The National Archives

A Report on the Development of a Repository of Moving Image Material to Support the Implementation of the New National Curriculum for History

Prepared by

The National Archives

For

The Department for Education

OGL

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1. EXECUTIVE SUMMARY

Across the UK, the best History teachers are incorporating moving image into their programmes of study in innovative and creative ways. Specialist History teachers have developed exemplary modes of use that move beyond engagement and enable moving image to directly contribute to students' knowledge and understanding of the past, while developing their critical thinking and appreciation of differing historical interpretations.

Within the History subject community there is considerable enthusiasm for the potential of moving image to contribute to and enrich students' learning. In theory, the explosion of content online should more than meet the increasing appetite amongst teachers for moving image. Organisations, such as the *BFI* and *BBC*, have made strides towards improving the public's online access to archive and broadcast material, and it is clear that some of this moving image is hugely relevant to the History curriculum. *Google* and its video-sharing website *YouTube* have transformed the way teachers search for and access media, while commercial education suppliers have developed a range of subject-specific, curated digital offers that integrate moving image extracts and specially-commissioned moving image content.

Yet, from the perspective of the teacher and student, the digital landscape can appear chaotic. Moving image is presented, categorised and contextualised (if at all) in widely different ways and often without regard to the specific needs of the education community, while an array of licensing and copyright restrictions cause confusion about one's rights to show or repurpose moving image. Different technology platforms impose constraints on how moving image material can or cannot be viewed, used and shared and the majority of teachers lack technical means to record and use broadcast programs, which, under the Educational Recording Agency (*ERA*) License, they are free to use in their teaching. The situation is further complicated by the developing market for new technologies and services as well as the wide variation in UK schools' Information and Communication Technology infrastructure.

These practical barriers to use have, in turn, limited pedagogic creativity - inhibiting teachers' ability to explore, exploit and share the full potential of moving image to develop young people's historical understanding. They have also discouraged more widespread use of moving image in the History classroom, especially in the primary sector. As a result, there is a clear need not only for improved access to moving image relevant to the History curriculum, but also for pedagogic support in developing and demonstrating best practise – support that takes into account the variance in digital and media literacy amongst both teachers and students.

When it comes to content, the impressive quantity of moving image online can easily obscure the fact that some of the most valuable film and video for the History classroom remains hidden from view. It is hidden both behind the doors of public and private archives, but also just below the surface of the internet – published, but often out of reach of the time-poor History teacher.

This is especially relevant in the context of a new History curriculum that places British history at its core. Moving image offers a unique and unparalleled perspective on the development of Britain across the twentieth century at both a national and local level, while historical

documentaries (broadcast over the last decade and beyond) have unpacked academic thinking around diverse periods of British history for wider public consumption.

There are immediate and exciting opportunities for moving image to inform and enrich teaching of the new programmes of study. Equally, where there are gaps in relation to historical events and periods, there are opportunities for the creation of new educational content - moving image tailored to the specific needs of learners and designed to support teachers (many of whom are not History specialists) in delivering the new curriculum.

This report describes the findings of an eight-week study into moving image and the History classroom. We surveyed teachers' current use of and attitudes towards film and video for teaching and consulted with the wider History subject community - including examiners, qualification bodies, subject leaders, PGCE leaders, commercial and public education publishers and specialists in digital technologies and behaviours. We also explored the range of moving image material that is available and archived across the UK, with a particular focus on the areas most relevant to the new History curriculum. Finally, we analysed a variety of online models to deliver moving image to schools, with a view to making recommendations on what a future history-specific moving image resource might look like.

There are significant challenges involved in developing meaningful access to moving image material for schools. There are numerous stakeholders with varied interests in this arena who need to be brought together to agree how access can be developed and supported. However, there are a number of useful models, especially in the higher and further education sector, which demonstrate not only how such access might be achieved but the educational potential that it would unlock.

Underpinning these models is a technological infrastructure that both allows for the discovery and delivery of rights-managed material to education users and encourages its creative use. Our research suggests that a similar secure network is needed for schools - a network that would enable teachers and students to make full use of the *ERA* Licence that the government has purchased on their behalf (for state-maintained schools in England) while dramatically improving their access to of the UK's shared moving image and broadcast heritage to enrich the teaching and learning of History.

Investment in this infrastructure would lay the foundations for a sustainable and vibrant education network. Crucially, it could also create commercial opportunities that currently do not exist, while fostering greater co-ordination and collaboration amongst public and commercial education providers.

Moving image has a unique application in the History classroom as a primary source, and, as such the History community is at the forefront of exploring the opportunities and challenges of this material as a teaching and learning tool. Where History innovates in the next few years, other subjects will follow.

KEY RECOMMENDATIONS

The development of a successful online repository of moving image content to support the History curriculum would benefit from the following:

1. **A platform to enable access to material which is currently either unavailable or difficult to find, share and use in the History classroom.** This may also require the development of a suitable licence agreement for non-broadcast moving image content (similar to the *ERA* Licence agreement for broadcast material).

2. **The technological infrastructure of a national schools network to deliver high quality content from the platform.** This would enable rights-managed material to be effectively and securely delivered to schools and would maximise the benefit of the existing *ERA* Licence agreement.

3. **A system of secure authentication for all teachers and students in order to access content from any location.** This would enable maximum benefit from the investment made in the above infrastructure and would reassure rights-holders that their content is securely managed.

4. **A forum for all interested parties to implement these recommendations.** These require the partnership of key stakeholders and successful management of this relationship to ensure their delivery for the long-term benefit of education.

5. **A lead body to oversee on-going development.** This would enable the coherent and sustainable maintenance and future development of the network and provide the necessary assurance for providers and users to maximise its use.

In addition, the implementation of these recommendations could have further benefits by:

6. **Facilitating the distribution and use of other rights managed material** including audio, documentary and photographic collections to further enhance the teaching of History.

7. **Allowing the development of similar offerings for other areas of the curriculum** through better access to rights-managed material of all types.

8. **Enabling the conditions for additional offerings** from both commercial providers and sponsorship/philanthropically-funded services to deliver a mixture of paid for and free content packages.

2. INTRODUCTION AND METHODOLOGY

From September 2014, pupils will be taught a new history curriculum that has been designed to promote students' knowledge and understanding of the sweep of British history and to develop their chronological understanding and enquiry skills.

The new curriculum introduces historical events and topics that are not covered in the current programs of study and, within the wider subject community, there is an awareness of the challenges this presents, especially to non-specialist teachers.

The Department for Education wished to develop an informed analysis of how moving image material (which encompasses archive film, broadcast material and specially-commissioned education content) might support teaching and learning of the new history curriculum and what form an online repository of moving image might take.

This coincided with the Department's simplification of the way copyright licences for schools are managed, and this report takes into account the ways in which this new streamlined approach to copyright might facilitate the delivery of film and video into schools.

The Department for Education commissioned this scoping project in June 2014.

Objectives

The objectives of the research were to provide the Department of Education with a clear picture of three main areas:

1. Content
    a. the range of moving image material currently available to primary and secondary History teachers
    b. the range of relevant moving image material that is currently archived but not available to school
    c. the gaps in relation to moving image material to support teaching and learning in the new History curriculum, with particular focus on key stage 1 and 2 programmes of study
    d. the implications for the new GCSE History specifications
2. User Needs
    a. the current use of and demand for moving image material amongst History teachers
    b. the current use of and demand for moving image material to support teachers' CPD
    c. the barriers to use of moving images and how they might be overcome

    d. the level of mediation and curation that teachers require to support the effective use of moving images in the History classroom, taking into account the specific needs of non-specialist teachers at key stages 1 and 2

3. Platform/Delivery
    a. the technological infrastructure needed to deliver moving images into the classroom
    b. the copyright implications of creating an online platform to supply moving images for use in the History classroom
    c. the current business models for digital content

Project management and advisory board

The Project Lead, Andrew Payne is Head of Education and Outreach at *The National Archives*.

The Project Manager and researcher of this report is Poppy Simpson, an education consultant, former History teacher and Archive Online Manager with the *British Film Institute*.

An advisory panel from within *The National Archives* has helped to guide the scope and direction of the research. The members of this board include:

Mary Gledhill – Director of Commercial and Business Development
Chris Mumby – Head of Commercial Delivery
Emma Bayne – Head of Systems Development
Emma Allen – Head of Web Team
Claire Newing – Web Continuity Manager
Paul Lamey – Web Team User Research

Contributors

We are extremely grateful to a number of contributors whose time and expertise proved invaluable to our research. The list below includes the majority of those we consulted, although there were some who preferred to remain anonymous:

Dr Michael Maddison, Ofsted

Rebecca Sullivan, The Historical Association

Melanie Jones, The Historical Association

Dr Arthur Chapman, Institute of Education

Alison Messer, University of Roehampton

Karen Doull, University of Roehampton

Dean Smart, University of the West of England

Ben Walsh, Senior Examiner and author

Andrew Wrenn, Education Consultant

Neil Watson, Signature Media

Jamie Byrom, History education expert

Suzanne Hedger, Bristol Primary School

Barbara Hibbert, TeachFirst

Mike Charman, AQA

Emily Scott, Pearson (Edexcel)

Alice Shepperson, Pearson

Jim Belben, Hodder Education

Helena Stride, Imperial War Museum

Dr Paul Gerhardt, *BFI*

Richard Paterson, *BFI*

Paul Reeve, Into Film

Andrew Chater, *Timelines.tv*

Roger Walshe, British Library

Tony Ageh, *BBC*

Dr Tine Blomme, *BBC*

Bill Thompson, *BBC*

Mo McRoberts, *BBC*

Alistair White, British Pathé

Steve Humphries, Testimony Films

Melanie Fall, Chimerica Media

Alexandra Henderson, Institute for Strategic Learning

Kate Hodge, The Guardian

Greg Hill, National Education Network

Bob Usher, London Grid for Learning

Virginia Haworth-Galt, BUFVC

Markeda Cole, BUFVC

Nick Winterbotham, GEM

Tom Doust, 2013 Clore Social Fellow

Oliver Quinlian, NESTA

Piotr Adamczyk, Google

Paul Naha-Biswas, Knowledge Motion

Susanna Goldschmidt, Discovery Education (Espresso)

Caroline Wright, BESA

Methodology

The Department for Education commissioned *The National Archives* to research and develop this report over eight weeks during June, July and August 2014.

Teacher survey

We undertook an online teacher survey over the first five weeks of the research. This survey, which was made up of both multiple choice and free-text questions, was designed with regard to the following outcomes:

- to explore the different ways moving images are deployed in the History classroom
- to understand the challenges involved in using moving images in the History classroom
- to identify the type of material that History teachers would like to be made available in the future and assess the level of desired mediation/curation
- to assess the demand for film and video material as part of teachers' continuing professional development.

We used Surveyanalytics as a platform and promoted the survey through *The National Archives* education network, at the *Schools History Conference*, on teacher networks and Twitter. 215 survey responses were recorded.

Focus Groups

We held two focus groups with teachers at the *Schools History Conference*, which took place at Leeds Trinity University between 11th and 13th of July.

21 teachers contributed to a series of discussions designed to gather more detailed information with regards to the outcomes listed above. We were particularly interested in discussing detailed examples of how teachers were using broadcast, archive and fiction material, in what content areas, how they were finding it and testing potential delivery models, by discussing the benefits and limitations of existing digital content platforms/resources.

Interviews

We carried out detailed interviews with c. 50 experts and stakeholders, who typically fell into one of the following categories:

- experts from the History education community.
- content holders
- experts in digital technologies and content for the education sector.

Many of these contributors are acknowledged in the list above and we are hugely appreciative of the insight and expertise that they shared with us.

These interviews focused on:

- attitudes to and benefits of using moving images in the History classroom
- teacher needs, both practical and pedagogical, in relation to using moving images in the History classroom
- models for delivering digital content into schools
- the breadth of moving image material relevant to the new History programmes of study held in both public and private organisations and the type of content that could most usefully be made available
- licensing and copyright issues as they related to the use of moving image in schools

Desk research

We identified and reviewed a number of relevant research reports and, once we had collated the survey, interview and focus group reports, we went back to key interviewees to test our findings and proposals against their knowledge.

Decoding Learning: The Proof, Promise and Potential of Digital Education, NESTA (November, 2012)

Flight: Teacher Networks in the Sharing Economy, Tom Doust, 2013 Clore Social Fellow

Technology in Education, A System View, The Education Foundation

Information and Communication and Technology in UK State Schools, BESA (September 2013)

First World War in the Classroom: Teaching and the Construction of Cultural Memory, University of Exeter, May 2014

Children and parents: Media use and attitudes in the nations, Ofcom 2013

Communications Market Report, Ofcom August 2014

3. THE CURRENT USE OF MOVING IMAGE IN THE CLASSROOM

"Moving images are so very effective for so very many reasons. In the case of 20th century history they can be analysed as primary sources; for earlier periods, extracts from TV documentaries or fiction films can offer access to varied interpretations and representations; they can enable a journey beyond the classroom, for example, to historical sites or museums; they can both enable easier access to content for lower ability learners and greater conceptual extension for higher ability learners while easy access to them from various devices allows for study at home and school..." *Secondary History Teacher, Survey respondent*

Overview

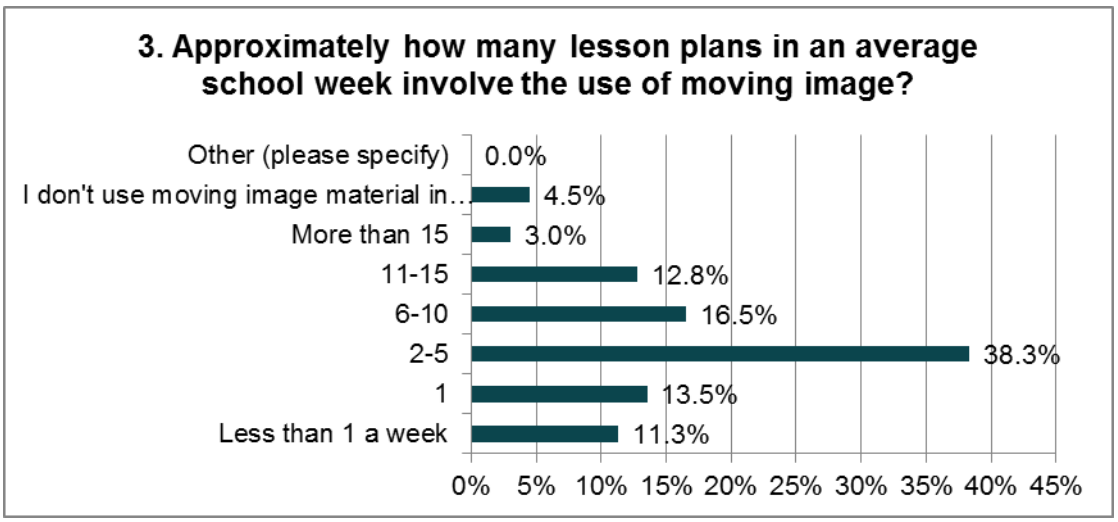
There is a continuum of use when it comes to teachers' use of moving image in the classroom. At the most basic level they are using moving image as a means of engagment – a way of 'bringing History to life' and inspiring students' curiosity about the past. At the more sophisticated end of the spectrum, teachers are encouraging students to consider moving image as a primary source to be interrogated or to develop their understanding of how different interpretations of the past have been constructed.

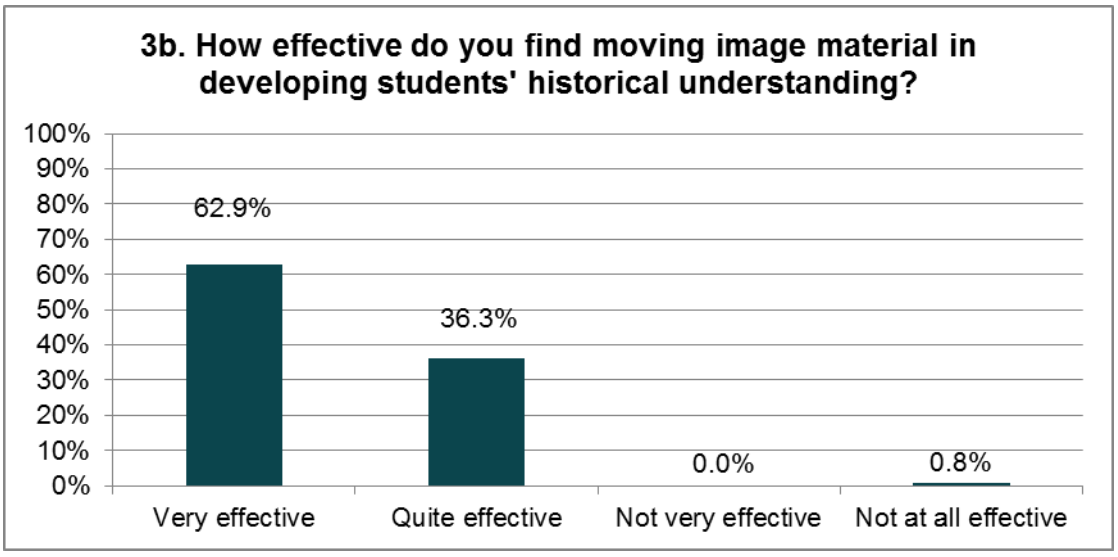
Some clear headlines emerged from both the survey and focus groups we conducted:

- Teachers are integrating moving image into their teaching in the form of short extracts and drawing on the full diversity of moving image, including archive material, broadcast programs and fiction film.
- Moving image is used predominantly as a means of developing subject knowledge, although secondary History teachers are also frequently using it as vehicle for developing students critical skills
- Teachers are finding moving material through *YouTube* (or through Google) but register disatisfaction with the limitations of the platform
- Moving image is often used in concert with other media, including archive documents, radio and images
- There are both practical (often technological) and pedagogic barriers to use of moving image
- Specialist and non-specialist teachers are using moving image (especially broadcast material) to develop their subject knowledge.
- Moving image is being used by teachers in other subject areas

Teacher's attitudes towards moving image in the History classroom

Primary and secondary teachers see moving image as a valuable means of developing students' historical understanding, and our research found that they are frequently integrating moving image into their teaching as they find the material an effective means of developing student's appreciation of the past – out of a recorded 215 responses, only one respondent felt that moving image was 'ineffective'



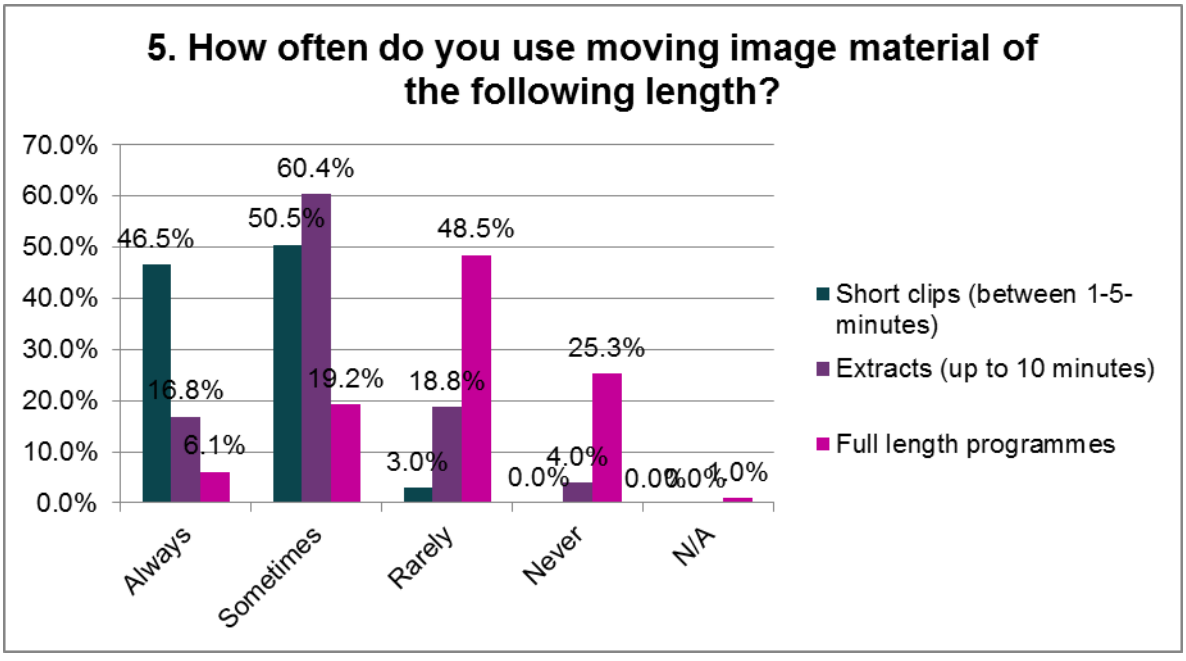


What type and length of moving image material are teachers using?

Teachers are making use of the full diversity of moving image. Based on an analysis of the free-text answers from the survey, as well as the focus group discussions we can break this material down into three categories:

- Historical or archive film: moving image primary sources, such as 1920s newsreels or public information films from the 1940s.
- Non-fiction material. This might include clips from historical documentaries, such as Simon Schama's *History of Britain* or re-enactments from Justin Hardy's *1066: The Battle for Middle* Earth as well as specially-commissioned history education programming.
- Fiction clips (usually taken from films about a particular historical event/individual or era.). For example, an extract from Cabaret (1972) might be used to introduce Weimar Germany.

Our research found an overwhelming preference for using short extracts of material rather than whole programs. In the survey, 97% of teachers said they 'always' or 'sometimes' used short clips (between 1-5 minutes), with only 25.3 % using full-length programmes with the same frequency. More detailed discussions with teachers revealed that longer extracts and programs tend to be used with older students.



How are teachers using moving image material to support learning in the History classroom?

Active Use

"You always do something with film in the classroom. It's not used instead of something else. There's always a task attached to whatever clip or extract you are showing"

Secondary History teacher, Focus group participant

A key point to emerge during more detailed discussions with teachers is that the use of moving images is almost always 'active', that is to say, it is accompanied by some form of activity or guided notetaking. At one end of the spectrum, this might mean asking students to complete a checklist of true/false statements while watching an extract. A more sophisticated approach might be to task students with writing a voice over for a piece of silent film (ie. imagine you are a Ministry of Information official who has been asked to write the voice-over for this short piece of silent film, showing a line of men waiting to enlist in London in 1914).

Engagment and 'visualising' the past

All teachers speak of how extracts can 'engage' students and help them 'visualise' the past, and this is particularly valuable at the primary level when learners can often recognize the 'style' of a particular period or era but don't yet have a developed sense of chronology (as such, primary teachers make use of historical re-enactments and historical animations quite frequently).

For older students, primary source material can also provide a unique perspective on historical events and people:

"Moving image can offer an insight into an era, one that brings a sense of period into sharper focus for some students. What's more, moving image can bring a point home in a much more effective way. Seeing footage of Hitler's speeches makes it more obvious that he was an effective speaker than simply telling pupils that he was. In conjunction with written evidence from people who experienced his speaking, it brings the point home in a way that the written word alone cannot."

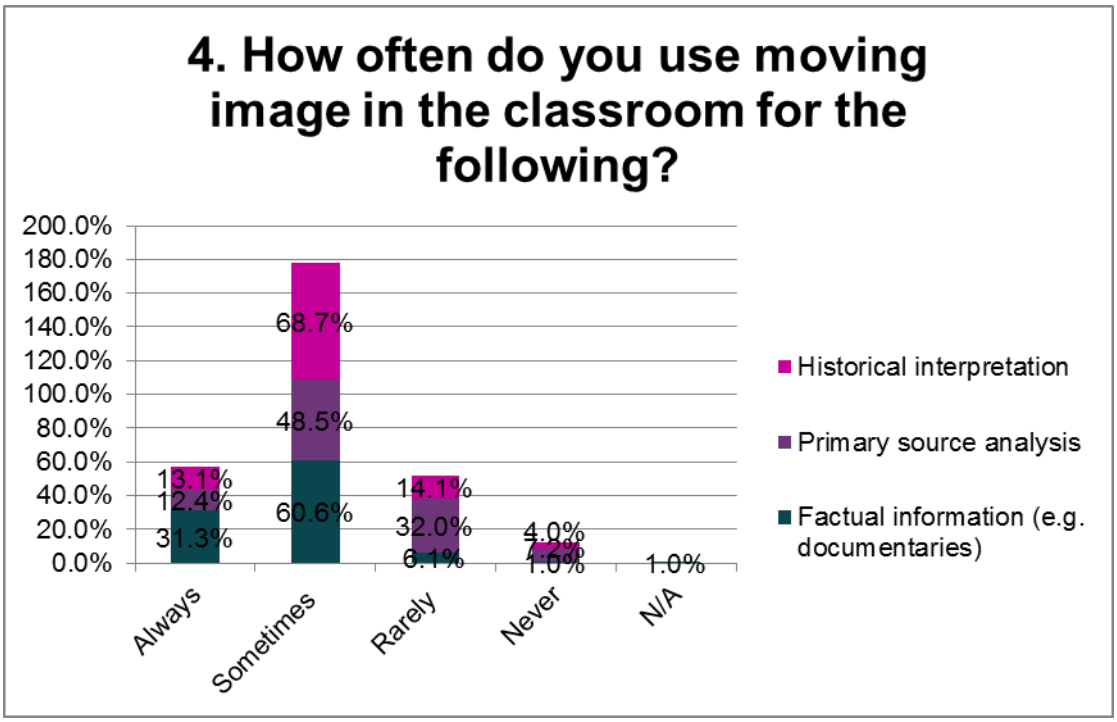
Secondary History Teacher, Survey respondent

Moving image and historical knowledge and skills

Beyond engagement, it appears that moving image is most frequently employed by teachers to develop students' knowledge and skills and, as such, is used in three main ways:

1. To impart factual information or give a sense of a period/era
2. As a primary/secondary source to develop students' source analysis skills
3. To explore how and why there are differing historical interpretations of the past

Using moving image as a means of relaying factual information scored the highest in the survey, but the uses 'analysis of primary sources' and 'historical interpretations' also scored highly.



Experts in the wider history community have pointed out that there is a range of competencies in terms of exploiting moving image when it comes to source analysis and the interrogation of differing representations of the past. Some teachers have developed sophisticated methods of modelling different interpretations. For example, one interviewed teacher had developed a Year 7 assessment task around two fiction film versions of Henry V – the 1945 version starring Laurence Olivier and the 1989 Kenneth Branagh adaptation – in which students are asked to contrast how the two films deal with the famous St Crispin's Day speech and the subsequent battle scene before evaluating why and how the films dealt with the same source material so differently. Such at rich and complex approach is not necessarily representative of the modes of use in the wider

teaching community and there was a sense that, in the primary sector particularly, teachers need support to develop their skills in using film and video.

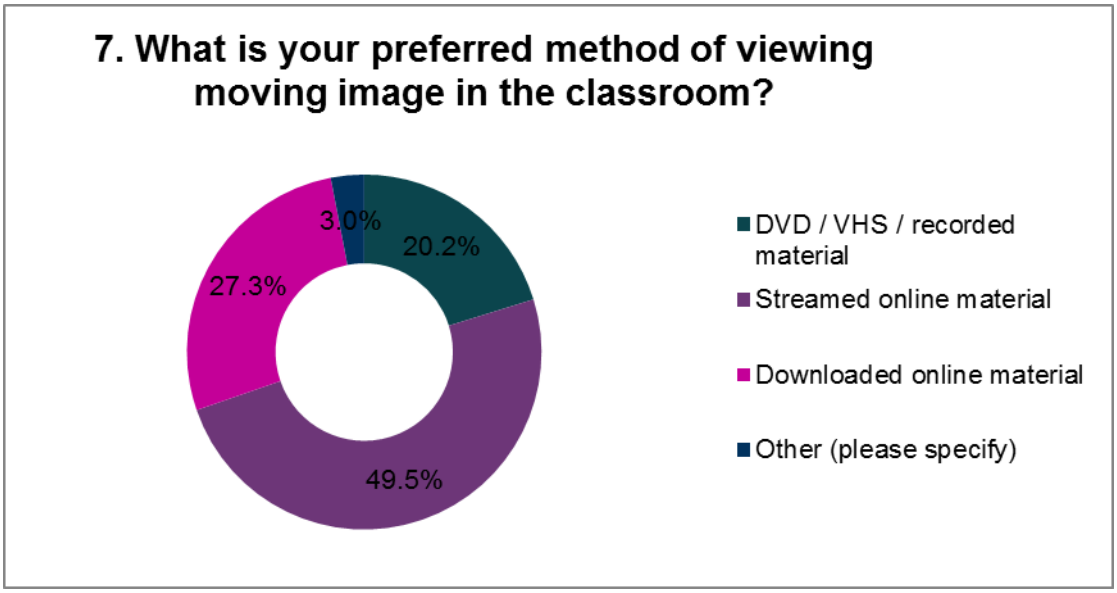
Mixed Economy

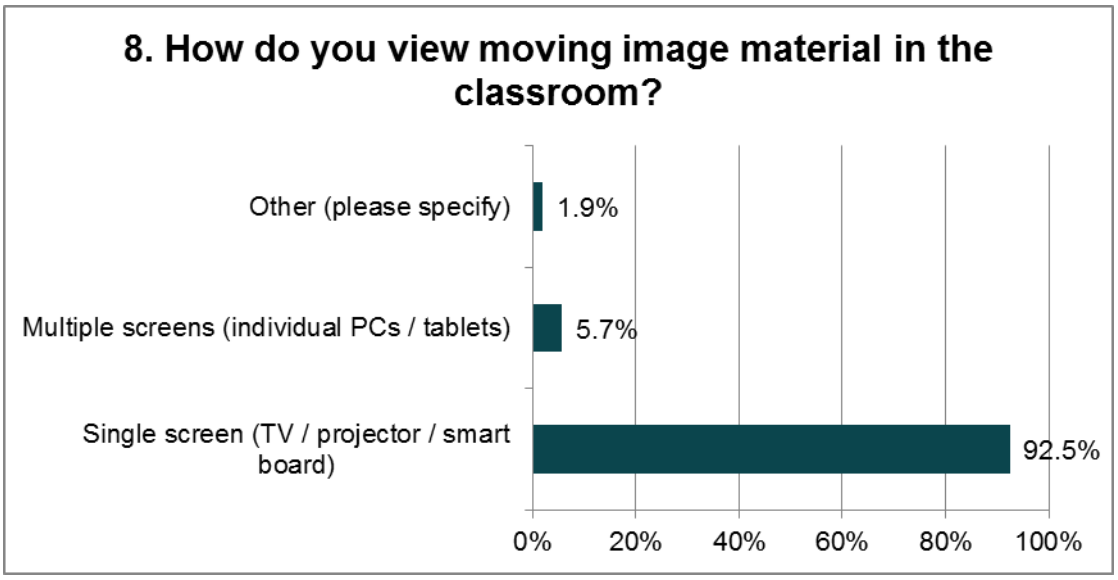
"We do a Year 9 Assessment where pupils look at interpretations. They have the choice of looking at a book, a film or a video game and compare how it is interpreted in relation to their understanding of the topic. So, a popular one is looking at 'Boy in the Striped Pajamas' as an interpretation that they then compare with factual, primary source material." Secondary History teacher, Focus Group participant

Survey responses, focus group discussions and expert contributions all suggest that moving image is regularly used in concert with other source material, including audio, images, documents and music. Images and documents are particularly well used because of their free availability online as well as the popularity of online offers from high-profile institutions such as The National Archives.

Viewing moving image material in the classroom

The survey demonstrates that teachers are mainly using streamed online moving image material in the classroom, and that nearly all moving image is delivered on a single screen.





In many cases, teachers do not have access to multiple screens to show material, and this likely factors into why 'single screen' viewing scores so highly. Moreover, these findings need to be balanced against market research which shows that investment in tablets has signficantly increased in the secondary sector over the last couple of years (Besa, ICT in UK State Schools, September 2013).

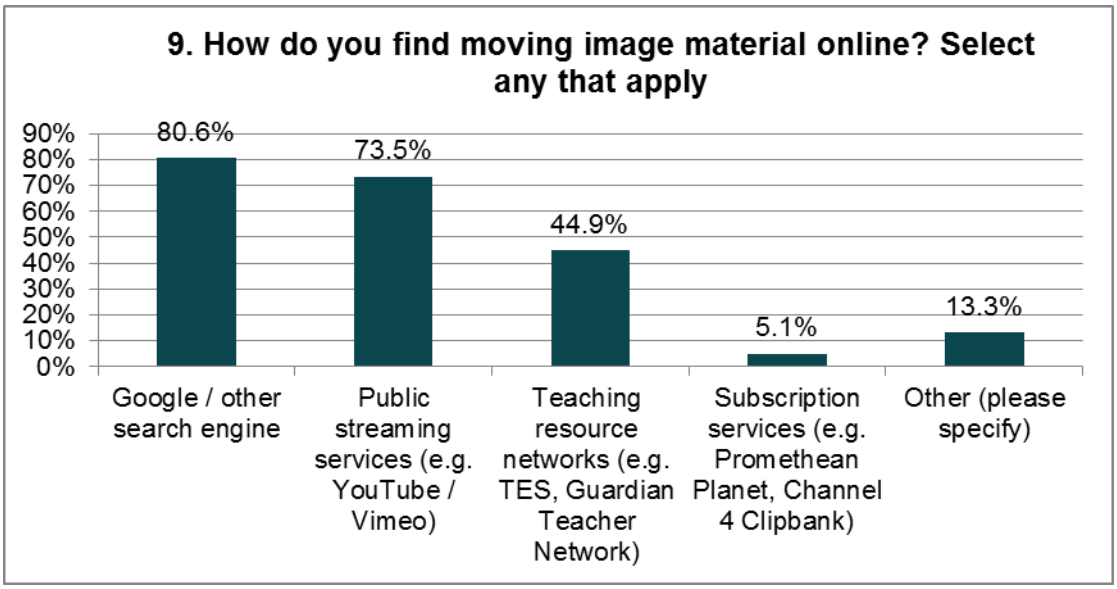
How are teachers finding moving image material?

The teacher survey shows that Google is the predominant method of finding moving image material online, with free streaming services, such as *YouTube* close behind.

This is borne out by the focus group discussions, where *YouTube* was by far and away the most common platform that teachers used.

Very few survey respondents had access to subscription services, citing the cost of these commercial offerings as too prohibitive. However, this perspective was from a department, not whole-school level and a quarter of respondents said they did not know whether their school subscribed to online resources that include moving image.

Market research has found that 52% of schools consider themselves to be under-resourced with digital content, compared with 39% in primary (BESA, 2014) while discussions with commercial education providers suggest that the most successful digital content offers cater to multiple subjects and are, as a result, likely to be purchased above department level.



Barriers to use

The barriers to use of moving images can be broadly categorised as:

1. Practical barriers
2. Pedagogic barriers

These barriers have a direct influence on the ways in which teachers incorporate moving image into their teaching and the effectiveness of using moving images to develop students' learning.

1. **Practical Barriers**

Within the focus groups and as part of the wider consultation, access and awareness were identified as key issues.

Access

- Despite the wealth of material online, teachers often struggle to find it. Given the time-pressures they are under, Google/*YouTube* offer the most effective means of searching for moving image
- Very few History Departments still have dedicated DVD/VHS libraries and they would like to access legacy history programming, such as the *BBC* Historyfile programs, for which only a small collection of clips can be found online.
- Although teachers can find some broadcast and fiction material through *YouTube*, they would like the freedom to choose their own extracts from longer programs/films, but are dependent to the format in which these materials have been uploaded.

- For fiction films, teachers are often using DVDs from their own collection as they cannot find access to material that they can clip online.

Awareness

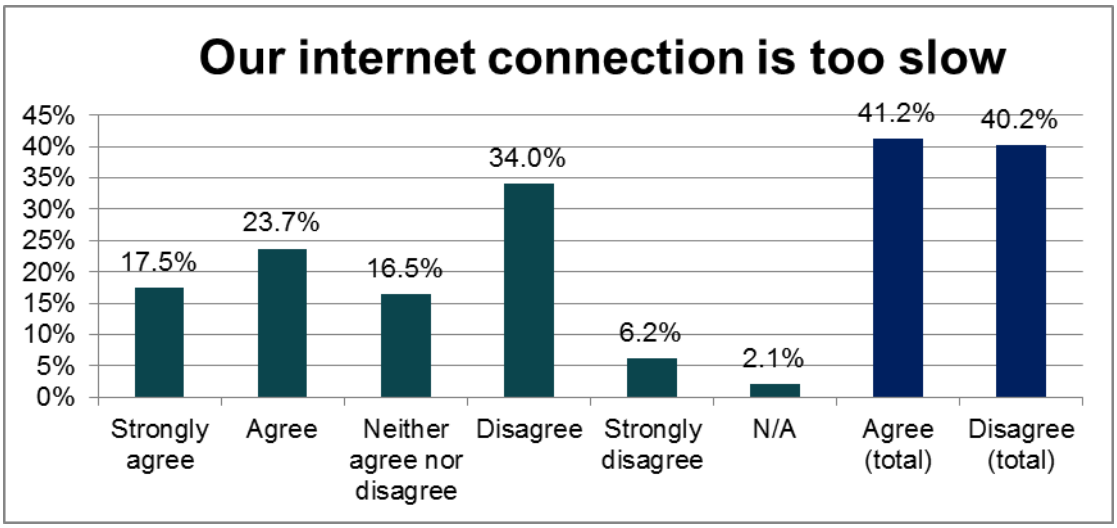
- Within a self-selecting focus group of motivated History teachers, some of the participants were unaware of free online offers that incorporate moving image, including *BFI Screenonline* and *The National Archives' Focus on Film*.

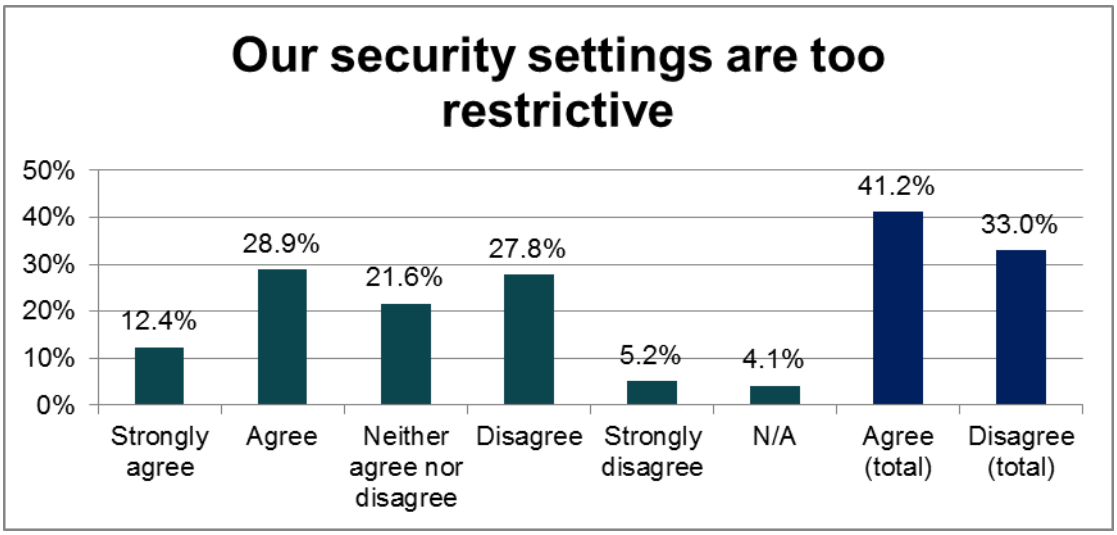
Technology/Network issues

A range of issues around technology, connectivity and learning platforms can impede access to and use of moving image in the classroom. These include:

- Access to computers/tablets
- Internet access and network restrictions
- Differing provision in terms of learning platforms. Some schools have platforms that allow for the creation of a library of online moving image material that can be shared with students, compared to others with no VLE or school network provision.
- Quality of the material – poor resolution

The variance in schools' ICT infrastructure perhaps accounts for the even spread between 'agree' and 'disagree' in relation to internet connection speeds and security settings as barriers to use (although the latter may be skewed by primary respondents whose schools are likely to place greater restrictions on access to online material for reasons of online safety). It is also worth noting that there is a difference between the quality of the network to a school and the quality of a school's internal network and it would be worth exploring further which one is the limiting factor.

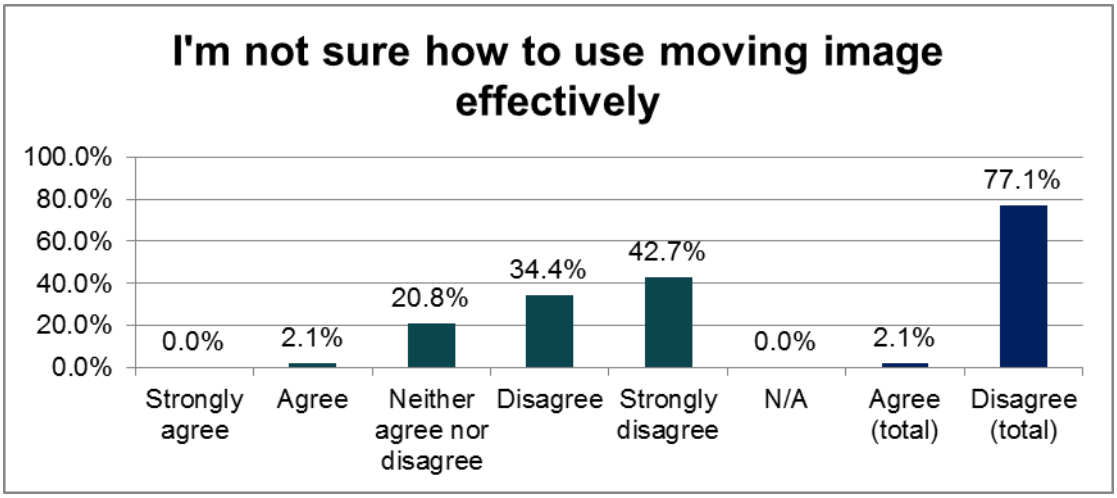


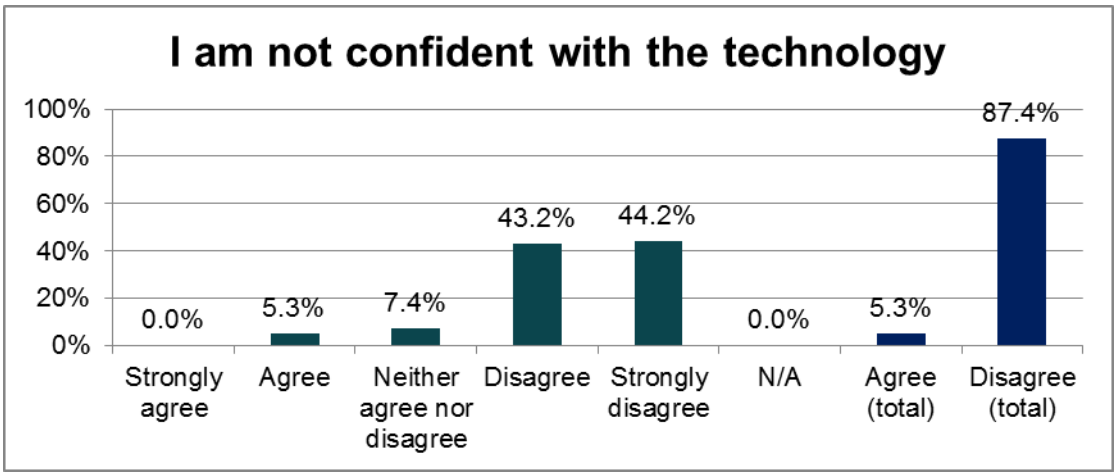


2. **Pedagogic Barriers**

Our survey found that teachers feel comfortable with the

- pedagogical approaches to using moving images (ie. best practice)
- technologies/software/applications etc. that can develop teachers and students the use of moving images





However, these findings need to be balanced against a number of factors:

- As previously mentioned, the majority of teachers show moving image on an interactive whiteboard (or single-screen) at the front of the class and this has influenced the types of activities that are developed around film/video (activities which predominantly depend on teacher mediation). While teachers may feel comfortable using moving image in this way, they will likely need support (technological and pedagogical) in using moving image on multiple screens (ie. Tablets) and in developing new, more interactive or pupil-led modes of use.
- Experts in the History teaching community feel that there is a need for more pedagogical support in modelling best practise for using moving image in History to move the use of film/video beyond ‘starter’ material or as a means of engagement (especially in primary).
- Our focus group discussions identified a need for support in developing teachers’ skills in more advanced moving image technologies, especially editing software that would allow them to create content and develop activities for their students to re-purpose moving image.
- A general recognition, across the education community, that students’ smartphone use as well as their media and communication habits have implications for the ways in which they learn.

Continuing Professional Development and moving image

Approximately two thirds of surveyed teachers use moving image material as part of their professional development and of those who did not, 67.7% were likely to do so in the future. The survey results showed that moving image was used both as a means to develop subject knowledge and to support the development of their teaching skills. However, the focus group discussions suggested that it was subject knowledge that moving image best supported – participants felt that television history programmes, in particular, could help to cement their understanding of a particular event/period.

Some teachers we spoke to had used the tailored CPD material that was created as part of Teacher's TV (the archive of which is freely available online through a number of sources), However, it was pointed out that there is little in the way of targeted History CPD on video. *iTunes U* was mentioned by a number of teachers as a valuable resource for CPD both in terms of developing their historical knowledge/understanding and in offering insights into academic thinking in History (the majority of *iTunes U* material is audio content, although there is some moving image). The CPD podcasts offered through *The Historical Association* were also popular amongst those we spoke to, particularly where they surveyed academic thinking around both history and pedagogy.

The experts we consulted felt that any CPD delivered through moving image would need to be specifically created with the new curriculum in mind. One expert highlighted the online CPD modules (and forthcoming animated CPD films) created by the *Royal Geographical Society* as useful model.

A future online moving image offer for History

When asked to think about an ideal moving image resource online, survey respondents and focus group participants offered a range of ideas, from the succinct - *"searchable, downloadable, editable"* - to the more detailed - *"a hub collection that contains moving images and other source material such as documents and posters from a variety of sources and across a variety of periods. Easily accessible, free to access with contextualised clips."*

Teachers' priorities were search and navigation, breadth of material and basic contextualisation.

They had less to say about functionality and personalisation, however, wider trends in teacher networking are a useful indicator of the kinds of features that a future history offer could incorporate.

Search and navigation

The majority of teachers suggested that material should be closely mapped to the curriculum, presented in theme or topic and by key stage (this was seen as especially important as a means of ensuring the material is age-appropriate).

Experts and teachers identified time as a key driver of online behaviour:

"Some of us will dive in and spend ages of our own time...but for the majority of teachers what would be more useful is a selection of material that is very closely allied to the curriculum that then allows you to build your own lesson around it." Secondary History teacher, Focus Group

Primary teachers placed slightly more importance on the ease of search:

"The method of searching needs to be intuitive and straightforward. If we have to work too hard for it, it just won't get used." Primary History teacher, Survey respondent

Breadth of material

Almost all the teachers we spoke to said they would welcome access to the full diversity of moving image (from documentary material through to fiction film), although a range of material was marginally more important to teachers at the secondary level.

However, all teachers emphasised that a large quantity of moving image was desirable only if they could easily discover those titles and collections that would enhance and enrich their teaching.

It's useful to remember the popularity (amongst History teachers) of highly curated education offers from the British Library and The National Archives in this context.

The British Library education site, which is aimed at secondary History, Citizenship and English teachers and learners, garners 3 million individual users per year while The National Archives Education offer caters almost exclusively to History teachers and reaches over 3 million users every year, who download over 1 million resources as well as using them online. Both sites provide thematic/topic based 'exhibitions' built around defined selections of primary sources from their respective collections and these subsets of material often enjoy greater usage than the larger collections from which they are drawn.

Contextualisation

Teachers expressed a desire for both basic contextual information about a film/programme as well as information on how the material might be used in the History classroom. Some teachers suggested the inclusion of detailed teaching resources, such as worksheets and lesson plans, but the majority of respondents/focus group participants seemed to describe a more flexible approach that would allow teachers to build their own lessons around the content.

Functionality

The ability to download material was frequently mentioned as a desirable feature of any future resource, as was the facility to create clips from full-length programmes and films. Few teachers

articulated a desire to share clips and resources with other educators, however, the enormous popularity of networking/resource-sharing sites such as TES and the Guardian Teacher Network suggests that such sharing functionality and personalisation features would be used.

TSL Education (which runs TES connect) is now the largest network of teachers in the world with around 4 million downloads of resources and shared materials a week by around 2.6 million registered online users (from across the globe). Guardian Teacher Network has a more focused UK audience, (it currently enjoys around 220,000 members, with 1000 joining each week) and its users register in order to access and share resources as well as Guardian published content (such as the *How to Teach* series).

Focus group participants were cautiously positive about functionality/features to enable student re-purposing of moving image (or even to allow teachers to edit together their own moving image presentations). Two teachers had developed activities that required students to edit their own short films from a selection of moving image, but the majority said that they lacked confidence in this area. A minority of teachers had experimented with iMovie (beyond clipping material) and other editing software, but there was a general agreement that this was an area that was worth exploring: *"I would like to know how to do more cutting and editing and be a bit more savvy about the more creative ways to use film…"*

Teachers also re-enforced expert opinion about the impact of pupils' smartphone use and wider media and technology habits: *"[Devices] and technology are changing so much and so rapidly, that our pupils quite often know more about these things than we do"*. There was a general recognition in both focus groups that new technologies and software could be harnessed to enrich learning but conversely, a lack of knowledge about how this might be achieved.

Conclusions:

1. Teachers are used to accessing free moving image content and they see cost as a major barrier to use. This has implications for any platform/resource that adopts a paid for at point of use model. However, it is difficult to gauge how significant this barrier is given that teachers who have not used commercial digital content offers are unlikely to be aware of the cost and the added value that they provide.
2. Despite the prevelance of *YouTube*, evidence from teachers' feedback and the popularity of other digital history resources suggests they would prefer to use moving image resources where the content was available in a structured/organised environment with contextualisation relevant to the History. In addition the primary sector appears to demand a higher level of curation of digital content than secondary teachers.

3. The way in which teachers are currently finding and accessing moving image has limited the creativity in which they can use it. There remains an overwhelming reliance on front of class teacher exposition when using moving-image material due to difficulties in sharing content with students. One metric of a history-specific offer might be the successfull modeling of new modes of use which encourage more meaningful learning experiences through moving image.
5. Legacy and forthcoming broadcast programming would be used by teachers, not only in the classroom, but as part of their own subject knowledge development, but there is also a need (and demand) for targeted History CPD that could be delivered using moving image, but could equally take other forms, such as podcasts.
6. Students' digital literacy and their familiarity with online technologies often outstrips that of teachers, while more and more schools are moving towards tablets and devices. This implies that teachers will also require scaffolded support in using new and emerging technologies, such as tools for editing and re-purposing moving image.
7. Conversely, there is still significant variance in terms of schools' technological infrastructure and this should be investigated further before developing a ny new platform/resource aimed at all schools.

4. THE CONTENT LANDSCAPE – AVAILABLE AND ARCHIVED MOVING IMAGE

Overview – Moving image content currently available

There are a range of online platforms and resources with moving image at their core. In the public realm, these include a number of history specific offers which take very different approaches in terms of the type of moving image they employ and the contextualisation that they offer. Models range from the Pathé newsreel library, which is offered through *YouTube* with minimal categorisation and contextualisation through to highly curated, authoritative offers, such as Laurence Rees' *WW2history.com* and the popular *Timelines.tv.*

In the commercial sector, the available products and services are predominantly multiple subject offers that include history specific resources but are designed for use across the school community. In addition, they often offer services and products on top of digital content.

In terms of the curriculum, the moving image currently on offer through both public and private providers, provides the greatest support for twentieth century topics, in particular the late Victorian and Edwardian periods, the changing role of women from the 1900s, the First and Second World Wars and, more generally, cultural, social and political developments in Britain across the twentieth and twenty first centuries.

The new content areas at Key Stage 2 are not strongly supported by current online offers, although the *BBC* has recently launched a compilation of animated shorts covering the Mesolithic period to the Domesday Book that directly map to the new curriculum, and this could signal the beginning of a wider trend in the public and private sectors to meet the incoming curriculum programs of study with new-content. In addition, the new Knowledge and Learning site from the *BBC* is bringing together factual and learning content from over 100 existing *BBC* websites and this includes 'Class Clips' – 10,000 video and audio clips from *BBC* series for use in the classroom. This platform will make searching for and finding *BBC* education content much easier and the clips that are currently on offer include material that covers earlier periods of British history. That being said, since many of the clips drawn from broadcast series for general audiences, the tone and approach is not always suitable for the primary classroom.

It is important to re-emphasise that the overwhelming majority of teachers who conributed to this report are finding moving image through Google and *YouTube* and it is virtually impossible to effectively survey of the range of material on offer through these channels. However, it is also true that teachers are using a range of the offers outlined below.

Case Studies: offers and models

Public offers

BFI Screenoline

www.screenonline.org.uk

An online encyclopedia of British film and TV, contextualised and categorised for a general education audience. The site includes:

- +3500 titles, with curators analysis and specially-selected extracts
- 700 hours of moving image material
- Tours exploring aspects of British filmmaking and British history through film
- Dedicated teaching resources – lesson ideas and activities linked to specific titles and clips and for all subject areas.

The site is freely available to the public, although access to moving image is restricted to registered education users, using an IP address recognition (see Authentication Section). In 2012/13, 28% of requests to watch moving image material came from schools compared to 53% from University/HE colleges. 28.4% of survey respondents had used the site.

The teachers we spoke to with knowledge of *BFI Screenonline* value the breadth of material available, but point out that the site's primary focus on film history makes the discovery of history-curriculum relevant material harder. They also mentioned the challenges involved in setting up access to the site (*Screenonline* uses IP address recognition to restrict access to moving image) and the fact that it is no longer updated (*Screenonline* is no longer offering registration to new users).

Screenonline's major strengths, in terms of classroom use, were identified as the level of context offered around each title (and collections of titles) as well as the offer of carefully curated clips.

The National Archives' Focus on Film

www.nationalarchives.gov.uk/focus-on/film

Launched in 2008 and combines film with documents from *The National Archives* collection to allow students to use, understand and evaluate moving image as a source for the past. It offers a combination of ready-made teaching resources, repository of around 200 selected film clips, and an online video editing tool to allow students to create their own documentaries. *Focus on Film* won a British Educational Teaching Technology (BETT) Award in 2008, the Focal Award for Best Non-Broadcast use of archival material and was nominated for a BAFTA for best secondary-education resource.

34.7% of survey respondents had used Focus on Film. Web statistics indicate that overwhelmingly teachers and students are using the curated classroom resources and downloadable film clips with only a small proportion (less than 10%) making use of the online video editing functionality.

Pathé Newsreel Library

The *Pathé* Library is a commercial footage library of around 90,000 film items (mainly newsreels) spanning 1896-1976.

Over the years, *Pathé* has experimented with a number of different education models. It first licenced its catalogue to the *NEN* (see p.40), and that agreement ended in 2008. *Pathé* now offers free access to its library on *YouTube* (with advertising), where the newsreels are organised in thematic playlists and channels.

Access to the library is also offered as a subscription service for education users through the *Pathé* website. Subscribers can, in an advertising-free environment, download the newsreels, publish the material to secure learning platfroms, create playlists, tag material to the curriculum and search through over 200 curated thematic collections of titles. The subscription is calculated on a fee per pupil basis ((1 GBP per annum, with a minimum of 200 pupils).

Pathé enjoyed the greatest name-recognition and usage amongst the teachers we spoke to (68.4 % of survey respondents had used it) and the majority of these were accessing the material on *YouTube*. Teachers said they liked the length and diversity of the material but expressed concerns around the advertising that accompanies each title (as there is no way of controlling what ad appears on screen) and the lack of supporting information.

Teachers also identified some issues around the quantity of material. Indeed, survey respondents and focus group participants alike said that they would like to be able to browse *Pathé* with greater ease and pre-select (or download) titles for students to watch/work with. As one teacher pointed out:

"...the library is so vast that children easily get distracted. In some ways it is better to have a selection that you download and then offer to them, otherwise they start watching skating matches in the 1930s..."

Timelines.tv

www.timelines.tv

Timelines.tv was a resource that focus group participants valued highly and one that was also mentioned by a number of the experts we spoke to.

Originated and conceived by the six-time Bafta winning filmmaker and presenter Andrew Chater, *Timelines.tv* offers a series of interactive timelines which are populated with a short, scripted films (presenter-led or with voice-over and using interviews, archive and contemporary footage) that introduce and analyse aspects of social, cultural and political history in a particular time-frame. There are four British focused timelines, covering 1066 to the modern day as well as a timeline for the American West (1840-1890) and one focussed on Smallpox through time.

The website was built out of five hours of *BBC*-commissioned education programming about British social, political and imperial history. Chater retained the copyright to this material and then, at his own cost, re-purposed the broadcast footage into the small, self-contained films that appear on the various timelines. In conjunction with this, he worked with a graphic designer to represent the material chronologically and thematically. The smallpox timeline was funded through a grant from the *Wellcome Trust*.

The site was popular amongst teachers for its authoritative approach, which they find useful for introducing new topic areas and ideas. They also value the way the site helps students to develop their chronological understanding by searching across not only time periods but also themes.

Commercial offers

Clipbank

clipbank.channel4learning.com

Clipbank is a digital content offer with for secondary schools which blends thousands of video clips (licenced from, among others, *Channel 4, ITN* and *BBC*) and learning resources for all subject areas. It is a subscription service, with costs dependent on the size of a subscribing school.

Clipbank is part of the *Espresso Group*, which was acquired by *Discovery Education* in November 2013, and the company is currently working on a new generation of moving image content using *Discovery* material (from the History and Science channels).

Espresso sees the curation and contextualisation of moving image material as fundamental to the offer. Moving image material is audited, clipped and then mapped to the curriculum specifications for both content and learning objectives. In addition, *Clipbank* subscriptions include in—school professional development sessions, remote access and regular subject updates.

Two of the survey respondents taught in schools that subscribed to the service and teachers with knowledge of *Clipbank* said that it was a useful resource for History (and other subjects), that they appreciated the level of curation that went into the clipping of material but that they often built their own lessons around the material rather than relying on the teaching suggestions provided.

Clickview

www.clickview.co.uk

Clickview is a digital video platform which offers primary and secondary schools moving image content linked to the curriculum as well as range of products, including a player, an off-air recording service and personalisation features (which allow teachers to share material with other teachers and their students). The *Clickview* platform is priced from around 2000 GBP per annum.

There are a number of libraries of educational content on offer - at the primary level, *Clickview* offers over 500 films, clips and animations chosen for a younger audience, while secondary schools can choose from libraries from content providers that include *VEA*, *National Geographic*, *Getty* and *Discovery*. These libraries can be topped up with individual purchases from *Clickview's* Media store.

Oxford University Press: Why Remember the First World War?

This is an example of a one-off print and digital resource offered by an educational publisher through their learning platform (in this instance, *Kerboodle*, which was developed by *Nelson Thornes* and is now part of OUP).

Why Remember the First World War? was specially produced to mark the First World War Centenery and includes an print and online student book, with structured lessons built around licenced *Pathé* film clips. The offer was developed with the 2014 national curriculum in mind and designed for in-class use and independent learning. Access to the full resource is 150 GBP for an annual licence for unlimited users.

In our conversations with various educational publishers it was clear that textbooks are still very much the focus of their business and that they are still working out their business models online – this includes experimenting with e-book subscriptions and developing their online platforms and pricing (for example, *OUP's Kerboodle* and Hodder's *Dynamic Learning*).

Moving image currently unavailable or inaccessible

There is a wealth of material that remains behind closed doors in both public and private archives across the UK. This includes:

- moving heritage collections, held by national organisations such as the *BFI* and *Imperial War Museum*, as well as the holdings of *Regional Film Archives*
- history-related broadcast programming (including documentaries, fiction film and televsion adaptations with relevance the curriculum, from *BBC*, *C4*, *ITV* and other broadcasters)
- private holdings, including the archives of independent production companies with a tradition in developing history programs. This might include unedited rushes – ie. Material that does not form part of a broadcast/film but could be used in an education setting.

Even where moving image material has been made available online, it often remains hidden below the surface, unlikely to be found without specialist knowledge. For example, the *BFI* has recently made available, on its *BFI Player* (http://player.*BFI* .org.uk/) a collection of titles entitled *1914 on Film.* Included, as part of this collection, is an unusual propaganda film in which a rejected volunteer foils a German plot to blow up Parliament. *The German Spy Peril* (1914) is a potentially useful title for use in the classroom, yet is unlikely that a History teacher would find it without prior knowledge of the title (which would enable them to use suitably specific search terms in Google/search-engines). Of course, they could visit the *BFI* site and specifically search for similar material, but the *BFI* does not tailor its metadata or online organisation to an education audience, which hinders the discovery of its titles.

Limited broadcast material from the major broadcasters can be found on *YouTube*, however, we found a real desire amongst teachers to access quality versions of historical programmes, from more recent material such as *37 days*, chronicling the countdown to First World War and Michael Wood's *Story of England* through to the iconic *People's Century* and Kenneth Clark's *Civilisation*. They want this material not only to use (in extract form) in the class, but also as part of their own subject knowledge development.

Older teachers and teaching experts also highlighted the difficulty of accessing legacy education content, such as the *BBC's History File* and *American Voices* series, which were developed specifically for the secondary History curriculum. Although some teachers still have access to these programs on VHS (or other recorded formats) the majority of teachers (especially newer recruits to the profession) don't have access to or awareness of these programs.

Under the *ERA* Licence, teachers are free to record and make use of post-1989 broadcast programming, however the majority lack a technical means of using recorded broadcast programmes (see p.48) and material directly accessed through *YouTube* is not supported by the *ERA* Licence.

The survey of two very different archive collections below offers a taste of the non-broadcast material that might be unlocked for educational use:

Case Studies

The British Film Institute's National Film Archive

The *BFI* 's National archive contains nearly a million titles, dating from the earliest days of film to the 21st century. The archive includes one of the biggest non-fiction film collections in the world, running to 120,000 titles and this includes thousands of films commissioned by government departments as well as newsreel, political, sponsored educational and industrial films and advertising.

This material is held in various formats and in various states and the cost of digitisation is one of the major barriers to public access. That being said, selections of the material outlined below are available on DVD or through the *BFI* Mediatheques, with some titles from each collection published online (*BFI* site and *BFI YouTube* channel).

Victorian and Edwardian Film:

Fiction and non-fiction film from the earliest days of cinema, including:

- Early actuality films: short sequences of footage showing real events/places/people that precede documentary. For example, *Belfast Street Scenes* (1898) and *Panorama of Ealing from a moving tram* (1901)

Topical Budget Newsreel

The 'Great British Newsreel', Topical Budget (1911-1931) was one of three major British newsreels of the silent era (including Pathé) and the official government newsreel of the First World War May with exclusive access to film shot by official cameramen on the various war fronts. At the height of its popularity, around 1919, the newsreel was reaching a weekly audience of up to five million. Noteworthy 'scoops' include:

- Footage inside the Hall of Mirrors for the signing of the Versailles peace treaty;

- Cameramen with the British Expeditionary Force in North Russia in 1919;
- The first film taken inside 10 Downing Street;
- The first film shown publicly of the excavations at Tutankhamen's tomb;
- Exclusive coverage of three FA Cup finals, including the first Wembley final in 1923.

Government sponsored films:

A varied collection including wartime propoganda, post-war information films and material shot for and about the British Empire. For example:

- Films made for colonial audiences (made by the *Empire Marketing Board Film Unit* (1926-1933) and the *Colonial Film Unit)* designed to promote a positive image of British culture and institutions as well as films about made about British colonies for home-grown audiences.
- Propaganda films made for the *Ministry of Information* between 1939 and 1945 (including, for example, the acclaimed *Words for Battle* (1941) and *Listen to Britain* (1942) by director Humphrey Jennings)
- Information films and documentaries from the post-war era, commissioned by the *Central Office of Information* and including the animated post-war series starring ‘ Charley’, a cartoon character designed to explain the welfare-state reforms.

Industrial and corporate films

A suprisingly diverse range of films that chart the changing social and industrial history of Britain from the 1920s to the 1980s, with collections from private sponsors (including BP, Shell, Dunlop, Unilever) as well as material covering the UK’s national industries. For example:

- *British Transport Films*, made from 1949 and ranging from travelogues (such as *Holiday* (1957) which offers an impression of Blackpool during the holiday season) to industrial films illustrating the progress of Britain’s railway network.
- Films from the *National Coal Board Film Unit* (1952-84) which included the monthly cine-magazine the *Mining Review* (1947-83) made for the coal industry and mining communities.

Educational and Television Films Ltd – films from the political left

The ETV collection is the largest collection of productions from the former Soviet Union, Communist China and the European Eastern block, Chile and Cuba, which survives in Western Europe. It is the legacy of the work fo Stanley Forman, one of the leading figures in the Communist Party of Great Britain. In addition, it includes documentary footage on the 1917 Russian Revolution, the Spanish Civil War, Nazi Germany, the Vietnam war, Tibet and Beirut.

British Documentary

Films spanning a century of British history and produced from a range of social and political perspectives, including:

- Travelogues: for example, the films of Claude Friese-Greene, shot between 1924 and 1926, which chronicle a journey the length of Britain (from Land's End to John O'Groats) capturing a unique social document of life in Britain between the wars,
- The pioneering works of the British Documentary Movement of the 1930s and 1940s,
- New 'realist' approaches in post-war and 1960s Britain.

The *BFI* also holds a vast collection of fiction film, including early silent features (including Hitchcock's silent films), classic British films (such as Powell and Pressburger's output) as well as more experimental films commissioned by the *BFI* Production Board.

Testimony Films

www.testimonyfilms.com

Testimony was formed in 1992 by producer director and writer Steve Humphries, formerly a lecturer in history and sociology at the University of Essex, and is one of the UK's most established and prolific producers of social history and life story documentaries.

Testimony has made more than 100 network documentaries for national terrestrial broadcasters (see examples below) and all of these would be available for teachers to record and use under the *ERA* Licence (assuming teachers were given a means of accessing this material).

Testimony also holds one of the largest private oral-history archives in the UK. Over the last 20 years the company has completed several hundred interviews, adding up to more than 3,000 hours of filmed material (selections of which have been used in broadcast programmes). This footage provides a record of experiences and ways of life that are now almost beyond living memory - for example, full-length interviews with the last 100 survivors of the First World War. The brief survey of *Testimony's* series output below gives a sense of the kind of rushes (unedited footage) that the company holds:

A Century of Fatherhood (2010)

A three-part series revealing the revolution in fatherhood during the last hundred years in Britain.

Hope and Glory (2004)

The stories of newcomers from the Commonwealth and Empire and how they transformed life in teh south west in the post war years.

Some Liked it Hot (2001)

The post-war story of the British on holiday, combining colour archive with vivid memories.

Green and Pleasant Land (1999)

The story of the British countryside in the first half of the twentieth century – memories of country childhoods, estate-life, poverty, the countryside at war and the post-war rural revolution.

Veterans (1998)

The last survivors of the First World War thell their stories of survival in the trenches between 1914 and 1918.

Testimony has rigorously catalogued and archived its footage and would like to make it available to the education community. However, there are concerns that providing access to selections of rushes online might undermine the material's potential future commercial value. That being said, the company would be very interested in providing material if the cost of transcoding and transcribing the rushes was covered and if they could access data on how the material is being used.

Testimony's archive of unedited footage is illustrative of the kind of material that might be unlocked from other independent production companies. It is important to remember, however, that these private archives vary in terms of their approach to cataloguing/organisation and that the footage is held in different states and formats. Investment would be needed to licence this

material (where there was willing), to format it into a state suitable for online publishing and to curate it for an education audience.

Immediate Opportunities (CONFIDENTIAL)

Unlocking Film Heritage Program

The *BFI* , along with *Scottish Screen Archive, National Sound and Screen Archive of Wales*, as well as English regional archives have come together under the *Unlocking Film Heritage Programme* (UFH), focusing on the digitisation and making accessible of 10,000 titles to unlock rarely seen content for everyone in the UK to access and enjoy. 5000 of these titles will come from the *BFI* National collection, with another 5000 supplied by the regional partners. The titles, taken together, offer a rich and complex picture of the social, cultural and industrial development of Britain across the twentieth century. The project will make available curated collections of material including:

- A Portrait of Britain – rural life in the countryside: 200 titles
- Public Information films: 150 titles
- Black Britain – 80 titles
- Transport, trains and railways: 120 titles
- Electric Victorians: 250 titles
- Never Mind the Ballots: 40 titles
- 1916: 80 titles
- 1918: 80 titles
- Home Front: 120 titles
- The Sixties: 200 titles

Significant amounts of the material being digitised and contextualised as part of this project would be of enormous value to the History classroom.

While this collection of material is not being contextualised for an education audience, there are clearly opportunities for any history moving image resource to benefit from the selection and curation of these titles, which will also be cleared for online public access. This sub-selection of this material could provide critical mass to a future history online resource.

Britain’s Greatest Generation partnership

BBC Learning and *BFI Education* (together with its partner organisation *IntoFilm*, and the *British Council)* are already joining forces around an archive based TV history project called *Britain's Greatest Generation*, looking at the UK’s 1945 generation. Scheduled for the 70th anniversary of VE Day in 2015, the project will encourage schools to download specially-curated documentary material and edit it around a filmed interview with a survivor of the UK's greatest generation.

Overall, the project will provide teachers with high quality documentary material, and accompanying notes, for discussion and analysis.

This scheme forms part of a wider and more ambitious agreement between the *BBC* and the *BFI* to acknowledge the importance of moving image culture, and to prioritise educational access to archive content. The final details are still in negotiation and it is expected that the full cultural partnership will be announced this autumn.

Any plans for a repository of moving image material to support the teaching of History could be given a significant boost with the backing of these two *substantial* holders of rich 20th century documentary and fiction film. Informal conversations with the *BFI* suggest a strong interest in linking this plan with the educational outreach of the two organisations. It is recommended that this route is further explored, with a view to harnessing the *BBC's* technology and the *BFI 's* curatorial expertise.

Content and the curriculum

Within the curriculum, archive material is largely relevant to British modern era studies (although there is considerable potential to exploit in these areas).

At Key Stages 1 and 2 published and archived material could be exploited in the context of a number of content areas:

- changes within living memory (that reveal aspects of change in national life)
- the lives of significant individuals (where a modern comparison to significant individuals in the past is needed)
- a local history study, (both as source material for a study over time, and potentially, as part of a study of a local aspect of history beyond 1066)
- a significant turning point in British history (for example, the first railways or the Battle of Britain)
- the study of changes in an aspect of social history, such as leisure and entertainment in the 20th century

At Key Stage 3, published and archived material could be used as part of:

- a local history study
- the study of challenges for Britain, Europe and the wider world 1901 to the present day.
- the study of an aspect or theme in British history that consolidates and extends pupils' chronological knowledge (changing landscapes, aspect of social history such as migration)

There is little in the way of material tailored to the new curriculum, especially at Key Stages 1 and 2, and this area is ripe for the development of new content – short, expository films for a primary audience (that could also aid non-subject specialists in their teaching). However, education-tailored films are expensive to produce and discussions with independent producers and an analysis of current commissioning budgets suggests that 15 minutes of specially-commissioned new content would cost between £10,000 and £50,000.

Broadcast material, which includes, potentially, all history programming post-1989, could help to fill some of these content gaps. When developing the content strategy for a history moving image resource, priority should be given to those programs that cover content areas (historical events, periods and people) that archive material does not serve.

GCSE

The biggest changes to the GCSE specifications are around the new requirements to study the medieval and early modern eras as well as the new historic environment element. It is difficult to know how moving image might support the new specifications, without a stronger sense of their areas of focus. However, it seems likely that schools will continue to provide modern world topics, albeit as part of a different framework of study, and as such, the material identified above would support any period, depth or thematic study that incorporated the modern era with a British focus. There may be opportunities to support the new 'historic environment' element of the specifications, especially if they relate to an environment that students cannot access and where moving image could offer a genuine value-add (e.g. the Berlin Wall).

A content strategy for any history offer should include input from AQA, EdExcel, WJEC and OCR and could be developed to align with the specific areas of the new 2015 specifications.

Conclusions

1. The Pathé website is well-known and well-used by teachers, however there are frustrations around the lack of contextual information that accompanies the newsreesl and the sheer quantity of material, which can prove a distraction for students and make it difficult for teachers to find appopriate titles. For primary age children, the advertising associated with the Pathé titles is a particular problem given that the advertising is often not age-appropriate and, in many cases, contravenes schools' guidelines on using the internet in classroom settings. This is an issue with *YouTube* in general.

2. The highly curated free website *Timelines.tv* is a useful example of how commissioned broadcast material can be packaged to provide a rich, in-depth and structured experience that both non-specialist teachers and independent learners can make use of. However, *Timelines.tv* was developed for free (and does not make money) and is not a model that can be replicated, unless underwritten by a public or private source of funding. The original commissioned material which was re-purposed into the website's short videos was made for 150,000 GBP per hour.

3. Where copies exist, teachers are still using *BBC* learning programmes (such as titles from the *History File* series), many of which were first broadcast over a decade ago. This suggests there is a real need for new content that is developed, written and filmed with an education audience (and the new curriculum) in mind.

4. Material relevant to the history curriculum is stored in various different physical and digital states and there are costs involved in converting these to formats that can be published online. In developing a content proposal for a History moving image resource, it would be sensible to focus on material that is already digitised (even if it is not published online).

5. There are complex copyright issues surrounding public and private archive material (which are dealt with in more detail in Section 7) and these need to be taken into account when developing a content proposal for a history moving-image offer.

6. In order to set up a history-specific moving image offer, a content strategy for identifying relevant material would need to be established. This strategy would need to take into account the complex rights and format issues surrounding archived material.

7. One content approach for a new platform might be to focus on out-of-copyright material, but this would lead to an imbalanced resource with limited value to the History curriculum. It would also prevent access to some of the richest material held in public and private archives. As a result, it is likely that any history moving image offer would contain rights-managed material and this has implications both in terms of cost and labour (there are multiple interested parties in the copyright arena. For more information see Section 6).

8. Independent production companies with a background in documentary programming have rushes, or unedited/unseen footage that is enormously valuable as both as primary source material and as footage for specially-commissioned new history content. However, there are significant costs (money and time) involved in editing this content and preparing it for delivery to schools.

9. Even where there is enthusiasm from private content holders to make material available to schools, there are concerns that online access to the content might undermine its commercial potential. However, one incentive for private content holders might be an offer to digitisise, transcribe and contextualise their material, which would add value that could potentially be exploited in the commercial market.

5. COPYRIGHT

Overview

Copyright in audio-visual material is complex. There are often numerous underlying rights in a work which need to be cleared to make material available online. This situation is further complicated by major differences in the contractual terms underpinning film and television productions.

Legislation has recently been enacted which modifies a number of exceptions and provides the education sector with increased flexibility in quoting from material including film and television. This creates new opportunities for suppliers of contextualised content but there remains demand from some teachers for access to full-length films, videos and television in a seamless educational environment to allow them to clip extracts of their own choosing. This requires the provision of licensed material and this is where the complexity becomes problematic.

A sense of the complexity of copyright

The production of any audio-visual work involves numerous participants and depending on the industry agreement under which it is produced many of these will have rights in its further exploitation. Furthermore, for older material the ‘online’ right was never taken so that whenever a work is ‘made available’ that right may need to be cleared. Where there is no distributor who is acting to licence the material on behalf of all those who should benefit from a work’s exploitation and is by contract required to make them payments for its use, (which is often the case for television programmes), the entailments are very problematic.

Those who may have an interest include:

- Those representing performers such as *Equity* and the *Musicians’ Union*
- Trade Associations, such as *PACT* which promotes the commercial interests of independent creative content producers and *FOCAL* which represents commercial audio-visual libraries.
- Numerous Collecting Societies, such as *PRS* for Music which represents the interests of songwriters, composers and music publishers

Obstacles and opportunities

Copyright remains one of the biggest barriers to providing teachers and students with comprehensive and quality access to film and video material that might enrich their teaching and learning.

Even where there is support amongst holders of collections to support access for educational use, this enthusiasm is tempered by a number of factors, including:

- an awareness of the complexity of copyright restrictions on different types of material and how they relate to different formats and the necessity to devote time and money to sort out these issues.
- a lack of clarity about the ownership of the rights held in certain titles and collections of material
- the absence of a nationally adopted authentication system for schools, which can provide a means of restricting access to rights-managed material to registered education users.

These concerns are balanced by a burgeoning interest in the commercial potential that online access to certain titles/collections offers. At the same time there is a desire from public sector organisations to discharge their wide ranging educational objectives by providing access to their collections and developing materials which assist in teaching and learning across a range of disciplines

Teachers' attitudes to copyright

Currently, teachers, for the most part, are accessing rights-managed moving image material from online platforms such as *YouTube* (including broadcast material that they are licensed to use, in recorded format, under *ERA*).

However, despite the prevalence of *YouTube*, our research also records a frustration with the limitations of the platform, particularly in terms of quality, browse functionality, disappearing links and crucially, the age-appropriateness of the material. This implies that access to a well-categorised and contextualised collection of rights-cleared, high-quality and student appropriate material would be welcomed in schools.

The Current State of Play – Broadcast material

For broadcast material, the supply situation for schools is relatively straightforward. The *ERA* Licensing Scheme permits staff at educational establishments to record, for non- commercial educational purposes, broadcast output of *ERA*'s Members, which include the *BBC*, *ITV, C4* and *C5*. The licence also includes the right to use a number of catch-up services.

As of June 2014, all state maintained schools in England are covered by the *ERA* Licence, thanks to the Department for Education's wider initiative to simplify the way in which copyright licences are paid for by schools and academies. Schools outside of England can buy an *ERA* Licence, for an annual fee, per student and the tariffs for 1 April 2014 to 31 March 2015 are 35p per primary students and 89p per secondary students.

In practice, this licence allows teachers to use off-air recordings (and limited catch- up and on-demand services) of any broadcast and radio material from post-1989. There are a couple of commercial offers that support the use of the *ERA* Licence (*ClickView* and the content management and video delivery service *Planet estream*) by providing subscribers with the

capacity to record off-air (this operates in much the same was as Sky+ or Virgin Media's recording functionality). However, there is currently no *ERA* authorised organisation that can record, store and host this material at a national level for schools.

The *British Universities Film and Video Council* is the *ERA* authorised media source for HE/FE and has developed *Box of Broadcasts,* which allows subscribing institutions to make use of the *ERA* Licence.

Case Study

Box of Broadcasts

http://bobnational.net/

Box of Broadcasts National (BoB) is an shared online off-air TV and radio recording service for UK higher and further education institutions. *BoB* enables all staff and students in subscribing institutions to choose and record any broadcast programme from 60+ TV and radio channels, including access to the full *BBC* Archive back to 2007 (800,000+ programmes). The recorded programmes are then kept indefinitely (no expiry) and added to a growing media archive (currently at over 1 million programmes). All the content is shared by users across all subscribing institutions.

The system allows users to record and catch-up on missed programmes on and off-campus, schedule recordings in advance, edit programmes into clips, create and share playlists, embed clips into VLEs, share what they are watching with others and search a growing archive of material.

Additional *BoB* features include:

- a 30 day recording buffer
- Apple iOS compatibility – watch *BoB* on handheld devices
- searchable transcripts
- links to social media – share what you're watching online
- a one-click citation reference, allowing users to cite programmes in their work

BoB National is provided as a subscription service by the British Universities Film & Video Council (BUFVC) for UK higher and further education institutions in collaboration with Bournemouth University. It was part-funded by JISC.

To subscribe to *BoB National* institutions must hold an *ERA*+ licence and BUFVC membership. The subscription cost for 2014/2015 is £5254 (excluding VAT) and there is a one-off set up fee of £5254 (excluding VAT) .

71 institutions currently subscribe to *BoB*.

No of users: 207172

Total of programmes stored on BoB: 22746

Total clips generated: 28824

Total no of user playlists: 37625

The Current State of Play – Non-broadcast material

The Commercial Domain

In the commercial world there are a number of offers with licensed moving image at their core. These include the subscription services *Clipbank, Clickview.* In these instances, companies license libraries of moving image and clear the rights to individual titles, which they then offer (with considerable added value) to registered users on a secure platform. The rates at which this material is licensed are informed by the market and the fact that the moving image is restricted to subscribers reassures the content owners/providers i.e. commercial audio-visual libraries and archives. This is a growing market in which a number of educational publishers are now investing.

In commercial products where moving image is not integral to the offer, the cost of licensing material is often prohibitive. Publishers of history textbooks, for example, would like to make more of a feature of moving image in their digital offers, but a single minute of footage can cost £500 to license. Given that teachers can, in theory, find similar material online (albeit in lower quality), the expense is difficult to justify. Publishers have experimented with including references to moving image material that is published online within their textbooks and digital offers, however, this has proved problematic because of the tendency for web links to disappear and for moving image assets to move location online.

The Public Sector

Public bodies operate in much the same way as commercial providers with regards to clearing rights.

IntoFilm is a UK-wide charity with a public mandate to provide young people with opportunities to watch, make and understand films. As part of their programme, the organisation develops and publishes online resources that use film to support learning across curriculum subjects, including History. A recent example, centred on the feature film *Private Peaceful* (http://www.intofilm.org/private-peaceful-resource) provides teachers with a

IntoFilm has to negotiate the rights to use such clips on a case by case (or resource by resource) basis and this process can be costly (monetarily and labour-wise) and dependent on the attitude of the content owner or licensing body.

By contrast, *IntoFilm* benefits from a blanket licence allowing the exhibition of films on DVD to education audiences IntoFilm also runs a network of free, school-based film-clubs and offers,

amongst other things, access to a DVD catalogue of over 4,000 films. In this instance, IntoFilm can make use of the blanket PVSL (Public Video Screening Licence), an annual licence that since April 2014 has been free to English state schools (and other schools can buy) which entitles them to screen unlimited films (on DVD) from participating studios to a non-paying audience.

What this means in practice, is that the film *Private Peaceful* can be shown in its entirety to hundreds of thousands of young people in the context of a school-based film-club, but the use of extracts from the film for free education resources online have to be negotiated separately.

"There is substantial evidence to demonstrate that the use of film clips can make a significant contribution to effective teaching and learning across the curriculum. However, the current highly complex and problematic rights situation impedes Into Film's ability, and that of other organisations, to integrate film clips within the teaching resources we create. A single licence could make a major difference and help us in our mission to enable all schools to utilise fully the rich educational potential of film."

Paul Reeve, Chief Executive *Into Film*

There are two online moving image resources where blanket licences have been negotiated for education use, but these are the exception to the norm. These are *Pathé* (see p.31) and *BFI Screenonline* (see p.32).

BFI Screenonline enables access to contextualised extracts and some full length films and television programmes, which cover the history of British film and television. For the television material used on the site the *BFI* reached agreements with the *Performers' Alliance* (*Equity*, *Writers' Guild* and *Musicians' Union*) which enabled registered schools free access to extracts (of up to 12 mins) and sometimes full length programmes from the *BBC, ITV, Channel Four* and independent producers. For the film material, agreements were reached with numerous rights-holders to enable extracts ranging from 3 to 12 minutes to be made available on the site.

Conclusions

1. Copyright will strongly influence the nature of the non-broadcast content of any online moving image resource and a practical approach would be to identify collections of material and individual titles where the ownership and rights interests are clear and easy to negotiate or the material is out-of-copyright or royalty- free.
2. There is a need for a streamlined approach to licensing non-broadcast material for online educational use. Both the *ERA* and PVSL schemes are interesting models in this regard.
3. A secure means of authenticating education users is a pre-requisite for any blanket licence that allows educational use of rights-managed moving image.

4. The *ERA* licence covers an enormous amount of broadcast material that holds relevance for the History classroom (and the wider curriculum). Any history moving image resource should factor this licence into its development, indeed, it would seem sensible to start by improving access to the programs relevant to History which have been broadcast since 1989 and *ERA* should be consulted as part of this process.
5. There is an existing model for delivering broadcast assets into the education community in the form of the BUFVC service *Box of Broadcasts (BoB).* However, since *BoB* was developed with HE/FE in mind, the model would need to be adapted to allow for curriculum-focused curation to meet the requirements of school history teachers. The results of a recent pilot in schools in Wales would be a good starting point for investigating the value of the product to teachers and students.
6. *BoB* is a subscription service that requires membership to the BUFVC and this could ultimately prove too expensive for schools. Nevertheless, it is clearly a very useful model to interrogate. It should be noted that any organisation that delivered post-1989 broadcast material into schools would need to obtain *ERA*'s authorisation to do so.
7. *Planet eStream* is a commercial video delivery solution that allows schools to organise and archive moving image assets as well as record-off air and is currently being used by a number of UK schools. This is another model worth exploring.

6. AUTHENTICATION

Overview

As described in the previous section, there is already an agreement covering off-air use of recorded broadcast material for educational purposes. In order to convince the owners of rights-managed moving image to allow their content to be included, any user-facing proposition(s) is likely to require a mechanism to authenticate users - a means of confirming who the user is (an institution, teacher, student or member of the public) and identifying what material they are authorised to access.

Commercial and non-commercial education service/resource providers have either developed their own systems for authentication or made use of one of two publicly funded national education networks with the capacity to identify users and authorise their access to products and services:

1) *JANET* for HE/FE
2) The National Education Network (*NEN*) for schools

JANET and Shibboleth Single Sign On for HE/FE

JANET is the government funded network for the HE/FE research and education community, serving all UK universities and FE Colleges, Research Councils, Specialist Colleges and Adult and Community Learning providers.

JANET also manages the *UK Access Management Federation for Education and Research*. The federation provides a single solution to accessing online resources and services for education and research. It uses Shibboleth, an open source technology that enables federated access management. All users (staff and students) have a single sign-on and use this institutional ID and password to remotely access:

- the resources/services that their institution has paid for
- resources/services that are free to access but restricted to education users.

Education users can access these resources/services in one of two ways:

- by logging on at the resource/service website using Shibboleth
- by logging on to their institution's network where they can access the full range of resources/services they are authorised to use.

The HE and FE community has long understood the value of *JANET* because of the powerful technological infrastructure/capabilities that it provides and because of the access it provides to

rich, unique and often rights-managed content that has been contextualised by organisations from both the public and private sector. The 'walled garden' that *JANET* offers is a delivery framework that, in turn, content holders have come to trust and this has fostered relationships between education content providers and the research and education community that *JANET* caters for.

The BUFVC's *Box of Broadcasts* (see p.47) is illustrative of the kind of service that has been developed to sit behind an authentication layer. *BFI InView*, a free service, offers a further example:

Case Study

BFI InView

https://www.*BFI* .org.uk/inview/

BFI InView is a platform for HE and FE, offering 2,000 non-fiction film and television titles from the 20th century to the early 21st (one thousand hours of moving image titles) as well as eight thousand pages of related documents.

Carefully selected from the *BFI National Archive,* together with help from its content partner institutions (*TNA, OpenMedia, Parliament, Freemantle*), *InView's* collections capture diverse perspectives on events, developments, and debates through the 20th and into the 21st century.

InView offers access to whole films / videos, not extracts and all the material can be downloaded for internal use within universities except the Parliamentary material where access is only via streaming.

Broad selection criteria were tested with members of the higher and further education community and the project's advisory group, which comprised a number of subject specialists. The project adopted a broadly thematic approach to help guide selection and the themes were sufficiently general to aid rather than to inhibit selection of moving image assets. The scope ranged from the silent cinema era through to the present day. The themes were as follows: Education, Industry / Economy, Health, Law and Order, Environment, Immigration, Race and Equality

Copyright - Material was selected for digitisation only if the copyright was owned by one of the project's content partners, since the project did not possess sufficient resources to enable material under other copyright ownership to be cleared.

Metadata standards - the fields provided: Title, Series Title, Year, Duration, Theme(s), Collection(s), Synopsis, Context, plus other filmographic fields depending on availability.

The National Education Network (*NEN*)

The *NEN* is a community of non-profit and public sector regional organisations working collaboratively across the UK to bring safe, high quality broadband to schools. The 12 *NEN* regions are:

C2K – Northern Ireland

Glow – Scotland

HwB - Wales

Cumbria and Lancashire Grid for Learning (CLEO),

Yorkshire and Humberside Grid for Learning (YHGfL)

Northern Grid for Learning (NGfL)

East Midlands Public Service Networks (emPSN)

WMnet – West Midlands

East of England Broadband Network (E2BN)

London Grid for Learning (LGfL)

South East Grid for Learning (SEGfL)

South West Grid for Learning (SWGfL)

Broadband services for schools in the North West region are provided either by local authorities or by private sector providers and schools are able to approach other *NEN* providers around the country should they desire access to *NEN* services.

NEN providers offer access to high-speed broadband and a wide range of related services (eg. services that provide internet filtering, video-conferencing, email accounts for staff and students.). The *NEN* also provides content and resources, some of which are offered across the network and some of which are restricted to the users in particular regions.

Schools have the option to 'connect' to the *NEN*, which they do by obtaining their broadband connection and/or related services via a public sector led aggregated procurement , through a *NEN* Provider directly or via one of its member local authorities.

Connection to the *NEN* varies from region to region. In the year 2006 and for some years after, all maintained schools in the UK were connected but a variety of changes, including to policy, funding and technologies, has led to some schools exercising their right to seek alternative connections.

This has led to a gradual eroding of the number of connected schools but some regions remain strong. For example, the London Grid for Learning has around 97% of London schools connected to its network and has built up a strong body of educational content. Local authorities

in the south east region are at some 87% connectivity with many schools taking advantage of other South East Grid for Learning services. In the north west, where there is no *NEN* provider following the closure of the North West Learning Grid some years ago, the local authorities provide connectivity. For example, the Cheshire and Merseyside PSN connects public sector partners across the region, including schools

Alongside connectivity, schools still look to the *NEN*, their local authority and their regional consortium for advice on wide-ranging issues such as procurement, eSafety, Information Assurance and network security. This makes *NEN* Providers trusted advisers and suppliers of aggregated services to schools even in these difficult times.

The *NEN*, single sign-on and IP address recognition for schools

Unlike the single sign-on approach adopted by HE, the *NEN* runs an Internet Protocol based scheme, which matches a school's network (IP address range) against the products/services that it is allowed to access. Access that is restricted by IP address is managed by the *Content Access Registry* (CAR), which is also managed by *JANET*. All schools connected by *NEN* Providers are automatically registered with the *CAR*.

The *NEN* network has been used to underpin a handful of national education initiatives, for example, secure access to the *Audio Network* Library (see Case Study below). However, the federated structure of the organisation, coupled with the fact that many schools remain unconnected to its services, means that the *NEN* is not currently operating as a genuinely national network.

Case Study

Audio Network

http://www.audionetwork.com/

Audio Network is a commercial production music library offering high quality production music for TV, Film, advertising and corporate video.

Audio Network and the *NEN* have worked together since 2003 to bring quality recorded music for digital production and performance into schools throughout the UK. The *Audio Network Schools Licence* allows UK schools access to a vast catalogue of tracks that have been specially composed by *Audio Network's* partner composers, performed by top musicians and recorded to industry standards for media production. The catalogue spans music of many different styles, cultures and types and instrumentation.

Access to the library is free to education users on the understanding that the music files could not be distributed or shared outside of schools.

The major disadvantage of an IP based scheme is that it does not allow access to restricted content/services for students or teachers outside of school. For that reason, the *NEN* has adopted a policy to move towards single sign on and has become a member of the *Access Management Federation*.

Certain RBCs have registered identity management services with the federation. These use Shibboleth and operate in much the same way as in the HE sector. Currently over 11,000 schools are included in existing registrations but these existing services have expansion capabilities that could cover the country so that access to federated services could be made available to all schools.

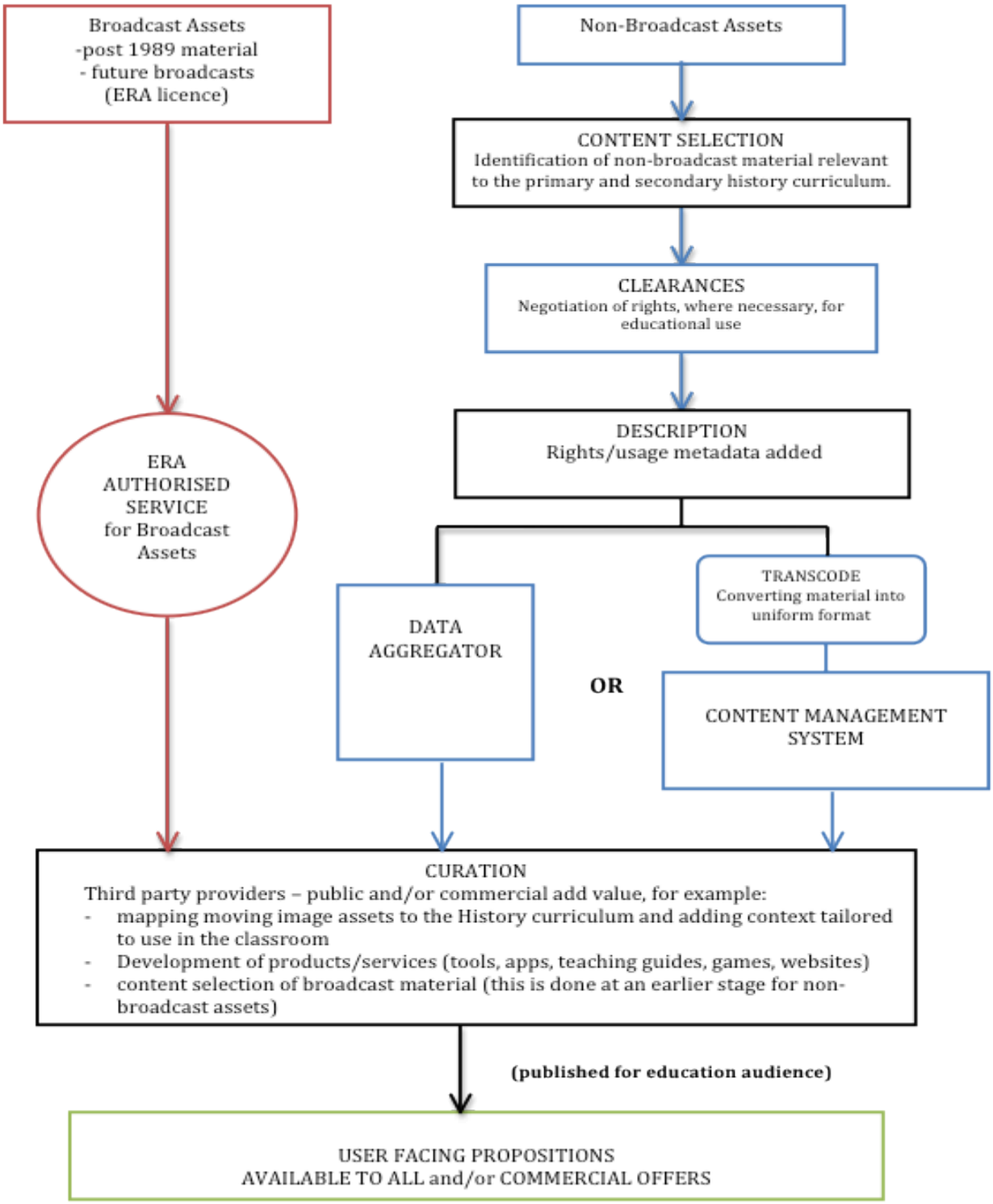
Conclusions

1. Any online moving image offer for History would likely require a means of authentication that content holders trust.
2. There are arguments in favour of an IP Recognition based scheme - it is a robust, reasonably straightforward means of authentication and is currently used by a number of public and private education providers (both the *British Film Institute* and *The National Archives* have made certain collections of material available for free to registered institutions using this approach). However, in restricting access to content to a school's physical network, it seems out of step with current trends in teaching and learning which value remote access as well.
3. A single sign on solution appears to be a preferable option for providing a secure network for both the schools community and for content holders and education providers. In theory, the *NEN* could implement such a system – there are currently four RBC Identity Provider Products (LGfL, SEGfL, SWGfL and YHGfL). However, this would require investment in the technology infrastructure, in promoting the service to schools and crucially, the agreement and involvement of the 13 RBCs in the network.

7. INFRASTRUCTURE AND DELIVERY

Essential Components of a Moving Image Platform

There are essentially four main steps towards the establishment of a moving image platform to support teaching and learning in History.



In explaining the steps towards any user-facing proposition, we have separated Broadcast Assets and Non-Broadcast Assets (as the *ERA* Licence places specific conditions on how broadcast material is delivered):

Broadcast Assets

- Future broadcast material (programmes relevant to the History curriculum that have yet to be broadcast - for example, forthcoming programming from the *BBC* around the First World War Centenary).

- Post 1989 broadcast material, such as documentaries and fictional adaptations.

Non-Broadcast Assets

- All other types of moving image, including archive film, new content, fiction film, rushes and, potentially, pre-1989 broadcast material (which not-covered under the *ERA* Licence)

Step 1 – Content Selection

Time-poor teachers value quality over quantity. So while teachers say they would welcome access to a broader range of moving image, they see their ability to find and understand the value of the material as more important.

The identification of individual titles and collections of moving image (non-broadcast) that are useful to the new History programmes of study would be the first step to creating a platform or resource. This material would be drawn from both public and private content holders and would represent the range of material discussed in Sections 4 and 5. The selection of this material would be informed by both pedagogic and practical considerations.

Step 2 – Clearances

Once the material has been selected, a range of educational licences will need to be negotiated. As outlined in Section 7, this will include clearances for individual titles and, where possible, blanket education licences for collections of material. In reality, content selection and the clearance of rights is likely to take place simultaneously as the value of a moving image asset or collection of assets will need to be balanced against the cost of licensing.

Step 3 – Description

Before any piece of film or video can be published online, it must be ‘described’. This means adding metadata to each moving image asset - metadata that is useful to both machines and users.

Since moving image will likely be provided from a range of content holders (such as the *BFI*, *BBC* and independent production companies) and in different formats, there needs to be an

agreed taxonomy to which each asset is described. The metadata will include machine-readable rights metadata (data about the copyright restrictions of the asset that can extracted by computer programs easily). At this stage, this description would not include history-specific metadata.

The work of describing each moving image asset could be undertaken by content holders or by a third-party organisation.

Step 4 – Curation

Once the selected moving image assets have been described they need to be curated for an education audience. ‘Curate’ is a broad term and it is used here to describe all the different ways in which third party organisations - both public/commercial - might be add value to the moving image content by developing products or services for the History education community.

At the most basic level, this ‘curation’ would be the addition of history-specific metadata - mapping moving image assets to the History curriculum (for example, by key stage, topic area, specification, learning outcome). At a more sophisticated level, this might mean the creation of a tool (for example, a timeline tool), game, package or website that incorporates moving image.

To enable this level of curation, the moving image (or the data associated with it) needs to be published in a manner that allows for third party curation. There are two different methods that enable this:

Data Aggregator – a service that aggregates, organises and publishes the data associated with moving image assets from a range of content providers. In this model, content remains hosted by the content holder.

Content Management System (CMS) – a bespoke system that stores and organises the selected moving image assets. This method of delivery would require the transcoding of all of the selected moving image assets into a uniform format and would store these transcoded assets.

There are arguments for and against both methods of delivery.

METHOD	BENEFITS	LIMITATIONS
Data Aggregator	1. Scaleable 2. No storage costs 3. Ownership – no confusion over rights, as only associated data is published 4. Model of approach being developed as part of Research and Education Space (RES) initiative	1. Assets presented in whatever format they are published online (although standard format could be negotiated)
Content Ma	1. Single format 2. Organisation of assets - assets categorised at injest by CMS, reducing some of the work at curation level	1. Duplication of assets 2. Storage costs 3. Rights issues - potential questions around ownership given that material is duplicated / archived / hosted

Case Study

Research and Education Space

Over the last year the *BBC*, JISC and the British Universities Film and Video Council have been working together on the Research and Education Space (RES), an initiative that could transform the ways teachers get access to online educational resources.

RES will deliver a linked open data catalogue that aggregates records for millions of assets from a large number of open catalogues across the internet. The project emerged from a growing realisation that teachers, researchers and students continue to have problems finding online resources that they can rely on, and that the current search engines and online tools were not up to the task of delivering properly licensed, authoritative and usable materials.

The RES team is building a data aggregator that will collect, index and organise rich structured data about archive collections from reputable sources including the British Library, National Museum of Wales, British Museum, Wellcome Trust, *BBC* and others, indexing documents, images, sound and video from collections of material that are freely available or licensed for use in education.

Crucially, it will include rights metadata for all the catalogue entries, allowing users to determine whether or not a particular item is licensed for use in teaching, and who the rights holder is. This should address one of the key problems facing education users today, which is the lack of clarity concerning permissible uses.

RES is not a user-facing proposition, but a platform that can be used by third parties including educational publishers, software developers and teachers themselves. Although not specifically focused on the history curriculum, if assets are properly tagged then they will be discoverable through RES.

Conclusions:

1. Investment is needed at each step of the process described although costs can be controlled at the levels of content selection and clearances.
2. A lead authority is needed to manage and oversee the various stages in the process described above, namely, the content selection, clearances, description and (potentially) curation. In this instance the example of *BFI InView* (see p.54) is an interesting model of how the content holders, platform developers and end-users collaborated to develop the resource. Equally, the approach being developed as part of the RES initiative could provide a useful model in the future.
3. In the long term, content providers should be able to describe their material to agreed standards, however, in the first instance, given the multiple interested parties, this is likely to be undertaken by a lead authority.
4. A solution based on data aggregation is preferable to that of a Content Manaagement System as the set-up and ongoing costs of a bespoke CMS (particularly as they relate to

transcoding and storage) would be substantial and this could limit the growth of any user-facing proposition.

5. The partners involved in the RES initiative should be part of any future discussions around the creation of a moving image offer for History (and indeed, any other schools faced offer involving archive collections).
6. Any organisation that delivered post-1989 broadcast material into schools would need to obtain *ERA*'s authorisation to do so and, as such, *ERA* should be consulted at the beginning of any process to develop an online resource. The *Box of Broadcasts* service from *BUFVC* (see p.49)

8. MOVING IMAGE AND THE HISTORY CLASSROOM IN THE FUTURE

Overview

Our research suggests that history teachers and their students would welcome and benefit from a trustworthy, scalable bank of diverse moving image in a unified online space. This material should be supported by a suite of tools, activities and resources that develop subject knowledge and promote best practise in the History classroom and beyond. The moving image material would need to be:

- searchable, accessible and usable
- mapped to the curriculum
- curated and packaged in ways that allow teachers and students to meaningfully incorporate moving image into their teaching and learning

In addition teachers and students would need to be able to:

- add value and context to the media
- share with and learn from others within a digital community

This platform/resource would be underpinned by a secure authentication system for education users, but could take any number of different shapes.

Business Models

The issue of funding needs to be addressed first, as this will determine the shape a moving image History offer will take.

There are essentially three models for any user-facing proposition:

- paid for at the point of use
- free at the point of use
- a mixed model

Paid for at the point of use

Our research suggests that a paid for model is problematic for a number of reasons:

- The majority of History departments are reluctant to pay for moving image content at point of use. A paid model would likely have a limited audience and impact, unless the history-specific offer was part of a wider whole-school online platform/resource.
- There are established commercial brands that offer contextualised moving image to the education market and it would be difficult for a bespoke History-only offer to overcome the barriers to entry.
- Existing commercial models are almost exclusively whole curriculum or multiple-subject offers, and market research shows that English, Maths and Science (literacy and numeracy in primary) are the priority subjects when it comes to purchasing digital content. Moreover, the uniformity of the curriculum in these subjects means that commercial offerings have a global market. History resources are less attractive to global audiences because of their national focus.
- Any online collection that is funded through a paid-for at point of use model would require significant up-front investment. Our research suggests that no model, be it subscription, perpetual licence or pay-per-view, would recoup this investment over the medium-term for a history-specific resource.
- The issues of copyright are significant when it comes to a paid-for model as commercial products could not make use of any future or existing blanket licence that covers ‘educational use’.
- There is no proven model for commercially exploiting un-contextualised moving image collections for schools’ history. Attempts to do so have proved largely unsuccessful and alternative, free at the point of use models have been sought.
- Moreover, the changes in schools funding are having an on-going impact on existing commercial offers in that they have created a de-centralised procurement landscape. The implications of this are still being worked out.

Free at the point of use

A free model has the greatest potential for reach and social impact providing the offer is seen as sufficiently valuable by teachers and students. Even where content is currently provided for free there is not guarantee that of an education audience without sufficient marketing promotion.

As is the case with a commercial model, a free offer would require significant start-up investment and there are limited sources of funding:

1. Advertising
2. Commercial Sponsorship
3. Philanthropy and grant-giving organisations
4. Public Sector
5. Emerging models

Advertising

Advertising is hugely problematic. There is a lack of control over what advertisements are placed around content and this has major implications in terms of online safety and child protection. It would also complicate the already complex copyright landscape.

Commercial Sponsorship

Large-scale commercial sponsorship offers genuine potential in terms of funding a comprehensive online offer, particularly if an organisation has a specific desire to develop its brand awareness amongst the education community or a particular enthusiasm for the new curriculum and the knowledge and skills it is designed to foster.

Equally, the technology sector might have an interest in supporting the development of a schools-focused platform both as a means of promoting new and emerging moving image technologies or to better understand the needs of education users and harness the data that teacher/student behaviour might provide.

However, prospective sponsors/donors are likely to be more attracted to a proposal that caters to a broad range of curriculum areas, since it is whole-curriculum products, services and platforms that are likely to appeal to the largest number of education users and gain the highest profile.

One clear benefit of a sponsored platform would be the marketing promotion that the sponsor would provide to maximise their return on investment. One of the best know examples of commercial sponsorship for education is the Tesco Computer for Schools programme which has successfully run for 21 years.

Philanthropy

In the US a number of large-scale online education projects have been funded by philanthropic commitments. Bill Gates is providing ongoing program support to establish the Big History Project and prepare it for free, public access. *The Big History project* (https://www.bighistoryproject.com/portal) is a free online course that 'tells the story of the Universe and humanity' and is designed to support classroom and individual learning. Moving image is core to the offer, and it is supported by activities, quizzes and a means of accreditation.

Similarly, the *Khan Academy* (https://www.khanacademy.org/), which promises to be 'completely free, forever', has been developed thanks to multiple grants and philanthropic donations (as well commercial sponsorship).

US philanthropy does not easily compare with the UK, where there is a less established philanthropic culture. However, an assortment of donations and grants could potentially fund specific aspects of a well-defined proposal. It should be noted that foundations and grant-giving bodies each have specific aims that a history-only resource may struggle to align with.

Public Sector

The Heritage Lottery Fund is one opportunity but would require a lead organisation to develop and manage a proposal. There are, however, complications around the *BFI* 's role as a lottery fund distributor and as a national film archive that would likely contribute a body of material to this project.

Any large-scale public education offer would need to be developed with cognizance of the interests and concerns of the commercial sector.

Emerging Models

There are a few models that are currently being developed and tested around moving image and the education sector. KnowledgeMotion would be an interesting model to investigate further.

A Mixed Model at the point of delivery

It is our view that a mixed approach, involving both the public and private sector, is the best model for an online moving image offer to support teaching and learning of the new history curriculum. Such an approach requires initial investment, but offers a sustainable model in the long-term.

This model would support an evolving suite of public and commercial products and services, tailored to the History curriculum, and built upon a scalable repository of moving image.

This secure environment would allow commercial providers to add value to rights-managed collections/titles of moving image by incorporating authenticated content into existing offers or developing new products around it.

Equally, public education providers might enrich their online offers with moving image. For example, *The National Archives* could make richer links between archive film and the documents in its online resources. *The Historical Association* might develop its library of CPD podcasts to include archive and broadcast material*. IntoFilm* could develop its online resources built around film extracts without having to clear the rights to each extract/title.

A pre-requisite for this model is the development of a single platform to allow teachers and students to search freely across the collections which private and public archives make available for classroom use as well as free access to a number of tools, packages and new-content to support the History curriculum. Public or private investment would be needed to realise this.

A further pre-requisite is the development of secure authentication so that rights-holders can ensure their material is used fairly by the intended audience of teachers and students.

9. RECOMMENDATIONS

This project reveals an opportunity to develop a model by which public and commercial sectors can deliver rights-managed material into the classroom. If this can successfully piloted with the delivery of moving image content for History it could then be copied across the whole of the curriculum, and unlock the potential of the Britain's rich cultural and creative heritage.

To achieve the first step of creating a repository of moving image material for History the following are recommended as key requirements:

1. **A platform to enable access to material which is currently either unavailable or difficult to find, share and use in the History classroom.** This may also require the development of a suitable licence agreement for non-broadcast moving image content (similar to the *ERA*+ licence agreement for broadcast material).

2. **The technological infrastructure of a national schools network to deliver high quality content from the platform.** This would enable rights-managed material to be effectively and securely delivered to schools and would maximise the benefit of the existing *ERA*+ licence agreement.

3. **A system of secure authentication for all teachers and students in order to access content from any location.** This would enable maximum benefit from the investment made in the above infrastructure and would reassure rights-holders that their content is securely managed.

4. **A forum for all interested parties to implement these recommendations.** These require the partnership of key stakeholders and successful management of this relationship to ensure their delivery for the long-term benefit of education.

5. **A lead body to oversee on-going development.** This would enable the coherent and sustainable maintenance and future development of the network and provide the necessary assurance for providers and users to maximise its use.

In addition, the implementation of these recommendations could have further benefits by:

6. **Facilitating the distribution and use of other rights managed material** including audio, documentary and photographic collections to further enhance the teaching of History.

7. **Allowing the development of similar offerings for other areas of the curriculum** through better access to rights-managed material of all types.

8. **Enabling the conditions for** additional offerings from both commercial providers and sponsorship/philanthropically-funded services to deliver a mixture of paid for and free content packages.

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