

# STORY OF CHANGE FOR CULTURAL FILM EXHIBITION– JANUARY 2015

## Introduction

This document is a story of change for the cultural film exhibition sector. It presents a summary of discussions held at a workshop with colleagues from across the film sector<sup>1</sup> held at Watershed in Bristol in June and December 2014, as well as a review of the available literature on cultural film exhibition.

## Background to the workshop

“Film Matters?” is a research strand as part of the British Film Institute’s Film Audience Network (BFIFAN) which aims to make a better case for the cultural value of film and cinema to policy makers, funders, the industry and ultimately the general public. The strand is being led by the Film Hub South West and West Midlands with input from New Philanthropy Capital (NPC), Pippa Jones from PIP Creatives, film consultant / journalist Michael Gubbins and PR Consultant Clare Wilford.

It is important to note that throughout this document when we refer to ‘cultural film exhibition’ we are referring to cinemas (or community cinemas/spaces, school film clubs etc ) that present a diverse range of films and offer opportunities to engage with film beyond just watching. This includes exhibition of film heritage/archive

The workshop was a first step towards developing a framework for describing and evidencing the impact of cultural film exhibition for individuals, communities and society as a whole. In this write-up, we suggest five overarching headings for the impact of cultural film exhibition and some specific propositions that could be included under each. We expect further consultation with the sector to add to and refine this document.

Following this it will be written-up and presented as a visual and interactive ‘advocacy toolkit’ which will help people working in the cultural film exhibition sector to better understand, communicate and evidence their impact.

It will also provide a framework for identifying gaps in the evidence base and for making a better case for investment into the sector to address these development needs.

The story of change is divided into three sections:

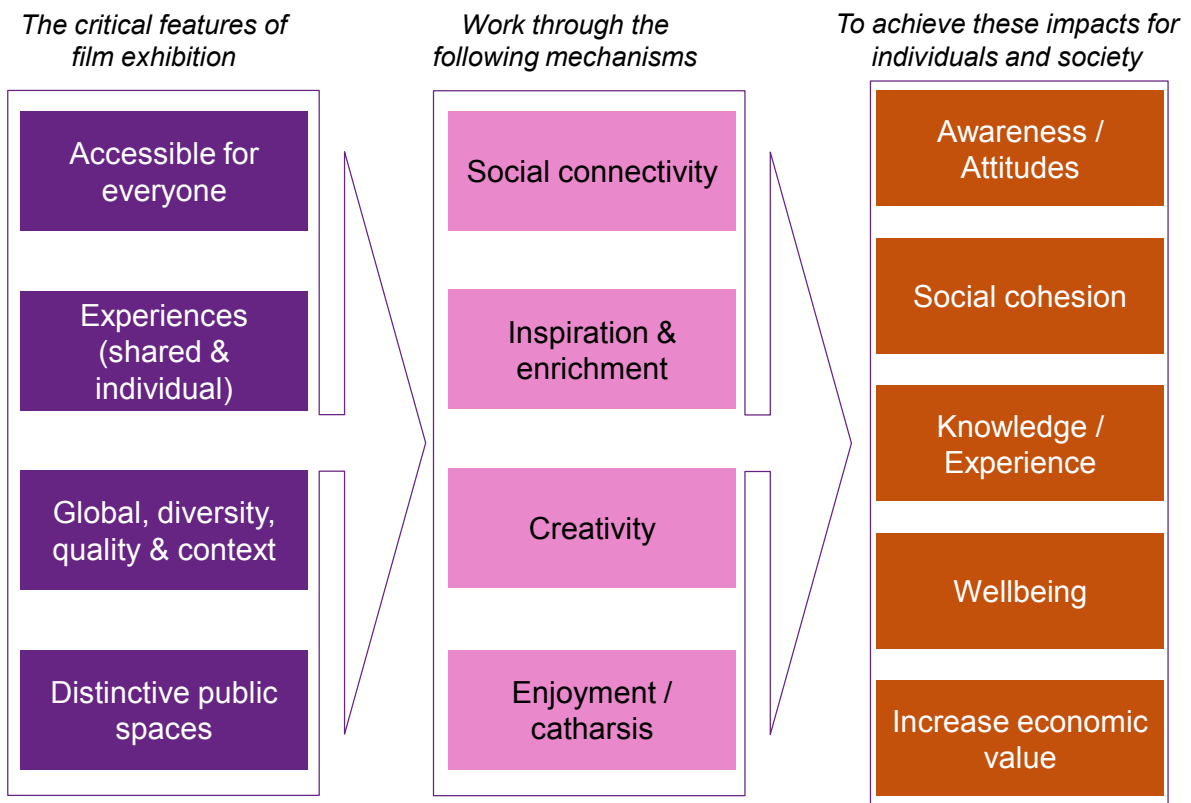
- What are the **critical qualities** of cultural film exhibition in a collective setting (such as a cinema)that enable it to have impact?
- What are the **mechanisms** through which cultural film exhibition has an impact on individuals and society beyond box office considerations?
- What is the positive impact of cultural film exhibition for individuals and society?

The key themes under each heading are summarised below:

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<sup>1</sup> Appendix 1 has a list of all the people attending.

## A STORY OF CHANGE FOR CULTURAL FILM EXHIBITION



### Part 1: What are the critical qualities of engaging with a diverse film offer in a collective setting (e.g. cinema)?

From the discussions we have identified four central propositions about what makes cultural film exhibition distinct from other cultural and non-cultural offers.

#### 1.1 Accessibility

Cultural film exhibition is widely and universally accessible to most parts of the community and does not have the same barriers to access as other cultural offers. On the whole, cinemas are safe, inclusive, non-threatening, non cliquy, comfortable (there is no dress code for example) and relatively affordable. Going to the cinema is also familiar to most people and appeals to the widest spectrum of society.

Accessibility is a particularly relevant point for children and young people. Often going to the cinema will be amongst their first independent social activities.

Cultural film exhibition can also be a gateway into other cultural offers. For example, film presented in a multi-art form venue can help to widen the artistic experience; it can represent other art forms on screen and/or offer a space for cross-cutting cultural experiences.

#### 1.2 Experiences (shared and individual)

Cultural film exhibition provides public spaces in which people get together and share experiences - which is enhanced and made more powerful through the 'sense of event'. It is as catalyst for social activities; for interaction; for breaking down barriers between communities and creating a shared sense of culture and space.

Film is something people can talk about and find common ground; they can come together through an interest in film and/or the subject of a film. It is an opportunity to meet people outside one's immediate network and it helps build new connections; either through sharing an experience of watching a film and/or engaging in a discussion at the venue/online.

Within the cinema itself the experience can also be highly individual and an immersive experience- people can "get lost" in the intensity of the screen experience.

### 1.3 Global Diversity, Quality & Context of experience

The exhibition of a diverse range of films can expose people to a wide variety of experiences, cultures, emotions and ideas. This can be enhanced through the quality and the context of the experience: Watching a film on a big screen, uninterrupted, in a dark room with good quality sound in the presence of other people, can have a uniquely immersive and stimulating effect with greater immediacy, poignancy and meaning, compared to other viewing experiences.

In a world of "everything, everywhere, now", cinemas also offer an enhanced and unique place for people to engage more readily and deeply with the content. It also represents a rare opportunity for world class art to be readily available in more remote communities and for harder to reach audiences.

Experiencing film in a shared and curated space offers a further level of contextualisation and heightened engagement, knowledge and awareness; for example, opportunities to discuss the film with others, meet the artist, or hear from an "expert".

### 1.4 Distinctive public spaces

Venues that show films can be more than just places for watching films. They can provide distinctive communal spaces for people to come together and hang around with their friends or family and meet new people. They can be places to hold a meeting, work and make creative and business connections. This could be particularly valuable for more deprived or isolated communities, which often lack these facilities where spaces have the potential to connect culture, education, social, creative and technology sectors.

## Part 2: What are the key mechanisms through which cultural film exhibition has an impact on individuals and society

In the story of change the critical features of cultural film exhibition outlined above *work through* the following four mechanisms to have the impact on society described in part 3. These mechanisms are interconnected and overlapping, but do reflect slightly different themes, so are worth drawing out separately.

### 2.1 Connectivity

- Existing communities may be strengthened through people coming together and sharing film experiences
- People can establish new networks, peers and friends through going to see film and sharing an interest in it.
- By sharing a space and seeing themselves represented on screen, people, particularly disconnected groups can feel better integrated and connected (ethnic minorities, rurally isolated groups, older and younger people).
- As a global medium, film connects local people to the world more immediately and powerfully than any other cultural form.
- A place for connecting various communities of interest and sectors specific to their locations.

## 2.2 Inspiration and enrichment

- Film can be inspiring, stimulating and engaging. It can be the spark that encourages people to develop and pursue existing/new interests. It can help people shape and express their own identity / individuality.
- Films can be “windows into the world” that expose people to new and diverse ideas, forms, concepts and cultures. It may help people imagine different lives and role models.
- Film has the potential for raising awareness of diversity and of other groups / cultures in society; increasing tolerance and empathy across society and breaking down barriers between people.
- Film can be a mirror that reflects ourselves, our society and our place within it. It can help people reflect on their lives and emotions, leading to increased self-awareness, self-expression and individuality.
- Film can be a key part of the development process for young people and an early opportunity to relate to others. For example, a cinema trip is often one of the first experience that young people do independently; something over which they have ownership and control.

## 2.3 Creativity

- Film can inspire and encourage creativity and spontaneity across individuals and society, particularly when experienced in a setting that offers further opportunities for engagement & participation.
- Cinemas can offer opportunities for young people to participate in film related activity, express themselves, be creative, pick up new skills, access new networks / opportunities and improve their confidence and employability.

## 2.4 Enjoyment and catharsis

- Cultural film exhibition is stimulating and engaging. It can be therapeutic as well as just enjoyable. It can have a cathartic effect for people. It can help people to look forward to things and feel good about their lives. It is something that people can love and feel passionate about.

## Part 3: What is the impact of cultural film exhibition

The critical features of cultural film exhibition (part 1) contribute through the mechanism above (part 2) to the impact for individuals and society shown below.

As above, the categories should be seen as overlapping and contributing to one another.

### 3.1 Awareness & Attitudes:

- Raising awareness of a variety of experiences, cultures, emotions and ideas
- Changing attitudes towards others, helping people become more tolerant and self-aware
- Helping people imagine different lives and different futures
- Catalyst for political, social, cultural and policy change

### 3.2 Knowledge & Experience

- Improving levels of knowledge, understanding and literacy, for all members of society
- Inspiring young people to imagine & realise their full potential
- Spurring creativity & nurturing the next generation of creative talent
- Raising aspirations

### **3.3 'Social cohesion**

- Reduced isolation
- Stronger communities
- Feelings of belonging, personal and cultural identity: People feeling more confident and that they have a voice and are more engaged in society as a whole

### **3.4 Wellbeing**

- Increased wellbeing, happiness, health
- Lives enriched

### **3.5 Increase economic value**

- A focal point and catalyst for the wider regeneration and economic development
- Breathing life back into places and bringing new value in the economy
- Raising the profile and attracting visitors to an area
- Boosting the local supply chain (from local food and drinks to the wider film chain)
- Encouraging local employment and skills development
- Strengthening local and national creative industries and brand identities. Ultimately contributing to the prosperity of the UK.
- Cinema exhibition amplifies the economic potential as it encourages people to talk to one another about a film and creates momentum and increased demand around a release,

## What might help demonstrate impact?

The story of change outlined above is a hypothetical statement about how cultural film exhibition impacts on individuals and society, the next stage is to provide evidence that this actually happens. In this section we present an initial sketch of ideas for building this evidence base based on a general discussion in the workshop which explored the following question- “What would help film sector tell a better story about the value it creates, who needs to hear the story and who is best placed to tell it? Suggestions to arise from the workshop included:

### Who needs to tell the story?

- Whole film chain (production, financiers, sales agents, distribution, wider exhibition sector)
- Individuals with credible public profile including new voices (unusual suspects) arguing for cinema / different advocates for different groups
- Diverse audience members / stakeholders

### Who needs to hear the story?

- General public / specific target groups such as young people and non-cinema goers
- Practitioners / stakeholders from the whole film chain (Production, Sales Agents, Distribution, Exhibition)
- Local Authorities / Policy makers / National Government - DCMS, DFES
- Public funders / stakeholders (HLF, Skillset, BFI, Arts Council, The National Lottery)
- European Funders - Creative Europe / European Commission
- Cultural film exhibition Networks – ICO/CICAE/Europa Cinemas and Lobby Groups - UNIC/CEA
- Corporate sector / Potential investors / Individual Donors

### How can they tell the story?

- Better evidence collecting and mapping to identify the gaps and the “ask”
- Avoid silo thinking – present exhibition within the wider context of the whole film chain
- Presenting a more coherent overarching story / Individual stories located in a bigger road map
- Tell simple story(ies) with numbers, hard facts, affirmative statements
- Authenticity / Honesty about gaps as well as the successes
- Compelling content & presentation: case studies / a conference to create a moment (collate content & present findings) / Exhibitor Award

## What film makers would like to demonstrate

- Research that demonstrates the relative impact of exhibition within the film chain versus production and development
- Research into audience and audience development / focusing on young people. In particular to address the young audience drop off rates between the ages of 20-40
- The impact of independent British and specialised film
- The 'effectiveness' of film when engaged with in cinema or collective context as opposed to on TV, VoD etc.
- Films in multi-art form venues i.e. audience crossover and a better understanding of the engagement of audiences with other art forms and leisure pursuits and as a gateway to wider artistic experience.
- Longitudinal study of specific groups of people consuming film over a long period. Any data which provides information on behavioural change.

## What resources / support required

- Joint marketing initiatives, central and shared monitoring of film performances, communication tools for industry organisations, increased staff capacity
- Resources. UK wide perspective. Joined up efforts as part of wider strategic planning Case studies/ models of best practice (especially international)
- Region-wide audience profiling, useful film audience segmentations that explore crossover and provide geographical data as well as avenues/locations by which we can access specific audiences for more niche cinema genres.
- For lots of orgs its the time factor so any way of speeding up the process of finding and comparing data... even a way to see how your data needs to fit into a set before you create your survey or data aggregation methods, would fast-track a lot of orgs into setting up their surveys correctly and getting the most useful and comparable data to produce tidy, quick end results.

## Next steps: Key recommendations

- The story of change presented here should now be seen as the main framework for collecting and presenting evidence about specialist cultural film exhibition. This would mean using the language and concepts developed to frame individual stories about impact. However we would suggest keeping the story of change under review. You may find that things need to be added or taken away as you start to apply it.
- We suggest putting the story of change into a Prezi – or similar – format; to improve the presentation and so that specific pieces of evidence can be referred to under each heading. A particular advantage of Prezi is that allows evidence to be embedded under headings. However, once a large amount of evidence is collected this format will become unwieldy so you may ultimately need an alternative database solution. The main functionality of this should be the capacity to search under different headings and tags so that users can find existing reports/data sets. Report-builders were also cited by attendees as a potentially helpful resource to make the most of the data that exists - using findings that have come from Audience Finder, Taking Part, censuses etc.
- There is scope to develop standardised data collection and reporting formats on the back of this work (a process we refer to as shared measurement<sup>2</sup>). This could include common questionnaires, topic guides and reporting templates and would offer a more unified picture of cultural film exhibition across all UK sites, reduce inconsistencies/anomalies in data collection and reduce workload for venues/increasing staff capacity.

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<sup>2</sup> <http://www.thinknpc.org/publications/blueprint-for-shared-measurement/>

- Case studies will also be a helpful way to collect and present evidence, and relatively easy for organisations to do. The following box suggests some questions around which case studies could be written.

**Suggested headings for project case studies:**

- Describe how and why you decided to do what you did?
- What activities did you put on?
- Who engaged with the activities (how many and mix of people)?
- What feedback did they give you?
- What did the staff involved and other partner organisations think?
- What short-term and longer-term outcomes seem to have occurred as a result (both for users and the organisations involved)?
- What has been learned as a result of the project
- Under each question the main content should be a description of what was achieved and an the content should be; a) description of what was achieved and b) an evidence available to support this.

- If funds are available, a national general public survey could be conducted to test the assumptions made in the story of change. We suggest an online approach, which is the most cost-effective method. Questions could cover topics like film-going behaviour, perceptions of the importance of cultural film exhibition and the extent to which cultural film exhibition has influenced peoples' lives.



## Appendix

### Literature review

Annual film statistics	<p><a href="http://www.cinemauk.org.uk/">http://www.cinemauk.org.uk/</a> Has a range of data but not possible to break down by 'specialist film'.</p>
Economic Impact of the UK Film Industry (2010 & 2012)	<p><a href="http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/economic-impact-of-the-uk-film-industry-2010-06.pdf">http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/economic-impact-of-the-uk-film-industry-2010-06.pdf</a></p> <p><a href="http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-economic-impact-of-the-uk-film-industry-2012-09-17.pdf">http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-economic-impact-of-the-uk-film-industry-2012-09-17.pdf</a></p> <p><a href="http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-oxford-economics-impact-of-uk-film-industry-presentation-2012-09-17.pdf">http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-oxford-economics-impact-of-uk-film-industry-presentation-2012-09-17.pdf</a></p> <p>Useful background documents on the economic benefits of the film industry. However their value is limited because of its different terms of reference. The reports are focussed on the "British Film Industry" so include production and all other activities while restricting exhibition analysis to the 'exhibition of British films'. It is not possible to discern the independent benefit of exhibition, although it does provide some parameters for this kind of analysis (for example Section 3.3 is useful in terms of outlining the "channels of economic impact" – essentially the different ways through which economic benefits are created). There are also useful assertions that could support the story of change.</p> <ul style="list-style-type: none"> <li>• UK films contribute substantially to British cultural life. They are a key means of expression of UK identity and address issues of diversity that are critical to meeting the challenges of the 21st century (P5).</li> <li>• The core UK film industry has synergies with a wide range of other creative industries. Writers, actors, directors and others involved in production obviously work in a variety of other media. And two-thirds of firms involved in the film industry in the UK also work in at least one other screen industry (p40).</li> <li>• Indigenous films may help inform British people about who they are, how they fit in to the world and what they share with other nationalities. Successful UK films therefore play an important role in defining our national identity and self-confidence (p56)</li> <li>• UK films address the social challenges that the country faces in the 21st century, including drug addiction, prejudice and race relations, as well as positive themes such as the benefits of the UK's diverse multi-cultural population, family values and friendship (p56)</li> <li>• The best films can articulate new ideas, forcing the audience to reassess their existing views, assumptions and prejudices. As a mass media, with fewer constraints about impartiality than some television channels, film can also articulate existing ideas and viewpoints. These may reflect society or be a criticism of it. The communication of new and existing ideas can lead audience members to change the way they view the world and their place within it (p57)</li> <li>• Since 1985 Film Education has developed a range of publications and services to supply educational material on film. This in turn helps young people develop a broader cultural appreciation for art and society, which may have further positive</li> </ul>

	<p>spin-offs through the encouragement of good citizenship (p58)</p>
<p>The Cultural Impact of UK Film (2009)</p>	<p><a href="http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-opening-our-eyes-stories-we-tell-ourselves-report-2006.pdf">http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-opening-our-eyes-stories-we-tell-ourselves-report-2006.pdf</a></p> <p>An analysis of a sample of UK films to determine their cultural impact. Two samples were drawn: an intuitive sample of 200 films generally regarded by professional observers as significant and of lasting value, and a random sample of 200 films to act as a reality check. All films were analysed using a set of indicators which included period, location, genre, creative source and ethnic representation. The study makes use of three key indices of cultural impact: original impact (box office, awards); extended impact (DVD re-issues, restorations); and wider impact (citations in other media, social/cultural behaviour, colloquialisms and online in the blogosphere, fan sites, IMDb user comments). Each of the films was marked according to whether it predominantly reinforced, challenged, modernised or satirised UK identities, traditions and values.</p> <p>In addition, the study focuses very much on production rather than exhibition, and does not explicitly discuss 'specialist film'. However it may be useful through how it seeks to describe the value of films. For example it describes four categories of cultural impact (p5-6):</p> <ul style="list-style-type: none"> <li>• Censorship and notoriety</li> <li>• Quotations in other media</li> <li>• Zeitgeist moments</li> <li>• Cumulative impact</li> </ul> <p>The key hypothesis that structure the report are:</p> <ol style="list-style-type: none"> <li>1) UK film has portrayed the changing face of Britain, vividly and sometimes provocatively, and has fed this chronicle back to UK audiences and to others around the world, creating a celluloid image of the UK adjusting to the challenges of the post-war world (see section 5, p16 &amp; section 8, p64);</li> <li>2) Film has helped to create distinct identities for the nations and regions of the United Kingdom, often portraying the tensions that have arisen from changing industrial patterns and the politics of devolution and autonomy in ways that make these comprehensible (see section 6, p29);</li> <li>3) Film has helped to articulate the voice and image of UK minority ethnic communities, especially black and Asian, creating some of the most eloquent accounts of the immigrant experience and of how conflict can be replaced by community (see section 7, p50);</li> <li>4) UK film policy originated from the desire to ensure that British audiences had access to British stories, alongside those from other countries, and this philosophy remains valid today in a very different media landscape (see section 9, p73)</li> </ol>
<p>Opening our eyes: how film contributes to the culture of the UK (2011)</p>	<p><a href="http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-opening-our-eyes-2011-07_0.pdf">http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-opening-our-eyes-2011-07_0.pdf</a></p> <p>A report on the UK public's views on the cultural contribution of film drawing on a range of methods, including an online survey and qualitative research. It is a valuable resource for public attitudes, much of which supports the Story of Change.</p>

	<ul style="list-style-type: none"> <li>• People are adept at appreciating and analysing issues presented even as subtext of films including racism, colonialism, genocide, the horrors of war, poverty, injustice and environmental destruction (P8)</li> <li>• Personal themes and ideals such as self-realisation, survival against the odds, 'showing humanity' and overcoming disability and illness are recognised and valued (p8)</li> <li>• There is evidence that individuals have their attitudes, and even long-term behaviour, changed as a result of encountering specific films (p8)</li> </ul>
<p>The Heart of Digital Wales - Ian Hargreaves (2010)</p>	<p><a href="http://wales.gov.uk/docs/det/publications/100324creativeindustriesrpten.pdf">http://wales.gov.uk/docs/det/publications/100324creativeindustriesrpten.pdf</a></p> <p>This was a review of creative industries for the Welsh Government. Chapter 9 relates to film and recommends an improved infrastructure to support the film sector in Wales, but contains little else of use for the current project.</p>
<p>Making the case for Film Education, Film 21st Century Literacy (2010)</p>	<p><a href="http://www.independentcinemaoffice.org.uk/media/Misc/film-21st-century-literacy-advocacy-report.pdf">http://www.independentcinemaoffice.org.uk/media/Misc/film-21st-century-literacy-advocacy-report.pdf</a></p> <p>This report points to and highlights evidence that film education benefits young people. It aims to demonstrate that incorporating film across the curriculum will help children's learning, and also how film education benefits young people socially and culturally. It brings together the evidence under ten hypothesis that mirror our story of change;</p> <ol style="list-style-type: none"> <li>1. Film is about active learning. The best film education includes discussion, presentation, critical thinking, team working and filmmaking, as well as watching.</li> <li>2. Film engages young people in learning. Film stretches the most gifted and engages the hardest to reach.</li> <li>3. Film can be used across the entire curriculum. Many teachers find that film can help to raise the profile of their subject within their schools.</li> <li>4. Film teaches young people many skills. The most valuable film education activities enhance critical, cultural and creative abilities.</li> <li>5. Film is an art form. Film education takes young people beyond Hollywood into world cinema.</li> <li>6. Film education extends young people's cultural knowledge. Film teaches them about diverse cultures, in Britain and beyond.</li> <li>7. Film education increases cinema going and DVD sales by creating demand for them, and fosters respect for IP.</li> <li>8. It has never been cheaper or easier to use the technology connected to film for everyone.</li> <li>9. Film education provides young people with skills employers want. These benefits justify continued public investment.</li> <li>10. Film can help government achieve its educational objectives. Findings and successes of Film: 21<sup>st</sup> Century Literacy can help shape a national plan for film education that is strategic and cost effective.</li> </ol> <p>The evidence cited under each heading is largely anecdotal, but nonetheless a useful source.</p>
<p>Moving Image Education in Wales. The Impact of FFilmschool 2 (2009)</p>	<p><a href="http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/moving-image-education-in-wales-the-impact-of-ffilmschool-2.pdf">http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/moving-image-education-in-wales-the-impact-of-ffilmschool-2.pdf</a></p> <p>A study looking at the impact of Moving Image Education on supporting oracy, literacy and wider skills development with years 6 and 7 (9 - 11 year old children) over the</p>

	<p>course of a year. Data was gathered through observation, interviews and conversations with participants. The research used a qualitative approach, documenting the experiences of the pupils and teachers, in order to assess the impact and outcomes of the project.</p> <p>The Filmschool 2 project developed participants' abilities in all of the target skill areas: ICT, linguistic, social, emotional and written skills. The project encouraged participants to be self-reflective and critical of their work and processes in the spirit of learning through self-initiative and improvement. It provided collaborative peer-to-peer learning, and developed individual confidence in those pupils taking part.</p>
<p>Impact of local cinema (2005)</p>	<p><a href="http://filmlondon.org.uk/library/documents/Research_Local_Cinema_Project.pdf">http://filmlondon.org.uk/library/documents/Research_Local_Cinema_Project.pdf</a></p> <p>A study that sought to demonstrate the wide range of positive impacts local cinemas have on their communities. A multi-method approach was adopted, involving initial desk research to explore existing literature on impact measurement methodologies and the selection of five case study cinemas. It gives a comprehensive account of cinemas impact and the appendices suggest a set of indicators for measuring the impact of local cultural film exhibition.</p> <p>The report argues that venues foster a sense of place and provide a focus for the local community, whilst enhancing local cultural life through the provision of mainstream and/or specialised film. They also play an important social inclusion role, reaching out to otherwise underserved elements of the local population. They enhance learning opportunities through links with local schools and colleges, improving the skills and knowledge base of the community. Cinemas also contribute to the vitality and vibrancy of town centres, encouraging the evening economy and increasing footfall. This often has a positive impact on safety and security. Cinemas contribute to the local economy through audience and visitor spend, the use of local suppliers, and their (albeit limited) impact on the local labour market.</p>
<p>Children, Film and Literacy, Becky Parry</p>	<p><a href="http://www.palgrave.com/page/detail/children-film-and-literacy-becky-parry/?K=9781137294326">http://www.palgrave.com/page/detail/children-film-and-literacy-becky-parry/?K=9781137294326</a></p> <p>Children, Film and Literacy explores the role of film in children's lives. The films children engage in provide them with imaginative spaces in which they create, play and perform familiar and unfamiliar, fantasy and everyday narratives and this narrative play is closely connected to identity, literacy and textual practices. Through film children develop understandings of the common characteristics of narrative and the particular 'language' of film. This book demonstrates the ways in which children are able to express and develop distinct and complex understandings of narrative, that is to say, where they can draw on their own experiences (including those in a moving image form). Children whose primary experiences of narrative are moving images face particular challenges when their experiences are not given opportunities for expression in the classroom, and this has urgent implications for the teaching of literacy.</p>
<p>BFI Neighbourhood Cinema Fund</p>	<p><a href="http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-neighbourhood-cinema-2014-08.pdf">http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-neighbourhood-cinema-2014-08.pdf</a></p> <p>This looks at the social and cultural benefits of this form of cinema going on individuals and communities. There's not a lot of research evidence to draw upon, but the report highlights key findings and research questions worth addressing in future.</p>

<p>5-19s Cinema Survey</p>	<p><a href="http://www.intofilm.org/">http://www.intofilm.org/</a></p> <p>Into Film is an education charity that seeks to put film at the heart of children and young people’s learning and cultural experience. Their UK-wide programme will provide 5-19 year olds with unparalleled opportunities to see, think, make and imagine, contributing to their educational, cultural, creative and personal development.</p> <p>This research covers survey research amongst young people looking at attitudes and behaviours around film. It concludes that Into Film is having a positive impact on its members for; Cinema going behaviour; Attitudes to the film industry; Attitudes to cinema; Infringement behaviour.</p>
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