; the number has probably at least doubled since then, given the developments in digital technologies over this period.

While many agencies including broadcasters, private sponsors and regional screen agencies, provide funding for informal media production, the best-known single funding body specifically for film is First Light, another UKFC funded body which specialises in bringing together media professionals with children and young people to make high-quality short films.^{xxiv} The Arts Councils in each nation also provide some funding to media projects, particularly to those involving film and video artists. Many museums and arts galleries around the UK offer media-related activities and projects as part of their education programmes, and of course the art/media boundary is increasingly blurred as more and more artists are working in digital media. One major intervention in England which crosses the school-informal education boundary is Creative Partnerships, a initiative with substantial government funding, now operating in 36 communities, aiming

to raise levels of creative activity (and hence, it is believed, standards of pupil attainment) in schools by bringing artists into partnerships with schools to plan creative learning activities, many of which are media-based^{xxv}.

This informal production sector is plagued by unresolved issues such as artistic ownership (if the adults edit the film, in what sense can it be claimed as a film by children?); standards (films made by children and youth tend to be uncritically admired, regardless of their quality); sustainability (given that much activity is driven by “one-off”, time-limited projects, few learners have the chance to refine and develop their filmmaking skills); and legacy (where initiatives rely on funding to media professionals, there is little motivation to ensure that youth leaders and other people working with children and youth acquire the skills and training that would enable them to sustain such work in the long term). Sponsors tend to be keen on filmmaking competitions, with the result that there is a plethora of activity with an excessive focus on end product and not enough attention to process and longer term learning progression. However, most of the established agencies recognise these problems are trying to find ways of addressing them.

The Future

Media education in the UK is at an interesting juncture. Each of the above sections has included indications of policy changes currently under way. There are other factors that may also turn out to be influential in the way media education develops in future.

Firstly, there is now a government-funded organisation in the UK with specific responsibility for “media literacy” – the outcome of media education. Ofcom is the new regulatory body for electronic media: it covers broadcasting and internet, but not film or the press. Its definition of media literacy is very broad;^{xxvi} it has encouraged the media industries to take a new and direct interest in media education, and it is carrying out useful research into people’s access to media technologies and important issues such as people’s trust in news media. But because it is a regulatory body, it has the potential to skew media education towards “protectionist” version of media education, and to perceptions of media literacy as no more than a portfolio of technical skills, together with some knowledge about how to block spam and how to complain to broadcasters about offensive or harmful content.

These are of course important issues, and it is interesting to see them linked to media education, but it is also easy to see how media education could lose its critical and cultural dimensions. It was with this danger in mind that the UKFC linked up with the BFI, BBC and Channel Four to set up a “Media Literacy Task Force” whose main achievement has been to propose a Charter for Media Literacy, which would set out in simple form what it means to be media literate, and whose signatories would form a growing consensus. The Charter concept was quickly adopted by the European consortium that had been developing Media-Educ, an EC-funded project to create an online observatory for media education in Europe. This consortium re-formed into a Charter Steering Group for Europe, helped to finalise the Charter text, and raised the finance to adapt the Media-Educ website into www.euromedialiteracy.eu, which now holds the growing database of Charter signatories from the UK and a wide range of other countries. It remains to be seen, of course, how much influence the Charter will have on the development of actual media education practice in the UK, and what kinds of contribution Ofcom can make to increasing the support given to media education at both funding and policy levels.

Changes in the ways that people can access media content is likely to be a major influence on the future development of media education. The holders of major public media archives in the UK – including the BBC, the Public Record Office, the BFI's National Film and Television Archive – are all keen to use digital and online services to widen access to their collections and to attract the public into both using them and valuing them. This kind of material makes a very significant addition to the already vast amount of online media content that can be accessed from commercial sources. But both commercial and public sector archives face the same kinds of problem. Apart from the technical and cost factors involved in enabling easy access to large files, there are of course enormous rights issues, for which there currently appear to be three likely solutions. Firstly, material that is wholly-owned by an archive – usually a relatively small amount – can be made freely available for users to exploit in any way they wish. Secondly, large amounts of material can be made available online but in non-downloadable form, so that it can be viewed or listened to but not appropriated. Thirdly, material can be made available under “creative commons” licences, which requires users to agree not to exploit it commercially, but allows any other use.^{xxvii}

We are now at a crucial tipping-point in the development of online access, where the developers and users of “social software” like Flickr and Wikipedia face rights-owners who are determined to secure every possible revenue source. How this struggle plays out will profoundly affect 21st century media. Likewise, the growing prevalence of “user-generated content” (UGC), the value of which in the UK was swiftly recognised after the London bombings of 7th July 2005, is set to grow exponentially as people increase their ability to create and circulate their own media content through desk-top and mobile devices. Student expectations, teaching methods and of course subject content are thus now at the beginning of a long and fascinating process of change which will make 21st century models of media education and media literacy very different from those developed in the 20th century.

ⁱ The best three histories of media education in the UK are, in my opinion: Manuel Alvarado, Robin Gutch and Tana Wollen (1987) *Learning the Media*, London: Macmillan Education, Chapter 1, pp 9-38; Manuel Alvarado and Oliver Boyd-Barrett (eds) (1992) *Media Education: An Introduction*, London: BFI, Part I, pp 9-186; David Buckingham (2003) *Media Education: Literacy, Learning and Contemporary Culture*, Cambridge: Polity Press, pp 6-17. My own rather personal “take” on this history will appear in Flood, Brice-Heath and Lapp (eds) *Handbook of Research in Teaching Literacy Through the Communicative and Visual Arts Vol II* (forthcoming), Mahwah NJ: Lawrence Erlbaum Associates.

ⁱⁱ For more on vocational training for the media industries, see www.skillset.org; Skillset is the Sector Skills Council for the Audio Visual Industries (broadcast, film, video, interactive media and photo imaging), jointly funded by industry and government.

ⁱⁱⁱ For the media references in the current Scottish 5-14 Guidelines, see <http://www.ltscotland.org.uk/5to14/htmlunrevisedguidelines/Pages/englang/main/elng6069.htm>; information about the Welsh National Curriculum can be found at <http://old.accac.org.uk/eng/content.php?cID=5> for primary and at <http://old.accac.org.uk/eng/content.php?cID=6> for secondary.

^{iv} See <http://www.statistics.gov.uk/CCI/nugget.asp?ID=333&Pos=2&ColRank=2&Rank=192>.

^v See <http://www.dfes.gov.uk/rsgateway/DB/STA/t000657/index.shtml>

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- ^{vi} See www.pmbni.org.uk/docs/BigPictureKS1_2.pdf; “media awareness” is built into the Northern Ireland Curriculum in the area “The World Around Us”.
- ^{vii} <http://www.acurriculumforexcellencescotland.gov.uk/index.asp>.
- ^{viii} For more details of BFI education provision for media education, see www.bfi.org.uk/education.
- ^{ix} For UKFC activities and role, see www.ukfilmcouncil.org.uk.
- ^x See www.filmeducation.org.
- ^{xi} See http://www.englishandmedia.co.uk/engine/mm/base/mm_home_base.html.
- ^{xii} See <http://www.niftc.co.uk/index.asp> and www.scottishscreen.com.
- ^{xiii} See www.admc.tv/mie.htm.
- ^{xiv} See www.mediaed.wales.org.uk.
- ^{xv} For details of the Scottish Media Studies examinations, see: http://www.sqa.org.uk/sqa/sqa_nu_display.jsp?p_service=Content.show&p_applic=CCC&pContentID=2438&. Statistics for 2005 examinations in Scotland can be found at http://www.sqa.org.uk/sqa/sqa_nu_display.jsp?pContentID=14775&p_applic=CCC&p_service=Content.show&.
- ^{xvi} Candidate numbers and results for media studies in England can be seen at www.bfi.org.uk/education/research/teachlearn/stats. The actual specifications from the different Boards can be seen at www.wjec.co.uk; www.ocr.org.uk; www.aqa.org.uk; www.ccea.org.uk.
- ^{xvii} Len Masterman (1985) *Teaching the Media*, London: Comedia, p19.
- ^{xviii} See the proposals at <http://www.dfes.gov.uk/publications/14-19educationandskills>.
- ^{xix} The BTEC Nationals are vocational qualifications to prepare students equally for direct entry into employment or for progression to higher education. The new qualification has three sizes, all at National Qualification Framework Level 3: BTEC National Award, BTEC National Certificate and BTEC National Diploma. See <http://www.ucas.ac.uk/candq/btec.html> for more detail.
- ^{xx} For more about the Open College Network and the NOCN qualifications, see www.nocn.org.uk.
- ^{xxi} For data on UK participation in HE, see www.hesa.ac.uk; for numbers studying specific subjects, see <http://www.hesa.ac.uk/holisdocs/pubinfo/student/subject0405.htm>. For EU statistics see under “population and social conditions” at http://epp.eurostat.ec.europa.eu/portal/page?_pageid=1090_30070682_1090_33076576&_dad=portal&_schema=PORTAL.
- ^{xxii} For further information about the fields of media, communication and cultural studies in UK universities, see the professional association website at www.meccsa.org.uk; for a database of research in moving image media see www.bfi.org.uk/mirr. A sense of the range and diversity of both FE and HE courses can be seen in the BFI’s media and multimedia courses database at <http://www.bfi.org.uk/education/coursesevents/mediacourses/>, which lists 5774 courses in 658 institutions in 324 towns across the UK.
- ^{xxiii} Harvey et al, *Being Seen Being Heard* (2001), Leicester: National Youth Agency
- ^{xxiv} See www.firstlightmovies.com: First Light has enabled the production of some 600 films since 2001, involving some 9,000 young people between the ages of 5 and 18. First Light films are showcased annually at the First Light Awards.
- ^{xxv} See <http://www.creative-partnerships.com/aboutcp/>.
- ^{xxvi} ‘the ability to access, understand and create communications in a variety of contexts’ See http://www.ofcom.org.uk/advice/media_literacy/of_med_lit/whatis/.
- ^{xxvii} See <http://creativearchive.bbc.co.uk/index.html> for more about the Creative Archive and the Creative Commons licence.