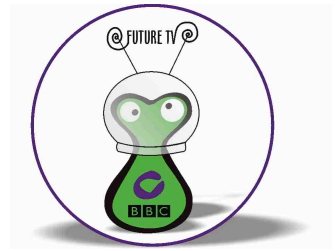




# INPUT CBBC



**CBBC User-generated content Project 2002/3**

**REPORT - 07/04/03**

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## **1. SUMMARY**

Input CBBC was a research pilot project which ran from October 2002 to February 2003, developed by CBBC, in collaboration with Ultralab, a research centre of Anglia Polytechnic University.

It encouraged a group of children who'd never made a film before to produce their own output. It attempted to give children control at every stage of the process - from idea through editing to screen. It aimed to investigate the best ways to encourage such output, thinking ahead to a future where these methods could potentially be used on projects with bigger scale. Further pilots could also test the viability of children constructing whole magazines for themselves on broadband, with some content produced by them, other content being professional items.

It was known from the start that Input CBBC would be a tall order - the aim was to test its ideas harshly - to see if any child, with no special ability or ambition, could succeed at filmmaking with little guidance.

Forty children in Sheffield and twenty four in Hull, aged ten to fourteen, took part, working in groups of around four. The pilot was conducted "at arm's length", through established institutions, such as schools, community groups and City Learning Centres, with each group of children supervised by an approved responsible adult. The adult's role was to organise film-making sessions, keep children safe, provide limited technological help if the children got stuck - but not to interfere in the creative process. The children were introduced to digital cameras and to the editing package called iMovie by CBBC and Ultralab, then encouraged to learn through play and experimentation. They were made aware of important aspects about making a film, such as safety, copyright and editorial considerations. Amongst other methods of support available, Ultralab developed a prototype website, which also acted as a base for information and contact.

## 1.1 Findings

Input CBBC proved children can be designers of content that is clearly of value to them - children with no special abilities or burning ambitions to make films, who came from many different communities. It encouraged more voices and empowered more children to produce films but it was not easy for them to do so, particularly because of time factors such as:

- demands from other commitments of their own
- reliance on a busy adult
- getting access to equipment
- availability of daylight after school
- transport to get out filming

Many of the resulting short films show sparks of imaginative shooting, editing techniques, clever ideas and humour and it was delightful to see the participants' personalities emerge on film. It is likely that six out of the twenty two films will be transmitted on CBBC, so, from this small scale pilot, the jury is still out about the true extent that children may in the future be able to contribute on mass to programmes, much as they send letters and pictures in now.

The children and adults were co-researchers, keeping logbooks, doing interviews, being filmed, producing fascinating research:

- Attitude and personal experience of the project - though children with a burning desire to make films had not been sought out, most of the participants remained keen throughout. Responses were positive - many thought it "brilliant". A major motivating factor seems to have been the thought of getting their material on TV. "Working as a team" and "being filmed" were popular activities, followed by camerawork. Least popular was giving advice and answering questions. Joining in/getting started was hardest, many fewer children found editing the hardest aspect of the scheme. Children were satisfied with their films and gave positive responses to the movies made by other groups. At the end, all children who answered the question "do you want to make more films?" said "Yes."
- Group dynamics were revealing - to quote one child *"being friends is not enough, you need to be more than friends."*  
Deciding what to film was one of the things found to be hard and a few groups (especially those with more than four people) ended splitting into smaller units. Four is certainly a maximum number in terms of crowding round a screen for editing. A few individuals were very damaging to group dynamics. And in our small sample, gender appeared to play a role in some groups. There was also evidence of some children, mostly boys, hogging use of equipment.
- Different learning styles were evident. Some groups were very keen to plan their film thoroughly before shooting, predominantly these were female groups - and others, often boys, were desperate to get out and film on the hoof but were not able to because of the external factors described above. (It was made it clear that either approach was valid).
- Some children's eyes were opened about the amount of hard work involved in making a film.

The project began to establish ways of handling health and safety issues and rights management for user-generated CBBC projects at arms length. It helped some children see TV with new eyes. And it proved filmmaking is a journey of growing self-discovery ,self-expression, self-discovery and confidence building for the children concerned.

CBBC, as the country's foremost broadcaster to and for children, remains the best place to give children a voice on television. Input CBBC fed the CBBC aim for its viewers that "your input is our output".

## *1.2 Recommendations*

It is suggested that future children's user generated schemes for television consider:

- making it clear to prospective groups that it takes a long time and commitment to make a film - possibly even give a sample timetable
- strike a balance between briefing on rights management and safety - and trying to stop the supervising adults become so fearful about things like copyright.
- emphasise that children learn in different ways - some need just to get out there and film
- hammer home the importance of learning through play as much as possible. A suggestion would be that children make tiny things first of all - such as little exercises - before attempting even a one-minute film.
- give briefings in narrative structure and story-telling.
- emphasise how important pre-existing strong natural friendships are - how groups of two to four work well (mentioning the different roles required in filmmaking) but that a really strong individual character could work on their own. Age variances does not seem to be a problem if the friendships were strong.
- emphasise to supervisors how important access to the equipment is - and for them to keep an eye that no one is hogging the equipment.
- while it would be terrific if this was a common school or after school activity, schools, and especially teachers, are under many pressures. Community groups and organisations such as scouts and guides could be good places to work.

## 2. Table of Contents

|   |           |
|---|-----------|
| <b>1. SUMMARY .....</b>   | <b>1</b>  |
| 1.1 FINDINGS.....   | 2         |
| 1.2 RECOMMENDATIONS .....   | 3         |
| <b>2. TABLE OF CONTENTS.....</b>  | <b>4</b>  |
| <b>3. INTRODUCTION.....</b>   | <b>6</b>  |
| 3.1 AIMS .....  | 6         |
| 3.2 BACKGROUND.....   | 6         |
| 3.3 WHY NOW?.....   | 7         |
| <b>4. METHOD.....</b>   | <b>7</b>  |
| 4.1 DESIGN.....   | 7         |
| 4.1.1 Objectives .....  | 7         |
| 4.1.2 Collaborators.....  | 7         |
| 4.1.3 Participants.....   | 8         |
| 4.1.4 Issues pertaining to the project.....   | 9         |
| 4.1.5 Structure of the Project.....   | 11        |
| 4.2 RESEARCH METHODOLOGY ESTABLISHED FOR EVALUATION .....   | 14        |
| 4.2.1 Questionnaires.....   | 14        |
| 4.2.2 Logbooks.....   | 14        |
| 4.2.3 Website hits and email and phone correspondence.....  | 14        |
| 4.2.4 Filmed interviews and Observation.....  | 15        |
| 4.2.5 Films made by the participants.....   | 15        |
| <b>5. RESULTS.....</b>  | <b>15</b> |
| 5.1 QUESTIONNAIRES .....  | 15        |
| 5.2 LOGBOOKS .....  | 22        |
| 5.3 WEBSITE HITS AND EMAIL AND PHONE CORRESPONDENCE .....   | 23        |
| 5.4 FILMED INTERVIEWS AND OBSERVATION.....  | 24        |
| 5.4.1 First briefings .....   | 24        |
| 5.4.2 First Mid-course drop-in, in Sheffield.....   | 27        |
| 5.4.3 First Mid Course Drop-in, in Hull.....  | 28        |
| 5.4.4 Second Mid Course drop-ins, in Hull.....  | 33        |
| 5.4.5 Final Debrief in Hull.....  | 34        |
| 5.4.6 Final Debrief in Sheffield.....   | 36        |
| 5.4.7 Attendance at briefings/meeting deadlines.....  | 37        |
| 5.5 FILMS MADE BY THE PARTICIPANTS .....  | 39        |
| 5.5.1 Technical review.....   | 41        |
| 5.5.2 Editorial Review .....  | 41        |
| 5.5.3 Peer Review .....   | 41        |
| <b>6. DISCUSSION AND CONCLUSIONS .....</b>  | <b>44</b> |
| 6.1 ATTITUDE AND PERSONAL EXPERIENCE OF THE PROJECT.....  | 44        |
| 6.2 GROUP DYNAMICS:.....  | 45        |
| 6.3 DECISION-MAKING.....  | 45        |
| 6.4 TIME FACTORS.....   | 45        |
| 6.5 DIFFERENT LEARNING STYLES .....   | 46        |
| 6.6 KEY LEARNING .....  | 46        |
| 6.7 THE FILMS .....   | 47        |
| 6.8 FINAL CONCLUSIONS .....   | 48        |
| <b>7. APPENDICES .....</b>  | <b>50</b> |
| 7.1 APPENDIX 1 - DETAILS OF HOW A FUTURE DEVELOPMENT OF THIS OR SIMILAR PROJECT COULD RUN.....                                  | 50        |
| 7.1.1 Next step Objectives: .....   | 50        |
| 7.1.2 Future Objectives: .....  | 51        |
| 7.2 APPENDIX 2 - STAKEHOLDERS:.....   | 51        |
| 7.3 APPENDIX 3- LIST OF PARTICIPATING GROUPS.....   | 51        |
| 7.4 APPENDIX 4 SAFETY DECLARATION CONCERNING SUPERVISING ADULTS (NB INPUT CBBC WAS ORIGINALLY TITLED “GENERATION XCHANGE”)..... | 53        |
| 7.5 APPENDIX 5 LETTER TO PARENTS/GUARDIANS OF PROSPECTIVE PARTICIPATING CHILDREN.....   | 53        |

7.6 APPENDIX 6 - PARTICIPANTS HEALTH AND SAFETY RISK ASSESSMENT ..... 55

7.7 APPENDIX 7 INPUT CBBC LETTER TO PARENTS AFTER THEY HAVE VERBALLY GIVEN PERMISSION FOR CBBC TO TRANSMIT THEIR FILM..... 57

7.8 APPENDIX 8 LIST OF WORDS/PHRASES FOR THE PARTICIPANTS TO USE AS STARTING POINT FOR THEIR FILM..... 58

### 3. INTRODUCTION

CBBC Future TV, collaborating with **Ultralab** and others, has completed an innovative project to explore the potential for children to generate their own media.

#### 3.1 *Aims*

Input CBBC aimed to take the CBBC digital channel slogan “Your input is our Output” to new levels by:

- encouraging children to produce their own output - investigating whether films made **completely** by children (everything from idea to editing), appearing on CBBC, could become as common place as showing a child’s painting is now.
- test a potential way to get *more* voices on CBBC from *more* children all around the British Isles.
- test a potential way to provide access to CBBC to children, with outlets for their work.
- investigating the best ways to encourage this output - in terms of equipment, guidance needed in what format etc
- encouraging new ways of thinking by CBBC programme makers in a more “hands-off” approach when working with children producing content.
- examining sustainability/staffing/different regional set ups.
- examining issues such as rights management and health and safety - in new situations for CBBC.
- test whether it would be viable for children to construct whole magazines for themselves on broadband, with some content produced by them, other content being professional items.

#### 3.2 *Background*

For decades CBBC had been at the forefront of providing children with a voice on television. There are also and have been user generated projects such as Video Nation, now primarily a web experience. BBC Blast encouraged young people to get involved with the arts, giving support and advice. CBBC produced As Seen on TV, children’s stories, told by children, between 1994 and 1998. And there are non-BBC schemes like the First Light film-making currently in operation, run by Hi 8 us.

But where children are or have been involved in such projects, in the vast majority of cases, their hands have been guided in these processes by researchers and producers or their footage has been edited by professionals, to ensure the best quality end results. Input CBBC was the first project attempting to give children control at every stage of the process - from idea through editing to screen. If interesting results were produced, it could lend itself to projects with bigger scale. In a mass filmmaking scheme for children, individual guidance is not viable, hence our desire for a hands-off approach in this pilot - a toe dipped in the water of user generation.

### 3.3 *Why Now?*

It was felt the time was ripe:

- Because new, simpler cameras and editing packages are much more user-friendly and cheaper than in the past.
- contemporary children are more fluent with some technologies such as computers than previous generations.
- there is a growing emphasis on digital equipment amongst teachers and students, and a growing demand for media literacy in education, from educators and government.

## 4. METHOD

This research pilot was launched in October 2002, to see to what extent children are able to make their own films with a minimum of technical and editorial guidance from CBBC.

As described above, the reason for a minimum of guidance was to test out for a possible future where thousands of children might want to send us their ideas on film. In a prospective scenario like this, there would be no possibility of CBBC providing individual support to each child or group of children.

In such an eventuality children (with a supervisory adult in tow) could be encouraged to create video-making clubs and send us their output. CBBC's relationship with the children and adults would then only start when the material is submitted to the BBC, though there could be guidelines available on narrow or broadband sites to offer them advice.

With many children making films, a dynamic video-rich website could be a good way to brief children. It could have kids own films as part of the briefing and CBBC brands and celebrities as the "hooks" to get them interested.

### 4.1 *Design*

#### 4.1.1 Objectives

1. The production of a total of 8 - 16 short films (max duration 1 minute) made by small groups of children by January 2003. (Each group to make 1 or 2 films)
2. A visual and written report evaluating the project - with components from Ultralab and BBC R + D, edited by CBBC. This report to be circulated to the stakeholders. The more detailed written report to contain reference to issues, such as rights management and Health and Safety. A shortened visual presentation element to be created too.
3. Production of frameworks for running user generated content systems - including visual and written guidelines for user generated projects for children. Also solutions to problems concerning safety and rights management "at one remove" from CBBC.
4. The construction of a website with guidance and advice for children wanting to make films to send to CBBC.

#### 4.1.2 Collaborators

For the research pilot our main collaborators were Ultralab, a research centre of Anglia Polytechnic University, who have a lot of experience in this sort of “loose touch” approach to film-making with children. Ultralab, as a world respected research centre for this approach, has run the SEEVEAZ (South East England Virtual Education Action Zone) Summer School film-making project for four years, and they brought this prior knowledge to bear on Input CBBC.

(For more details on their projects, see their website at [www.ultralab.net](http://www.ultralab.net))

- CBBC - Future TV Unit - Greg Childs, Cathy Derrick, Iona Walters
- Ultralab - Richard Millwood, Stephen Heppell, Matt Eaves, Hamish Scott-Brown
- BBC Research and Development - Guy Winter
- BBC Innovation and Learning - Frank Boyd

(See Appendix 2 for list of stakeholders).

### **4.1.3 Participants**

The participants were 40 children in Sheffield and 24 in Hull, working in groups of around 4. Four was suggested by Ultralab as a good working number, based on their experience prior to this.

The children were aged 10 - 14 (the upper end of CBBC’s target age group. It was decided at this stage to go with older children before any consideration of younger children who would have less years of experience with technology.)

#### **4.1.3.1 How the groups were chosen**

The cities were chosen first:

Hull was chosen as one of the pilot areas because of future possibilities of creating a unique and exciting local portal for the children's content on the BBC’s broadband site on the Kingston Interactive service. In Sheffield there already is a broadband network connecting all secondary schools - again offering potential for a CBBC broadband presence.

Plus there is the possibility of future links with the BBC Open Centre in Sheffield. The growing network of BBC Open Centres are places where kids could be able to come, not just for online help, but as resource centres to help them get their ideas onto video. They could also share their creations with each other, with other localities and with all the kids in the UK, via programmes such as *Newsround* and *Xchange*, which would thrive from their contributions.

Once the two locations had been decided on, established institutions were researched and approached - schools, community groups and City Learning Centres. A mix of communities were picked - ranging from multicultural inner city in Sheffield or the largest council estate in Europe in Hull - to rural and suburban.

(See Appendix 3 for list of participating groups).

#### **4.1.3.2 Supporting/supervising Adults**



The institutions approached were first asked to seek an interested (and police checked) adult who would act as the supporting adult for each group of children.

These supporting adults were heavily briefed that their role was not to interfere but to keep participating children safe - and provide limited technological help if the children got stuck. A key feature of the project was the need for children always to have a responsible adult with them when they film, for health and safety purposes.

Responsibility for all aspects of the film-making process lay with the supporting adults. It was up to them to organise film-making sessions.

Once the adults were in place, they were asked to choose four to six children to take part. It was requested that the children should be in a natural friendship group where possible. We were also interested in groups made up of different ages - say siblings - and children who were not always the first to volunteer for everything (children who perhaps the adult thought should be achieving better but weren't) for whom film-making might broaden horizons.

The adults approached selected children and their parents to see if they were interested in the project, without mentioning the connection with CBBC, with the aim that children would want to join with a genuine interest in film-making.

This applied everywhere except for groups 5,6 and 7 in Sheffield where the NW CLC held an open competition for any children at their associated schools (again no mention was made of the CBBC connection.) Any children interested had to complete a storyboard. The supporting adult chose "the best".

(See Appendix 3 for list of participating groups.)

#### **4.1.4 Issues pertaining to the project**

CBBC took advice from BBC lawyers, BBC Health and Safety department, an NSPCC consultant and precedent from other BBC programmes to solve key issues and establish ground rules for this sort of user generated content project "at one remove" - i.e. effectively film-making clubs run by adults in other institutions, not directly by the BBC.

##### **4.1.4.1 Health and Safety**

Health and Safety of participants was obviously of paramount importance. The project could not have been started without proper consideration of health and safety in a scheme where a supervising adult, not employed by the BBC was in charge of the child participants.

Therefore:

- It was made clear to participating institutions that the supporting/supervising adult they chose was responsible for the participating groups, including for their health and safety, as part of their regular duties "in loco parentis".
- Adults had to be already police checked as part of their regular duties (teacher, community leader). In confidence, the Head teacher/employer of each supervising adult was asked to sign a declaration to this effect. (declaration devised in consultation with CBBC's NSPCC consultant.)

(see Appendix 4)

- Parents/guardians of all prospective child participants were sent a letter, via the participating institution, giving details of the project and requesting them to sign a consent form for their child to take part in the BBC organised sections of the project - i.e. the briefings. They were also asked to sign their agreement to their child being filmed at work in these briefings or in other film-making activities connected with the project. This is standard BBC procedure. (see Appendix 5)
- In conjunction with BBC Safety department, a risk assessment was devised and issued to participants. The participating groups were very strongly advised to complete this risk assessment prior to any event relating to Input CBBC (e.g. filming and editing.) Once they had completed the assessment, this should be read and, if considered satisfactory, signed by their supporting/supervising adult.

(See Appendix 6)

- As is standard BBC procedure, any time CBBC were present to brief and film, the producer completed a BBC Health and Safety Risk Assessment form.

#### **4.1.4.2 Rights Management**

In other BBC user generated content projects, such as Video Nation, participants are contracted at the outset and editorial rights are taken by the BBC.

This route was not followed because:

- The finished item was to be made and edited by the participating children without the editorial hand of CBBC.
- CBBC was working at one remove with institutions organising the film-making activities.
- If this pilot led to a long term aim of children throughout the UK contributing films for numerous CBBC shows, it would be impractical to contract every single child who sent in material whether or not it would make transmission.

So advice was taken from BBC lawyers and from BBC Programme Acquisitions how to do this. Parents/guardians were approached to give permission by the supporting adults once a film had been short-listed. This was followed by a letter from CBBC confirming it was understood they had given approval.

(see Appendix 7)

#### **4.1.4.3 Equipment for the groups**

For the project, groups needed access to a digital camcorder and an editing package on computer. Ultralab advised using the Apple iMovie 2 editing package, based on their experience. They consider it to be the most user-friendly of such packages. It also comes free with Apple iMac and iBook

computers. All groups used this, except for the three Sheffield NW CLC groups (groups 5,6 and 7) who used the Pinnacle package.

Where they had it, the groups used equipment owned by their institution. All the Sheffield groups were covered this way.

One Hull Winifred Holtby group (group 14) had their own equipment. All the other Hull groups were loaned a camera and iBook. Hull Preston primary groups (groups 12 and 13) shared one camera and computer between them.

At the second mid-course drop-in the Hull groups were also loaned tripods by Ultralab at the suggestion of CBBC.

#### **4.1.5 Structure of the Project**

Despite the hands-off approach, for this pilot some briefings were given in person - something that wouldn't happen in the long term. This was to inform research with direct feedback and because the sophistication of a broadband briefing website was not yet available.

These briefings in person in Sheffield and Hull were introduced by CBBC but conducted by Ultralab.

##### **4.1.5.1 Initial 3 hour briefing:**

22<sup>nd</sup> October 2002 - Sheffield, all groups briefed together

23<sup>rd</sup> October 2002 - Hull, briefed in two separate sessions, with three groups in each session.

The content of the briefings followed the structure of an Input CBBC prototype website, intended as support for the participants, written by CBBC and Ultralab,.

Ultralab had the experience of giving very light touch introductions to digital cameras and editing with iMovie, with the premise that children learn by playing with the equipment and making the movies themselves. In particular their experience of running 1 Hour Movie Making Fun Days for children has determined the following plan they believe leads to strong briefing sessions:

1. Introduce the camera
2. Let people experiment with the camera
3. Introduce iMovie 2 software with very quick demo of functionality
4. Let people experiment with software

They believe that training people to use the software on separate machines causes problems about understanding the functionality, therefore a brief introduction, although boring to some children (usually the more technical children that just want to get on and have a go themselves) will achieve the better results. Showing all the groups the functionality of the software together allows those who would not usually attempt to use a camera or edit, because they perceive them as difficult to use, the opportunity to see the possibilities.

CBBC was very concerned to acquaint the participants with the editorial constraints affecting films intended for transmission - such as BBC values of fairness or copyright issues.

So the briefing also included the following topics:

- brainstorming and working as a team
- the health and safety considerations that need to be taken into account. In collaboration with BBC Safety, a risk assessment form was developed for participants to complete and get signed (if satisfactory) by their supervising adult before they filmed.
- getting permission. The children were advised to ask people who they want to film to sign permission slips.
- copyright - they were asked to keep a record of all copyright details and to consider that some elements they might want to include could carry copyright problems for broadcasting.
- editorial values were also addressed - such as considerations about what is appropriate to film and not to film if you want your work to be transmitted - giving them a taste of the sort of decisions producers and directors face every time they film.

For the last section of the briefing the groups made a 30 second movie - an animal's eye view of the location they were in - they chose the animal.

#### **4.1.5.2 Task Setting**

At the end of the briefing each child picked an unseen word or phrase out of an envelope. It was arranged that in every group there were two "concrete" phrases and two "more abstract" phrases. The children were asked that their first task as a team was to choose which word/phrase they were going to use as the basis of a one minute film of broadly factual content.

The groups were told that the ones that were good enough could be shown on CBBC's XChange programme and Class TV on the CBBC digital channel.

They were also told that regardless of what was or was not transmitted, there would be some sort of event planned to show everyone's films at the end of the project. (This was a visit and tour of BBC Television Centre in London with a showing of their films and presentation of a certificate each - though they weren't told that then.)

They were asked to complete this first film by the first mid-course drop-in, thereafter producing a second film. The second film could be a re-working of the first, based on learning gained, a film based on another of their selected words, or a film on a topic of their own.

(see Appendix 8 - list of words for the brief).

#### **4.1.5.3 Support through the project**

The groups were briefed that they had email and phone support as well as the Input CBBC website to refer to. In situations where phone support or web-based support was not a solution, Ultralab were prepared to travel to Sheffield/Hull to provide face to face support.

The adults of each group were individually phoned by Ultralab after their first get together on their own, to offer support.

(the website address is [www.ultralab.tv/cbbc](http://www.ultralab.tv/cbbc))

#### **4.1.5.4 Mid-course drop-ins**

21<sup>st</sup> November - Hull, again in two separate sessions

27<sup>th</sup> November - Sheffield - again participants in one session

The mid-course drop-ins were designed to be much more informal.

At the beginning of them participants were asked to spend 20 minutes in their groups preparing a presentation describing how far they had got. Each group then presented to everyone - showing what they had filmed and showing their logbooks (see 3.2.2.) .

Following each presentation, other participants and CBBC/Ultralab asked them questions. Participants and supporting adults were encouraged to ask Ultralab and the Input CBBC teams for help with any queries or problems they had.

#### **4.1.5.5 Extension of deadline**

At the mid-course drop-in it became clear that most of the groups needed more time (see Results 4.1.1) as some groups were still at the planning stage of their first film. These were primarily the groups who had been attempting to meet only once a week for an hour (but were often thwarted even in this, by factors such as adults being too busy to supervise the group) At this point the project was extended to run until the first week in February 2003 in order that the groups could complete at least one film.

The groups that had been meeting on more regular occasions for longer blocks of time (more than an hour) had made more progress, both in planning and delivery of their ideas.

#### **4.1.5.6 Second Mid-course drop-in, in Hull**

17<sup>th</sup> December in Hull A second informal drop-in was added to the original schedule - held in Hull - because the supporting adults there began with no technical knowledge of the equipment - and at the first mid-course session the Hull groups had progressed less far than the Sheffield groups.

This drop-in followed the pattern of the first mid-course sessions.

#### **4.1.5.7 Informal second mid-course get together for those who wanted/missed first one in Sheffield**

16<sup>th</sup> December in Sheffield - Ultralab only were present and met the main supporting adult for groups 7,8 and 9 plus the groups 2,3 and 4 who had not been present at the Sheffield mid course drop in.(see appendix 3 for details of groups).

#### **4.1.5.8 End of course de-brief.**

3<sup>rd</sup> February 2003 - Hull - again in two separate sessions

5<sup>th</sup> February 2003 - Sheffield.

As at the previous drop ins, the groups were given time to prepare themselves. They then presented their film (s) to the assembled groups and answered questions from the other participants and from Ultralab and CBBC.

#### **4.1.5.9 Tour of BBC Television Centre in London to culminate and thank the children**

17th March 2003.

The participants spent a day at Television Centre. Some of these children had barely or never left their home town before, let alone visited London or a TV studio

They received a guided tour, including seeing the Blue Peter and Xchange studios.. There was a showing of their films held in one of the conference rooms at BBC White City - this was the first time that the children from Sheffield and the children from Hull had met each other and were able to view each others work.

They all came on stage to receive a certificate from CBBC Head of Future TV, Greg Childs. And each institution involved in the project also received a copy of an Ultralab-produced DVD, containing all the work created by the groups.

Two of the children from Sheffield were included in a two minute segment on Xchange explaining briefly what they had been doing, although, sadly, no mention was made of the project itself and its overall aim.

## ***4.2 RESEARCH METHODOLOGY ESTABLISHED FOR EVALUATION***

Evaluation took place using a variety of methods - questionnaires, logbooks, website hits and email correspondence, interviews and observation and analysis of the resulting films.

### **4.2.1 Questionnaires**

Each child was asked to complete a questionnaire online at the very beginning of the first brief and at the final de-brief. Adults watching the first brief were also asked to complete a short questionnaire at the end of the de-brief.

(See Results 5.1 for details)

### **4.2.2 Logbooks**

Each group was given a logbook and each supervising adult was given one, at the first briefing. Groups and adults were asked to keep notes of what happened at all meetings for the project. Groups were asked to use the books to jot down ideas/brainstorm notes in their logbooks. Adults were asked to observe things like group dynamics, including tensions/good team work etc associated with the project.

### **4.2.3 Website hits and email and phone correspondence**

The volume and nature of web hits, email and phone correspondence was analysed.

#### 4.2.4 Filmed interviews and Observation

Participants and supporting adults were interviewed at the first and mid-course sessions. Observation was conducted by BBC R and D's Senior Behavioural Scientist as well as more informally by CBBC and Ultralab.

##### 4.2.4.1 Attendance at briefings and group meetings/keeping up with deadlines.

Through observation at the briefings and interview of groups about their own meetings, attendance was noted. It was also observed whether the groups met the deadlines of the project - e.g. make a film by the first mid-course drop-in.

#### 4.2.5 Films made by the participants

These were analysed according to three criteria:

- technical - did they meet the BBC's technical standards required for transmission.
- editorial - did they meet CBBC's editorial requirements for transmission within Xchange or Class TV.
- peer review - what did their co-participants think of them.

### 5. RESULTS

#### 5.1 *Questionnaires*

Fifty eight children completed the first questionnaire, whereas only twenty- five children completed the final questionnaire. It is unsurprising that young people do not enjoy filling out forms, Ultralab has on regular occasions had difficulty obtaining documented feedback from individuals when analysing research.

When Input CBBC began in October 2002, the children were directed to the Input CBBC website on arrival and prompted to answer an the first questionnaire online. On completion of the project, the children from Sheffield were asked to answer the follow-up survey at the de-brief session, again online. But access to computer machines with internet facilities was a problem in Hull and there has been little response to the final questionnaire from the children of Hull.

Surprisingly, after many prompts, emails and telephone calls to the adult crew involved in the project, only three completed the short survey which was written specifically for them. Perhaps this is another reflection of the adults' lack of time. Data from the adult survey has not been included in the results because the sample was so small.

##### 5.1.1 Input CBBC First Questionnaire (completed at start of the project)

1 **What is your name?**

2 **How old are you?**

|     |       |
|-----|-------|
| Age | Total |
|-----|-------|

|    |    |
|----|----|
| 10 | 10 |
| 11 | 9  |
| 12 | 12 |
| 13 | 14 |
| 14 | 6  |
| 15 | 2  |
| 16 | 2  |

### 3 Are you male or female?

| Gender | Total |
|--------|-------|
| Male   | 25    |
| Female | 30    |

### 4 Which year are you in school?

| Year | Total |
|------|-------|
| 4    | 0     |
| 5    | 0     |
| 6    | 12    |
| 7    | 7     |
| 8    | 13    |
| 9    | 15    |
| 10   | 8     |

### 5 What are you good at in school? (Enter your thoughts - as many as you like)

There was a selection of responses, including Maths 28, English 25, Science 17, IT/ICT 15, Drama 15, Art 15, PE/Sport 10, Technology/Design and Technology 9, History 9, Music 6, French 3.

### 6 What do you find hard at school?

Again, there was a selection of responses - there were 6 children who wrote “nothing” or “not much”.

### 7 What after school activities or clubs do you do?

There were a selection of responses, from football to First Aid. 9 children did Drama, 10 did nothing.

### 8 What television programmes do you like to watch?

There was a wide selection of responses, with the most popular being 19 children who mentioned CBBC or CBBC shows (perhaps because the respondents thought that is what was wanted to be heard?). There were 15 mentions of The Simpsons. 9 children mentioned cartoons, and 11 mentioned soaps with 8 specific mentions of Eastenders. 10 mentioned comedy and there were 2 mentions of CITV and 2 of Trouble.

### 9 How much do you watch television?



| Options                          | Total |
|----------------------------------|-------|
| Not at all                       | 0     |
| Once in a while for a short time | 3     |
| Most days a little               | 27    |
| Every day a lot                  | 25    |

### 10 Which television channels do you watch?

| Options (Multiple Selection Allowed) | Total |
|--------------------------------------|-------|
| BBC One                              | 49    |
| BBC Two                              | 44    |
| ITV                                  | 48    |
| Channel 4                            | 32    |
| Five                                 | 23    |
| Sky One                              | 26    |
| Sports                               | 5     |
| Movies                               | 26    |
| Cbeebies                             | 4     |
| CBBC                                 | 27    |
| Nickleodeon                          | 27    |
| Disney Channel                       | 13    |
| Cartoon Network                      | 10    |
| Discovery                            | 10    |
| History                              | 6     |
| MTV or other music channel           | 32    |

### 11 Do you visit any television channel websites? - please say which and why:

29 children replied that they did not visit any, with a further 6 who did not reply. 7 children said they had visited the CBBC website, 1 CBBC Smile, 2 Eastenders, 1 BBC, 2 Smash Hits, 1 Nickolodeon and 1 Paramount

### 12 What radio programmes do you listen to?

More of the children listened to radio than visited TV channel websites - most of them listened to local radio stations within their region, more specifically, commercial stations (Galaxy 105 = 17, Hallam FM = 11, Viking 96.9 = 7, Radio 1 = 2, none = 8, no reply = 5). Of course it is not known how many of these radios are put on by other family members. Only one child wrote a programme as oppose to a station (Top 40).

### 13 Do you use a computer at school or home?

| Options                          | Total |
|----------------------------------|-------|
| Not at all                       | 1     |
| Once in a while for a short time | 19    |
| Most days a little               | 27    |
| Every day a lot                  | 8     |

### 14 Do you use a video camera at school or home?

| Options | Total |
|---------|-------|
|---------|-------|

|                                  |    |
|----------------------------------|----|
| Not at all                       | 26 |
| Once in a while for a short time | 27 |
| Most days a little               | 2  |
| Every day a lot                  | 0  |

### 15 Have you edited a film before?

| Options      | Total |
|--------------|-------|
| Not at all   | 38    |
| Once         | 12    |
| A few times  | 5     |
| All the time | 0     |

### 16 Do you play computer games?

| Options (check all that apply) | Total |
|--------------------------------|-------|
| On a games console             | 37    |
| On a handheld games machine    | 17    |
| On computer                    | 40    |
| On the television              | 15    |
| Over the Internet              | 21    |
| With friends                   | 23    |

### 17 Are you a confident person?

| Options  | Total |
|----------|-------|
| Yes      | 33    |
| No       | 22    |
| Not sure | 18    |

### 18 Do you like doing art?

| Options             | Total |
|---------------------|-------|
| Not at all          | 4     |
| Take it or leave it | 13    |
| A lot               | 37    |

### 19 Do you like doing science?

| Options             | Total |
|---------------------|-------|
| Not at all          | 8     |
| Take it or leave it | 24    |
| A lot               | 23    |

### 20 Which subject do you prefer?

| Options       | Total |
|---------------|-------|
| Art           | 28    |
| Science       | 19    |
| No preference | 7     |

## 21 Do you like working with technology?

| Options             | Total |
|---------------------|-------|
| Not at all          | 2     |
| Take it or leave it | 15    |
| A lot               | 38    |

## 22 Do you like making and creating things for yourself and others?

| Options             | Total |
|---------------------|-------|
| Not at all          | 2     |
| Take it or leave it | 11    |
| A lot               | 41    |

## 23 Do you like performing and entertaining people?

| Options             | Total |
|---------------------|-------|
| Not at all          | 7     |
| Take it or leave it | 18    |
| A lot               | 29    |

## 24 Do you like the idea of your film being seen by other people?

| Options (check all that apply) | Total |
|--------------------------------|-------|
| Not at all                     | 2     |
| By my friends                  | 32    |
| By my family                   | 31    |
| By my school                   | 26    |
| By my neighbours               | 18    |
| By people who live in my town  | 22    |
| By people throughout the UK    | 42    |

## 25 With which things about this project are you confident?

| Options (check all that apply) | Total |
|--------------------------------|-------|
| Not at all                     | 1     |
| Joining in                     | 33    |
| Camera                         | 43    |
| Computer                       | 37    |
| Teamwork                       | 42    |
| Filming other people           | 41    |
| Being filmed                   | 31    |
| Answering questions            | 21    |
| Giving advice                  | 20    |
| Making up ideas                | 39    |

## 26 Do you have any other comments?

Of the 13 responses, most were about how good/exciting they felt the project to be or how excited they felt about taking part:

*“I feel honoured to be in this project and will try my best at everything”*

*“This is the best thing that has ever happened to me”*

### 5.1.2 Input CBBC Final Questionnaire

#### 1 What is your name?

#### 2 How old are you?

| Age | Total |
|-----|-------|
| 10  | 3     |
| 11  | 7     |
| 12  | 3     |
| 13  | 7     |
| 14  | 4     |
| 15  | 0     |
| 16  | 0     |

#### 3 Are you male or female?

| Gender | Total |
|--------|-------|
| Male   | 10    |
| Female | 14    |

#### 4 Which year are you in school?

| Year | Total |
|------|-------|
| 4    | 0     |
| 5    | 1     |
| 6    | 7     |
| 7    | 2     |
| 8    | 8     |
| 9    | 6     |
| 10   | 0     |
|      |       |

#### 5 What do you feel about the task you were set? (Enter your thoughts)

The majority of the responses were positive:

*“It was fairly straight forward to do and the programme was easy to master.”*

*“It was fun. I enjoyed making the film. The programme we used was fairly easy to work except when we put audio on our film.”*

*“I felt honoured to be part of this task. It was a great experience and I would do it again if I had the chance.”* (This was a different child to the one who had felt “honoured” in the first survey.)

Four respondents found parts hard but qualified this with comments about enjoying the project:

*“It was hard but fulfilling and fun.”*

There were two children who replied that the project was okay and two children who said it was hard without qualification.

## 6 What things did you enjoy most?

| Options (check those that apply) | Total |
|----------------------------------|-------|
| Joining in / getting started     | 13    |
| Camera                           | 16    |
| Computer editing                 | 13    |
| Working as a team                | 17    |
| Filming other people             | 14    |
| Being filmed                     | 17    |
| Answering questions              | 4     |
| Giving advice                    | 6     |
| Making up ideas                  | 15    |

## 7 What things did you find most difficult?

| Options (check those that apply)                   | Total |
|--|-------|
| Joining in / getting started                       | 24    |
| Camera   | 1     |
| Computer editing                                   | 11    |
| Working as a team                                  | 0     |
| Filming other people                               | 1     |
| Being filmed                                       | 4     |
| Answering questions                                | 2     |
| Giving advice                                      | 9     |
| Making up ideas                                    | 7     |
| Having enough access to equipment                  | 1     |
| Having enough meetings organised by the adult crew | 1     |
| Having enough "teaching" from the project          | 1     |
| Preparation before filming / editing               | 8     |

## 8 How much did you enjoy doing it?

| Options    | Total |
|------------|-------|
| Not at all | 0     |
| It was OK  | 0     |

|                  |    |
|------------------|----|
| I liked it       | 8  |
| It was brilliant | 16 |

## 9 How satisfied were you with the film?

| Options          | Total |
|------------------|-------|
| Not at all       | 0     |
| It was OK        | 1     |
| I liked it       | 10    |
| It was brilliant | 13    |

## 10 How much did you like other peoples films?

| Options             | Total |
|---------------------|-------|
| Not at all          | 0     |
| They were OK        | 6     |
| I liked them        | 13    |
| They were brilliant | 5     |

## 11 Do you want to make more films?

| Options    | Total |
|------------|-------|
| Yes        | 21    |
| No         | 0     |
| Don't know | 3     |

## 12 What did you learn about yourself and what would you do differently next time?

There were a variety of responses, some about specific aspects of the project:

*"I wouldn't change a thing except the meet up times and try to get out of school for them."*

*"I think we should have started filming the project a lot sooner so we'd have more time editing and checking if everything was right."*

*"The commentary because we did too much and it was hard to cut down. I waffled too much."*

Other comments were about personal development, in particular learning to work as a team:

*"I learnt to work better as a team. So not to boss people around and listen to their ideas."*

### 5.2 Logbooks

The logbooks were the least successful research tool. Most of the children abandoned or didn't use them and it was a struggle to retrieve them at the end. Indeed none were given back from any of the Sheffield groups.

However Groups 12 and 13 in Hull were encouraged to use the books a lot by their adult and there are some interesting insights into the processes they went through, made by the all girl Group13:

*“Kirsty used Art Attack to make a banner to be a second title. The title was wrote in Smarties. She then brought it to school. She told us what it was for. We laid it out on a table one lunch break. Emily stood on a table and used the camera to get it in focus. She filmed it for about 5 seconds. It looked great. We zoomed in to get a clearer picture.”*

Their logbook revealed what interviews brought to the fore, that many groups shared the different jobs rather than allocate one person to be director/ cameraman etc.

They enjoyed taking part in the project but *“it took forever to fill out all the forms because we only met once a week and the forms were really hard to understand and took forever to fill in. It was made even harder because we had to fill one in for every thing we filmed and we was really anxious to start filming.”*

A few of the adults wrote some interesting comments in their logbooks on how the children were progressing personally, through the film-making project:

*“Have been impressed with Kirsty and Kelly. They both have incredibly busy lives, with bands, the school show, music lessons, sports clubs, and, of course, school work. They’ve shown adaptability, maturity, responsibility etc (also a good s.o.h.) i.e. sense of humour.*

An adult working with an all girl group and an all boy group of Year 6 children wrote:

*“Both groups were very different to work with, the girls were very focused on what to do and organised in themselves and what they were doing. Worked well as a friendship group. Boys. Found it hard working together. I think it put a strain on their friendship at time. Couldn’t make decisions easily. Tended to go off the subject they were discussing.”*

Interestingly, the girls were friends outside of school as well as at school, the boys just playground friends. One of the boys was the only child who said he wouldn’t want to do the project again because it tested friendships too much.

Another adult, with no prior experience of cameras, concluded with some suggestions for future similar projects:

*“More involved induction including - what makes a good film session.  
Editing - more involved teaching pupils the skills required to identify quality and poor film footage.  
More hard disk space on Mac - we rapidly ran out when downloading our film footage.  
Tripod would have been useful for smoother results.”*

### **5.3 Website hits and email and phone correspondence**

Information was extracted from the Ultralab web server “Improbability”. The server houses a variety of web sites and has accepted 34817 unique hits since January 1998. “Improbability” housed the website for the Input CBBC project.

During the project between October 2002 and February 2003 the following data was extracted from “Improbabilities” log:

- The site received 155 unique hits

- 561 unique page loads were requested from the server
- On average a visit to the Input CBBC site lasted 6 minutes although visits to the site, involving a filling out of a survey could take over 12 minutes on average.
- The majority of time spent on the site was undertaking the surveys, which received the longest duration of time before a follow up page was requested.

This data suggests that the website was well-visited, although the majority of visits to the site took place during the times CBBC and Ultralab were in Sheffield and Hull.

It is important to point out that each group involved in the project was given a printed copy of the website which they were able to turn to for information in a situation where none or limited access to the Internet was available.

#### **5.4 Filmed interviews and Observation**

Below is a record of observations and interviews made during the project.

##### **5.4.1 First briefings**

*Please see 3.1.5.1. above for details of these sessions on 22<sup>nd</sup> and 23<sup>rd</sup> October 2002.*

All the briefings followed the same pattern, the main difference between the two cities was that for logistical reasons the Hull children were briefed in two separate sessions of three groups each.

##### **The following observational notes are from the briefing in Sheffield on 22<sup>nd</sup> October:**

10 groups were present on 22<sup>nd</sup> October for this briefing of all the groups together. They began by completing questionnaires individually at a computer terminal in the North East City Learning Centre where the briefing took place.

##### Completing of Questionnaires;

- A small proportion of the children had access difficulties that they were unable to resolve. Probably due to the technical set-up at the City Learning Centre but a concern nonetheless. Perhaps adults should be encouraged to supervise this session.
- The close proximity of the computers encouraged the children to confer. This is beneficial in some cases (such as helping others understand the question, correcting spelling) but also detrimental as the answers will have a reporting bias. In future, it should be ensured that there are no points in the questionnaire that lack clarity, and also reduce (or eliminate) conferring.
- The children were very susceptible to interruption and distraction, suggesting the boring nature of the task. This is largely unavoidable, but encouragingly all children persevered without supervision.
- There appeared to be a temptation to finish the questionnaire early or hurriedly once friends had finished ahead of others. This temptation needs to be eliminated.
- Typing was quite slow, often single finger.
- Children on average took 8½ minutes to complete the questionnaire, though this could be as long as 11 minutes.
- In general the questionnaire presented no great difficulty to the children of this age group. Small problems could be ironed out if the questionnaire completion session was supervised in some way. However, this is not to suggest that Input CBBC sessions should start with a very formal, classroom style homework period!

Children were then shown other videos made by other children of similar ages on other Ultralab projects.



- All children appeared to be very attentive and concentrated hard on the films. Difficult to say for sure, that this concentration appeared to be greater than might be expected for normal TV. A 'normal' reaction to these films would be interesting.
- Loud music had a distinct and positive energising effect on the children. Mood appeared to be easily manipulated by the choice of music. Perhaps this effect could be used in a number of ways. Children could be alerted to the power of the music as a tool, or (pre-cleared) music could be provided that fits different moods that children could select from.
- There was a distinct rise in the level of excitement after seeing the films and being given a clearer sense of what they were being asked to do. In general the children were very excited and eager.
- This excitement and eagerness seemed to encourage greater participation. This motivating effect could be very hard to replicate without human intervention.

Half the groups were now given an introduction to cameras, while the other half were briefed on editing. The groups then swapped over.

- Camera training was extremely rapid and possibly too technical. A considerable amount of production and video jargon was introduced. Perhaps a list of terms could be shown that would help to structure the lesson, and introduce some of the words they might need, or want, to use.
- It is difficult to judge just how much information sank in, as enthusiasm remained high throughout. However it was clear that most kids were eager to just get on and play with the cameras.
- Children seemed to pick up very quickly on terminology that was explained.
- Guidance on zooming, back lighting etc led to a lot of experimentation. However this seemed to trail off quickly for those children that were unsupervised.
- In general the opportunity to play with the camera led to a great deal of experimentation, probably insufficient time for a full exploration to take place. It might also be wise to allow children to see the results of this kind of filming – it seemed as if the link between what they filmed and what would be seen by an audience was very tenuous.
- There was a general tendency to use the LCD screen over the eyepiece. Would be interesting to explore this preference for the LCD screen – possibly easier, possibly richer/bigger picture, possibly appearance of colour?
- The end of the session left the children in a very motivated and excited mood.

The iMovie briefing:

- The group observed had just come from playing with the camera, it remains to be seen if this previous session made them more or less motivated to learn about iMovie. Either way it was clear that the children were very excited – there was much giggling and smiling!
- The briefing approach was excellent for maintaining the interest and motivation of the children for what could potentially be a very dry subject. Could this be replicated without human intervention?
- In general the children did not appear to have difficulties with understanding the brief, although it was very technical. However, as was observed later there was little understanding of the software when it came to actual use and heavy adult intervention was required. Perhaps this aspect of the training needs to be hands-on rather than demonstration?
- Children were very quick to make puns or plays on techniques and edits that were demonstrated to them. There seemed an interesting creative ability surfacing, though the mechanism to achieve it may be beyond them.
- Reversed audio and video was very popular. I would expect to see a lot of it in future films.

There followed an Editorial and Technical Quality Brief

- Children in the back row of this session were clearly losing interest and were distracted. It is notable that these children were sitting in front of a computer at this point and therefore had a ready distraction to hand. Clearly this needs to be avoided.
- Most children seemed very attentive, and appeared to understand most issues with permission slips, risk assessments, mind maps, storyboarding, etc. It remains to be seen if this was genuine comprehension or just dutiful attention.
- Copyright issues appeared clear in briefing (certainly to adults) but I am concerned that the children fundamentally failed to understand this issue.

Tea interrupted the immediate transition from briefing to practice, making a thirty second movie (an animal's eye view of the location they were in), though most children stayed in the groups and discussed what they were going to do, despite this distraction.

- Very few groups showed any evidence of planning beyond broad discussion and argument.
- Of the 10 groups, 1 was observed using mind maps, and 1 was observed using shot list approach. Both these groups had crucial adult intervention, both with the adult co-ordinating and recording the planning decisions.
- All other groups preferred getting stuck straight in and then adopting a strategy that was more 'make it up as we go along' than anything else. Any discussion tended to focus on the immediate shot in question and no further.
- 2 groups later showed some evidence of more serious planning and forethought in their filming.
- One group employed a stopwatch to rehearse a particular shot they wanted in order to fill a certain time frame. Quite why it had to be a shot of particular length is unclear. Unfortunately this group was the one that was unable to produce any film due to a technical problem
- A second group of three children spent considerable time planning several shots ahead, albeit verbally. Notably this group was 'headed' by an experienced child, who also had a very dominant personality. In this respect, most 'planning' was merely an articulation of what he wanted to happen!
- Boys tended to take control of the camera to the obvious exclusion of any girls in the group. However, both girls and boys shared responsibility for cameras etc within their own sex. Single sex groups might be a good idea, or perhaps a system for ensuring that all tasks are performed equally by all members.
- Filming was usually a noisy and chaotic affair.
- Little attention was paid by any group to camera shake or similar.
- Many children used exactly the same technique for representing their chosen animal (e.g. flies as a waving camera at head height, cats/dogs as camera at ankle height.) However, it is impossible to say if there was any copycat behaviour.
- Time keeping was very poor and required constant intervention from adult supervisors. No evidence was seen that children were concerned about time or deadlines. All movement from filming to editing was at the behest of adults.
- Very little time was left for editing, after poor time keeping earlier.
- Males appeared to dominate this aspect of technology as well as the camera previously, however the effect was not as pronounced. Of the 10 groups, 3 were all male, 2 all female, and the other 5 groups were mixed sex. 4 groups had a girl as editor, 6 had boys. It is important to note that in the edit all groups had an adult supervisor and this appeared to decrease the male influence.
- Adult presence tended to facilitate a very democratic process with all children being equal partners in the editorial decisions. However, one child tended to remain responsible for using the mouse (etc.)
- Some children tended to act as silent partners, and not get at all involved. There appeared to be at least one in every group and importantly this seemed to be caused by the seating arrangements. 3 children could be seated around a computer, but the fourth tended to have poor view (particularly if the other children leant in to the screen). Perhaps 4 around a screen is too much?

- Adult intervention in the edit was very high. Often directive and with many instances of taking over the interaction from the child with the mouse. The time pressure no doubt exacerbated this, however, it seemed clear that the children did not know how to edit despite the brief.
- Both children and adults enjoyed the process a great deal.
- Children were vocally very keen to edit their film down to 30 seconds, but very few actually turned this vocal desire into physical action. Most radical edits were prompted by adults.
- The audio for the films received scant attention. Most emphasis was upon video only.

#### 5.4.2 First Mid-course drop-in, in Sheffield

This briefing took place on 27<sup>th</sup> November. Unfortunately three groups had been wrongly briefed by their supporting adult, to come on a different date, and three groups could not be present because of their adults commitments.

Group 1, consisting of 4 girls, reported they had enjoyed filming on Bonfire Night. They had chosen “Unwind” as a title. According to one of the two keen adults with them;

*“the girls have planned and planned. They brainstormed each title before choosing one.”*

The girls said they wished they had spent less time on ideas. They thought they were more organised than other groups (and then looked across at the boys.)

The group consists of 3 girls who are a “big friendship group” from Year 8 and one girl from Year 9 who had been chosen by the adult because she is “very bright”.

They found it a problem filming because there was only half an hour of daylight after school, so they planned to film at home that weekend with a parent in charge.

During the session they concentrated hard as a group, discussing ideas. There were no obvious leaders to whom other children deferred.

The leader of Groups 5,6 and 7 held two, two-hour sessions a week to which the children could come if they want. So far all children had attended every session (with the exception of one child who had dropped out of group 7). Their adult reported the children are all very keen. He had bought tripods to supplement the standard equipment.

Group 5 (Myers Grove). Four boys in the same class. They had chosen the title “Success” because it was:

*“catchy, snappy and to the point.”* And *“the easiest one to do”*.

They had filmed the whole film in one weekend. They had fun making it on a local common. It was “well-good”. Because of problems with the availability of daylight for their first film they had taken an idea their adult had seen of shooting people sitting in different positions as their second film. They called this the “Sitting Project.” When filming they all take it in turns to do different jobs.

Group 6 (Stocksbridge) chose “The other side of the Story” because

*“none of us would do “Falling in Love” “.*

The group has three girls and one boy. They had particularly enjoyed filming outside.

Group 7 (Wisewood) One child had already left this group. The three remaining Year 7 boys said

*“we got rid of him because he thought he knew it all.”*

They had chosen “If I were Dad” as a title to show *“how stupid adults can be behind the scenes”*. They all took different roles during the filming. They were full of enthusiasm at the session.

### **5.4.3 First Mid Course Drop-in, in Hull**

This took place in two sessions, afternoon (during school) and straight after school on 21<sup>st</sup> November, 2002. The first session took place at South Holderness School Technology College, consisting of three groups, Group 11, from this school, and Groups 12 and 13 from the adjacent Preston Primary School. 1 boy was absent from Group 11.

As in the first briefing session in Sheffield, those children at the back of the room, behind a PC screen had some difficulties concentrating on what was being said.

Group 11: (South Holderness School, year 8)

- The children were completing their feedback forms as we arrived.
- None of the children remembered much from the original briefings/lessons.
- The group had failed to bring their logbooks with them, though did have flip chart notes from previous sessions (these had clearly been heavily facilitated by their adult) of their storyboard and brainstorm ideas.
- Most claimed what they had learnt was learnt by experience, though experience was very limited.
- Currently heavily engaged in making props and in some rehearsals, though this is at the expense of doing any filming. Their adult in particular seemed very keen to pursue this aspect of the group’s activity considering to have a great deal of worth.
- All children had had a go at filming and all seemed willing to share that task.
- In general all roles within the team were shared equally.
- Biggest block to progress was felt to be the difficulties of getting out of school to film.
- Later comment suggested that the biggest block was the difficulty getting all the team members together. Membership of other clubs by group members was proving difficult due to clashes.

Also their adult reported that one of the boys, who has some learning problems, has difficulty remembering his commitments, and often simply forgot to come to meetings

- Interesting plot for their film had been developed. Essentially a moral story, but the observer felt there was a very strong editorial influence from their adult.
- No editing had yet been attempted and it had not occurred to them to attempt editing until all filming was complete. There was no concern that editing was going to cause any problems, and this seemed a little naïve.
- Getting information from the group was quite a struggle and required a great deal of prompting by their adult.
- All problems referred to were those initially identified by their adult who then encouraged some discussion by the kids themselves. His heavy influence cannot be overstated.

However in choosing the participants, he had paid particular attention to the brief of finding children who were not the naturals at coming forward for activities and for whom film-making might help their personal development. With a different set of children, perhaps more forthcoming in ideas and without the learning problems of some of the group, he may have taken more of a back seat.

- There was little evidence that there was a clear plan for when the filming would actually take place or how and who would do it.

- The group did have a reasonable idea of what scenes they planned to shoot including some of the roles, costumes, idea of dialogue, props, etc. This had also been storyboarded using the flip chart.
- Planning to deal with ‘timings’ after they have finished shooting
- Seemed to have reasonably clear ideas of the narrative and story telling aspects of what they wanted to do, particularly in terms of their story as a moral tale with a simple message (you don’t have to be rich to enjoy Christmas)
- To this end they appeared to have planned their film by determining the beginning and end and then working out how to connect the two with the middle!
- There was great pride in the attention to detail being paid to props and costumes, and there was some indication that this was being encouraged by their adult.
- The group had some thoughts on editorial style, some prompted by their adult, including plans to try ‘flashing bits from each [household]’, and the use of quick cuts.
- Less attention had been paid to the sound, and there was some confusion but they appeared to be keen to use a single piece of music for the film, rather than use different music for each family )
- Group members got involved for a number of different reasons, but generally because they were asked. It was unclear if they would have volunteered had they not been asked to take part.
- There was little previous experience beyond stills cameras, though one group member had used video cameras before.
- Group were initially hampered by being given the wrong format camera though this was later resolved.
- They claimed to have learnt quite a bit from their initial session when they had the chance to use the equipment themselves. For example, they all claimed a preference for the LCD screen over the viewfinder, and there was some discussion about how ‘accurate’ the shot was with the screen!
- In general they do not appear to have used the website.
- Children split the roles fairly evenly between themselves, largely it seems due to the fact they want to appear on film. But despite this they seemed quite camera shy.
- Secretly they seemed very pleased with the progress and proud of what they had achieved so far, however it was obvious they were itching to have a go at actual filmmaking and getting involved.
- They seem to have spent some time thinking about the audio, particularly the sound track. Bethany’s brother has a PC which might allow him/them to create a sound track to suit their work

#### Group 12 - (year 6 boys from Preston Primary school)

- Meet for 1 hour each week
- Currently this seems to take the form of planning sessions rather than filming and editing activity
- No filming has yet been done though they planned to start the next week
- Logbooks were brought along and contained a small brainstorming diagram and the odd list of things (top five ...). No shot lists or detailed planning evidence.
- Their development process appears to be generally collaborative and good-natured, though there does appear to be one leader emerging, certainly in the role of spokesman
- Process generally appears chaotic and lacks any vision, direction or decisions. There are a million and one ideas, but they cannot seem to settle on any particular one.
- Most decisions that have been made have been negative – i.e. lets not do something. This is probably due to their adult’s influence. Indeed, their first two ideas were rejected on the basis of her comments and the final choice (‘Its crazy that...’) is the result of an idea from Group 12 and strongly supported by their adult.

- Their adult seems to be consistently negative in dealing with this group (in contrast to Group13), and there is some indication that the access to the camera is conditional on both their behaviour and their production of appropriate bits of paperwork (e.g. plans, risk assessments, etc). This may not be suitable for this group who would probably benefit most from getting their hands dirty.
- Group chose the 'Top 5' title originally because they couldn't think of anything for the others. This would suggest that their choice was very much a last resort option.
- Common consensus among the boys was that they really didn't like writing much. Without supervision it is unlikely they would do any. This could prove an important principle for any unsupervised content creation mechanism.
- The description written by them about what they will do showed clear evidence of somebody else's influence.
- Part of the resistance to doing any planning or organisation may be the result of not really understanding the concept of fairness and balance (despite the first briefing). E.G. they had hoped to go to a BP garage to discuss pollution but had not thought that might be unfair to that one company. Good real life and relevant examples of this principle could help.
- The group clearly has the capability to make detailed plans when the motivation is there. E.g. they had quite detailed concept of how a particular shot was going to work, but no more than that.
- This group is probably quite a frustrating one to supervise in many respects, though most of their comments indicate nothing more complex than boredom and a strong desire to get filming.
- It remains to be seen what their film will be like in the final outcome.
- Motivations for joining the project were mixed, but largely it was to be on TV (something they were not supposed to have been told until they asked to join) and that they liked 'getting into things'. It was also mentioned as an alternative to sport!
- They were finding it fun but hard work. They particularly struggled with the planning (as was seen earlier!) and were really keen to start filming. They also looked forward to getting on with the editing, though I'm not sure if they really knew what 'editing' was actually going to be about.
- They felt their original ideas were boring, but when pressed had little understanding of why. The observer couldn't help but think that they had been told their ideas were boring by someone else.
- So far they had not had an opportunity to use the cameras, though they really enjoyed it at the briefing session.
- Despite their lack of interest in planning they seemed to possess a fairly sound understanding of the benefits of it, particularly with regard to avoiding re-shoots of things they missed. They quite liked the idea of starting filming and re-shooting if necessary though.
- They didn't have particularly well thought out ideas of audio and soundtrack but expressed an interest in being able to make their own music to add to the film.
- Roles were to be evenly split with all children being both behind and in front of the camera.
- Despite their enthusiasm there was some evidence they were worried about being rubbished by their 'mates'.

#### Group 13 - (year 6 girls from Preston Primary school)

- Chose the 'rainbows' title, though this was their second choice.
- Their choice of title had led to some very interesting brainstorming ideas, including physical rainbows, the TV programme, and the Rainbow Brownies.
- Their logbooks showed very detailed and very thorough planning and organisational skills, including notes from every meeting they had almost in the form of minutes!
- Action extended beyond mere paperwork as well, as contact had already been made with the rainbow Brownies group and some discussion of what they might be able to do and how they

would film it appeared to have taken place. It would seem there had been a number of calls and a visit.

- They had tracked down a rainbow song from the Internet and planned to film a group of friends singing it, though there was no consideration of how they might ensure good quality sound after all their efforts.
- They planned to film some flowers of different colours to pursue a colour theme to rainbows. Again, they had not as yet filmed anything. Given the wealth of ideas and good planning this lack of filming is strange. It seems that the camera is not given to the kids until the adult feels they are ready to do so – yet clearly this group could have made significant progress.
- They have tried completing a full risk assessment for their planned visit to the Rainbow Brownies
- They have already obtained permission slips from those likely to appear in shot, estimated at 30 to 40 different people! An impressive administrative feat, and one that was constantly being raised and praised as an example of good work by their adult.
- Evidence that they had really considered the complexities of single camera shooting, and planned to repeat the Brownies rainbow dance performance several times in order to film a range of shots. This was very impressive. Advice on how best to use this and how to cut the resulting shots together seemed well received and understood.
- Had spent some time considering possible dialogue and scripting this.
- Planning to go early to the Brownies building in order to set up in advance and have themselves ready.
- Overall a very impressive group. It is worth noting that they obviously took great pride in their planning abilities and were receiving constant reinforcement from their adult in this area. This activity in its own right obviously has rewards and benefits for this group.
- Similar to Group 11 it will be very interesting to see what their final film will be like, particularly given the huge contrast in ‘production style’.

Interview with adult from this group

- Both her groups meet at the same time and place, Tuesday afternoon 1545. The girls at one end and the boys at the other. (It would be fascinating to see how she divides her time between the two groups!). She mentioned there were some ‘additional commitments’ though not sure what this meant but probably helping arrange the visit to the Rainbow Club.
- Difficulties: girls found it no problem as they prepared well and did all the paperwork. By contrast the boys were described as unable to decide “all talk; no decision” and they tended to “waffle a bit”. She had had to give a ‘few pointers’.
- NOTE – whilst she made this comment the girls were busy getting on with writing risk assessments whilst the boys were messing about and doing nothing on the project.
- She only had a single camera for the two groups, though didn’t mention this as posing any possible difficulties for her. It seemed to me that she had no appreciation of the time pressure her groups would now be under to film and edit in time, particularly if they were both trying to access the camera.
- The logbooks and keeping them up to date (etc.) took up a lot of the session time. She suggested giving the logbooks to the kids to fill in at home.
- An interesting observation about the groups was that the girls were friends at home and school, whilst the boys were mates at school only.
- The adult was obviously present at and encouraged brainstorming activities. Though presumably couldn’t do both groups simultaneously? It would be interesting to see how this was managed.
- She suggested mixed groups would have worked better as the “girls would have pulled out the ideas from the boys”.
- So far neither group had asked for extra meetings, though don’t think this is an option at this school. However they had asked for help with transport and had asked other questions outside the sessions

## **The Hull session took place at Winifred Holtby School after school on 21<sup>st</sup> November.**

Two groups came - the third, from HullDOC, did not turn up on the night.

Group 14: (six members, year 7 - 11, from South Holderness school - 4 boys, 2 girls.

- NOTE- This group provided very little information about themselves and their project due to some serious group problems. As will be seen.
- Initial delay caused by iMac not working properly. Though apparently it is de to be replaced anyway.
- Some conceptual difficulty about what they were being asked to do – prompted with ‘the things you didn’t know about’.
- General difficulty in getting the groups to meet. In the end this caused some obvious frustration in Group 14 with two boys filming the headmaster for a day, without the others. This caused a great deal of friction with the other group members.
- This film was unscripted and unplanned and they had filmed 54 minutes of footage (!) – though had no idea really what to do with it. It seems they enjoyed the process but without concern for what would come out at the end. Planned to ditch that project and start another.
- They had made no attempt to edit any of the footage.
- The rest of the group had decided to make a different film.
- The two girls were particularly unhappy with the behaviour of the two boys who had shot the Headmaster filming. Particularly the lack of discussion, consultation and possibly the monopoly of the camera.
- One of these boys was particularly disruptive and clearly egocentric. This created a particularly damaging group dynamic – in effect, if it wasn’t his idea then he wasn’t interested, including ignoring others, talking over them, wandering off, deliberate distraction behaviour, etc.
- One girl seemed to be excluded from the group and no effort was made to encourage her involvement. During the ‘meeting’ this distancing seemed to get worse rather than better.
- Ultralab eventually intervened to split the two boys into their own group.

The remaining four (Group 14a):

- Decided they were interested in ‘Road to Hull’ as a title focussing on themes of ‘*where have you lived*’, ‘*where are you from*’, ‘*where were you born*’ etc. However, this was obviously a very early session – as if they had achieved nothing to date.
- No notes were taken for what was obviously a brain storming session. They spent a long time listing places in Hull they would want to film to reflect the city.
- Very proud of Hull and their heritage.
- Some initial discussion of the difficulties they had encountered trying to work as a group of 6. There were some fairly perceptive insights as to why the original group failed.
- Group had moved on to think of their film about Hull from a ‘fish’s point of view’ to reflect the fishing tradition of the city.
- No detailed plans were offered (but the idea had only just been formed).
- Some very good questions from other students which seemed well received and thought about.

Group 14b (2 boys)

- Great enthusiasm by the child who had caused disruption to interview and make a film about his Granddad and the docks (Granddad was a docker).
- Some evidence that they were thinking in terms of specific shots and a script though this was very high level at this stage.
- Not too clear about how to write an interview and what questions to ask – particularly in the absence of any story to tell about the docks/his granddad.



- With prompting from Ultralab, began to think of ideas to get round the fact that the docks don't exist in the form they used to – use of stills from museums etc.
- Also began to consider use of interview as voice-over after chat with a CBBC researcher.
- Interesting observation (!). They are being given a great deal of sound advice most of which seems to be falling on deaf ears.
- However the “disruptive” child seems really very bored. My guess is that he doesn't like being given advice and doesn't listen if it is offered, however helpful. He also appears to have no interest in his partner or any members of the group he used to belong to.
- 
- Group 14b presentation was largely unstructured and unplanned. Generally a long review of the film they had made of the Head Teacher, though with no plans for what to do next, and no enthusiasm. Commented that they thought it was boring and planned to do something else.
- Some very limited discussion of other ideas such as the Docks plan.

#### Group 15:

- Very pleased to be doing the project; “*we never get to do stuff like this*”. Very mixed reasons for joining though (“*just happened to be there*”) etc. In general it seems that it was luck rather than desire that got them into the project.
- They did have previous experience of using stills cameras, and there was some limited video experience.
- Quite a lot of frustration at not being able to get at the camera. It went ‘missing’ for three weeks, after apparently getting lost in the IT suite.
- Had decided on a film about Primary Colours. Quite organised ideas for what to film, having allocated a person to each colour and moved to collect different objects of that colour.
- They reported no use of the website.
- Were really excited by the prospect of having their film on TV. More so if they were on TV too. However, there was still evidence of being camera shy.
- When asked about audio and music they expressed an interest in making their own music, possibly in the music room. Their supervisor was head of music (!).
- Group 15's presentation was well planned and presented. Each took turns to do their bit.
- Had some technical difficulties with the iMac and camera that put them off.
- Were very receptive to ideas and comments from adults.
- Complained that they were having difficulties getting the chance to film things – mainly due to difficulty of getting out to film

#### 5.4.4 Second Mid Course drop-ins, in Hull

These took place on 17<sup>th</sup> December, at the two venues as above, and at the same times of day.

##### South Holderness School:

The group 11 leader reported that the girls had done most of the editing of their nearly completed film because one boy had been ill and the other was forgetful. The girls had also done a lot of the shooting. It had been a real problem getting everybody in the group together which had affected their film.

They were all clearly very proud of their work. When describing it in public they were shy.

Group 12. There is one very dominant boy in this group who was not listening to other (often very good suggestions) from others in the group. According to their adult the boys

*“talk about anything else but what they are doing.”*

Group 13 The adult described how these four year 6 girls

*“talk about what they want, discuss and work as a team.”*

The adult (same for group 12 and 13) had had problems taking the participants out of school to film, because of SATS work and because of the dark evenings. Also many of the children were busy rehearsing for the school play.

Winifred Holtby School.

On this occasion three groups were represented - the one remaining child in Group 16 attended with her adult.

Group 14

This group with a big cross-section of ages from year 7 to year 11, found

*“making the decisions the hardest thing.”*

They had also found it hard to get all to meet together. At this session the boy who disrupted the group dynamics was not there, and the children had reformed as one group. There seemed to be no problems with dynamics, though the quiet year 7 boy did not say much. There is one very extrovert year 11 in the group.

Group 15. The two girls of the group, came despite having been through a full day's rehearsal, dancing at a stadium. The adult described what a fight it had been for them to get the equipment based somewhere that the children could access. (She had also been ill for several weeks - see mid course drop in 1). The girls were very proud of the film they have nearly completed which they had only had a couple of sessions to complete because of lack of access to the camera. The two boys had lost some of the material that had been shot.

The girls were frustrated by the two boys *“doing stupid things”*.

One girl said

*“ You need to get the right people in the group. You need to be more than friends. Being friends is not enough. “*

They reported enjoying the filming best.

Group 16. The one child left in this group was too shy to describe or show what she had filmed.

#### **5.4.5 Final Debrief in Hull**

This took place on 3<sup>rd</sup> February 2003, in two separate sessions, as the same for all the other Hull meetings.

Group 11 (South Holderness School, Year 8) Title “Festivals”

This group had written poems and performed the music for their film about Christmas, as well as the props. It was primarily the girls who had taken part in the project, due to the boys hardly turning up. (One child with special needs is so forgetful, that for example, for the session on this day, his adult had reminded him many times, including writing it in a diary for him. He had been reminded 15 minutes before the session, but had still forgotten and had to be fetched by someone.

The adult had wished he had been able to offer the participants two hour sessions rather than two separate hours a week, because he felt he would have got more done. He had also found the project slightly frustrating because he felt thrown in at the deep end.

*“I felt I was doing steps 20 to 30, rather than steps 1 to 20.”*

He felt the adults should have had more in depth briefing - a pack would have been useful with activities in it, because *“teachers are used to working in schemes.”*

This is the first time his school has been involved in anything like this. As an art teacher he felt children have problems being critical in art.

*“This project flexes and helps develops those critical skills.”*

Group 12. (Preston Primary School boys, year 6). Film title “It’s crazy that people don’t recycle.” One boy found it *“harder than I thought in the beginning. All the paperwork was hard”* They reported problems when out filming, stopping the camera wobbling, stopping people talking in the background - and stopping making each other laugh. The best bit was filming. The hardest was editing. The boys reported that they realised one filming session was not enough. Only at the edit did they realise their mistakes. Then it was too late to re-shoot.

Felt they would watch TV now with a different eye. However the dominant boy in this group said

*“I don’t think I would do it again. It tested our friendships too much.”*

But *“when we did it, we weren’t the best of friends but this has brought us together.”*

Group 13 (Year 6 Preston Girls.) Title “Rainbows”

The girls were very well prepared for their final presentation. Their division of labour had been to allocated different bits for each of them to film.

The adult with groups 12 and 13 had taken time out of classes for them to write up their logbooks.

Winifred Holtby session.

Group 14 title “Humber Bridge” and “Karate”

The “disruptive” child had not been seen at school since Christmas. His partner was helping out with a school show, so didn’t come to this de brief. The quiet girl was poorly, but had lost interest anyway. The supervising adult had not found time to take the three remaining children out of school to film, so they had prepared a film using stills from the internet and voice over from the extrovert Year 11 girl (see above).

The two remaining boys had made a film on school premises about their hobby “Karate”. While this film had many technical hiccups, there were interesting ideas in it that the boys had come up with on their own.

These three children had remained keen and motivated throughout, always very excited to greet CBBC and Ultralab when they arrived at sessions.

Group 15 title “3 Colours”

The two boys did not turn up, having given up around Christmas. The two girls had remained keen but never completed their first film, due to their music and drama commitments. They had collected objects to film “*for weeks and weeks.*” They had underestimated how many shots they needed to collect to make a minute film of objects shot from unusual angles.

(The school was about to put on a major production and many of the children from both groups were involved.)

Group 16 title “Yvonne’s movie. The one remaining child from this group (see Attendance below), who had been too shy to show her material or talk about it at any other session, surprised everyone with a two minute film with imaginative camerawork, well edited.

While the filming had been undertaken in a few hours, having storyboarded beforehand, she was able to have 15 hours editing, a luxury the other groups, bound up in school timetables, could not have. (This was a community group.) She said that because she had planned well, she “*only had about 20 minutes of material to edit.*”

#### **5.4.6 Final Debrief in Sheffield**

This took place on 3<sup>rd</sup> February at a different venue from the previous sessions. These had all been at the North East City Learning Centre. This session was held at the North West City Learning Centre. Parents were invited - about 12 arrived before the end to see what was going on.

Group 1 (Chaucer school) title “Unwind”

This school could not attend. Their film was shown.

Group 2 (Yewlands school - 5 girls.) title “It makes me smile when...” and “Amy’s Winter Workout.” One of the four groups who had completed two films. They felt it was less embarrassing doing the editing rather than the camerawork.

For their second film they had taken Lord of the Rings music off the DVD. They would like to make more films.

Group 3. (The only sibling group- girl Year 5, boy Year 7) Title “Just another day...” They had filmed a snowy day around Sheffield. They were too shy to talk about their work in front of the group.

Group 4 (Yewlands school.) title “Sausages.”

This was the only film using puppetry: sausages on sticks “acting” in front of a back projection, with voices from the children. A second packet of sausages had had to be brought when their first stars went off!!!

Group 5 (Myers Grove school) titles “Success “ and “The Sitting Project”

It was disappointing to discover that this group had progressed no further since November, despite “Success” being a technically very strong film. It appears that none of the boys wanted to act in front of camera, so began mucking around and were eventually asked to leave by the supervising adults (2 of them had 3 groups to look after.) so had missed the last six weeks.

Group 6 (Stocksbridge school) titles “The other side of the story” and “Really Wild Show”

Their second film was 7 minutes long. They had tried to cut it down, but seemed to have saved what they wanted to discard.

Group 7 (Wisewood school.) title “The Demon hand-dryer” and “The Bored Brothers.”

These three confident Year 7 boys (one, rather hyperactive) had set about making a second film the day before. They had shot for about an hour yesterday and edited it in 40 minutes this evening, finishing 5 minutes before. The results were very technically competent, the film based on an amusing gag

Group 8 (Abbeydale Grange Year 10) This group of two boys and two girls had split into two groups because they had different interests. The girls had chosen “Through the car window.” The boys had made a “Football Fanatics”, inter-cutting shots of them playing football with a Premiership match.

The supporting adult of Groups 8 and 9 reported that the children had learnt so much they “*want to do another one straight away.*”

Group 9 (Abbeydale Year 9) title “I’d rather be dancing...”

This group were absent but their film was shown. They had planned to film some real breakdancers, who didn’t turn up, so they filmed themselves and another boy who had never danced before.

Group 10 (Carte Knowle year 6) title “When dreams come true...”

The children took about three sessions to film - “*it was not planned at all.*” They were not phased by acting. They couldn’t fit four dreams in a minute, so filmed three dream sequences, one child’s dream was cut, so they credited him a lot at the end.

#### **5.4.7 Attendance at briefings/meeting deadlines**

There was full attendance at the opening briefings, except for one child from South Holderness in Hull (Group 11) who was late because he forgot (this is the child described above who has problems remembering his commitments), and another from Group 12 who was absent, sick. Parents of children attending the host CLC in Sheffield (Groups 1-3) had been invited to observe if they wished, and 5 did.

##### **5.4.7.1 Mid course session - Hull**

No group had met the deadline of completing a film. Some had not even shot material. No one had begun to edit.

There was full attendance at the South Holderness session, but at the Winifred Holtby session only the supporting adult of the HullDOC group (Group 16) turned up.

Jo Young, the leader later emailed to explain what had happened with her group:

*“ I have experienced a few problems with the group. Initial four seemed great then the only male dropped out (not sure why maybe because he was the only boy, I can ask him again.) Sian attended the Winifred Holtby meeting and one of my workshops then never returned (due to friendship problems within the group)*

*So down from four to two... Yvonne and Stacey. Stacey doesn’t turn up to next workshop again down to friendship problems, so Yvonne and I discuss inviting one of her friends along. I meet with Mum of new girl and tell them about the project. Have a session with girls and Yvonne’s Mum. That weekend they have a practice run at filming.*

*Back to Yvonne on her own again (the girls have fallen out). She invites someone else but she doesn’t even turn up. Sooo Yvonne has been fantastic and is happy to make a film on her own. We had a workshop before going on location and had a great time with some good footage as a result.”*

At the mid course briefings both the two girls in Group 11 and the two girls in Group 15 complained that the boys in their groups had had poor attendance and that most of the input had come from them.

Group 15 had had further problems in that their supporting adult had been away sick for several weeks and they still had had no access to the camera.

Group 11 had prepared props and done much planning but no filming.

Group 12 had no footage shot - their adult had vetoed their first two ideas and they were only just beginning to plan their films. They were finding it hard to come up with ideas. see observation notes.

The adult of group 12 and 13 (who also shared sessions, camera and editing equipment) was finding it difficult to find time to supervise filming. Lack of daylight hours was also a problem.

Group 13 had shot one sequence. Lots of planning had been achieved for many sequences. See observation notes.

Group 14 had problems with group dynamics. 2 boys out of the 6 group members had filmed but not edited a "day in the life of their Headmaster".

Group 15 had ideas for a film but not shot anything because they could not access the camera - see above.

#### **5.4.7.2 Mid-course session in Sheffield**

Of the four groups who attended, one had completed two films, two had worked on one, one had planned but not shot a film.

The supervising adult for Groups 8, 9 and 10 could not attend so these groups could not come. The host CLC had told most of their groups the wrong day so only Group 1 attended. One child was absent that evening.

There was full attendance from Group 5. One girl from Group 6 was absent that night. One child had left Group 7 ("*We got rid of one member because he thought he knew it all.*"). Groups 5, 6 and 7 were well supported and at first met twice a week. Then they began to meet three times a week in November.

Group 7 were disappointed when they had to miss a session due to adult commitments and at the mid course briefing said "it's a shame it's not longer".

Group 5 had filmed and edited two films. Group 6 had filmed and edited one film. Group 7 had shot and begun to edit one film. Group 1 had spent a long time planning and brainstorming each title before choosing one. They had embarked on some filming.

#### **5.4.7.3 Second mid-course sessions in Hull**

The groups had begun to film and edit but no-one had completed a film yet.

There was full attendance by Groups 11, 12 and 13. One boy (who had been responsible for the difficulties in dynamics at the last session) was missing from Group 14.

Two girls from Group 15 were late but came, despite having been rehearsing all day for the opening of Hull Stadium. The two boys in the group did not come. The only child left in Group 16 came with the adult. Group 11 had shot and edited two thirds of their film - and that day added music played on a keyboard by one group member.

Group 12 had filmed their material and were beginning to edit. Group 13 had filmed and were beginning to edit. Group 14, were now back as one group (minus the absent child who had caused disruptions). Their adult had not had time to take them out filming, however they had completed a film about the Humber bridge using stills from the internet.

Group 15. The two girls from the group proudly showed a nearly completed film they had made on “Three Colours” - unusual angles of ordinary objects. Group 16 had filmed but the child was too shy for her rushes to be shown,

#### 5.4.7.4 Final de-briefs in Hull

On 3<sup>rd</sup> February, at South Holderness School, all members of Groups 11, 12 and 13 were present. The adult for Group 11 said that most of the work had been done by the two girls in the group. One boy had missed some sessions at the beginning, when he did come, the girls “*had a go at him*” so he didn’t come much after that. The other child was the very forgetful child who hardly ever remembered to turn up.

After school for the second Hull session, three children from Group 14 came. The child who had caused disruptions had “*not been seen at school since Christmas*”, his erstwhile partner was now very involved in a school production, so didn’t come either.

The two girls from Group 15 came, but the boys had “*given up really, since before Christmas*”. We’d noticed these girls moan at the two boys at the previous session, about their ideas etc, one wonders if that had anything to do with them not completing. The remaining child in Group 16 attended.

#### 5.4.7.5 Final De-brief in Sheffield

On 5<sup>th</sup> February, for this de-brief, Group 1 could not attend. Groups 2, 3, 4, and 10 all attended. The two boys who had split from the girls to make their own film, in Group 8, could not attend, and Group 9 were all absent. Group 5 was absent - this was the group who had been asked to leave by their adult for “*mucking around*”.

#### 5.4.7.6 Tour of Television Centre

On March 17<sup>th</sup> all groups attended except for Groups 1 and 10, because it is understood their schools could not arrange for a member of staff to come with them. Group 5 were all there (the ones who had been asked to leave for “*mucking around*”). The boys who had dropped out of Group 15 were present too, but the two boys who had left Group 14 were not. The children seemed to enjoy their big day out thoroughly!

### 5.5 Films made by the participants

Twenty-two films were made. Of the sixteen groups only six completed two films. Three of the groups that did so (Groups 5,6 and 7) were the groups that met the most (up to three times a week) and were also the only groups that had been chosen by competition as oppose to being picked by an adult without expressing a prior interest in filming.

| Group                                     | Year group  | Film(s) title(s) | Brief descriptions                                   |
|---|-------------|------------------|--|
| NE Sheffield CLC, -<br>Chaucer school - 4 | Years 7 - 9 | Unwind           | images of children getting<br>wound up during school |

|  |                  |  |  |
|--|------------------|--|--|
| girls  |                  |  |  |
| 2. NE Sheffield CLC Yewlands school - 5 girls  | Years 7 - 9      | It makes me smile/<br>Amy's Winter workout                     | then relaxing in eve<br>children fall over in<br>slowmo/dancing and<br>exercising to Lord of Rings<br>music  |
| 3. NE Sheffield CLC - brother and sister   | Years 5 and<br>7 | The Year 2023/Just<br>another day                              | children of future witness a<br>school day<br>nowadays/montage of<br>snowy day in Sheffield<br>sausage puppets perform<br>tale of superhero sausage in<br>front of back projection |
| 4. NE Sheffield CLC Yewlands school - 2 girl, 2 boys   | Years 7 - 9      | Sausages   | sausage puppets perform<br>tale of superhero sausage in<br>front of back projection  |
| 5. NW Sheffield CLC Myers Grove Sch. 4 boys  | Years 7 - 9      | Success/The Sitting<br>Project                                 | runners race - some<br>well/some badly leads to<br>graphic "Success is not<br>about winning"/boys pose<br>on chairs in different ways -<br>en exercise in wipes and<br>editing etc |
| 6. NW Sheffield CLC Stocksbridge School - 3 girls, 2 boys  | Years 7 - 9      | The other side of the<br>Story/The Really Really<br>Wild Show  | a trial where witness<br>remembers a "murder "in 2<br>opposing ways/ spoof on a<br>children's nature show  |
| 7. NW Sheffield CLC Wisewood School - 3 boys   | Year 7           | The Demon Hand-<br>drier/The Bored<br>Brothers                 | a demon hand -drier strikes<br>fear in a cloakroom/ shots<br>of two boys looking and<br>acting bored   |
| 8. Abbeydale Grange school, Sheffield - 2 girls, 2 boys - split into separate groups for film-making | Year 10          | Girls - Through the car<br>window/ Boys -<br>Football Fanatics | images out of rear car<br>window, inc going through<br>a car wash/intercut the boys<br>playing footie with a<br>Premiership match and<br>crowds singing                            |
| 9. Abbeydale Grange - 2 girls, 2 boys  | Year 9           | I'd rather be dancing  | shots to music of children<br>breakdancing   |
| 10. Carter Knowle Primary, Sheffield - 2 girls, 2 boys   | Year 6           | When dreams come<br>true                                       | 3 sequences where child<br>wants to do something and<br>is then transported to<br>achieve it   |
| 11. South Holderness Technology College, Hull - 2 girls, 2 boys                                      | Year 8           | Festivals - The Night<br>before Christmas                      | images of Christmas, plus<br>own performed carol and<br>poem they wrote<br>themselves  |
| 12. Preston Primary, Hull<br>4 boys  | Year 6           | Its Crazy that (people<br>recycle)                             | boys pieces to camera and<br>cutaways to persuade<br>people to recycle   |
| 13. Preston Primary 4 girls  | Year 6           | Rainbows   | images to music of<br>Rainbow brownies and the<br>Richard of York rhyme,<br>holding different colour<br>flowers for each word  |



|   |              |  |  |
|---|--------------|--|--|
| 14. Winifred Holtby School, Hull - 2 girls, 4 boys. (2 boys split, then 1 boy left, so group reformed. Then 1 girl left | Years 7 - 11 | Humber Bridge/Karate/ unedited Day in Life of Headmaster | stills of bridge with voiceover/2 boys demo Karate plus pieces talk to cam and voiceover |
| 15. Winifred Holtby, Hull - 2 girls, 2 boys   | Year 9       | 3 Colours  | shots of everyday objects from unusual angles. No music on it                            |
| 16. HullDOC - 1 girl aged 11  | 11 years old | Yvonne's film  | abstract shots of young girl's first trip into town on own, plus music                   |

The films made by the participants were reviewed in three ways - technically, editorially and by their peers. For the editorial and peer review, the reviewers were asked confidentially to make a judgement on each film, ranging from 1(= I would not want to watch this film again) through 5 (=I wouldn't mind seeing this film again) to 10 (= I would really love to watch this film again.)

### 5.5.1 Technical review

A BBC videotape editor viewed the films, informally. While the visuals were invariably deemed transmittable, from a technical point of view, there were two concerns. One was that some of the edges of graphics on the films were in the area of television cut off (i.e. they would not be seen on a domestic TV set). The other more serious concern was that some of the sound levels were too high and would have to be brought down before transmission.

### 5.5.2 Editorial Review

The Editorial Review was performed by very experienced children's television professionals, Greg Childs, Head of CBBC Future TV, Zoe Hodgkinson, Producer of Class TV, and Jeremy Daldry, who has produced many factual programmes for CBBC. They were asked to grade the films from 1 (lowest score) to 10 (highest score).

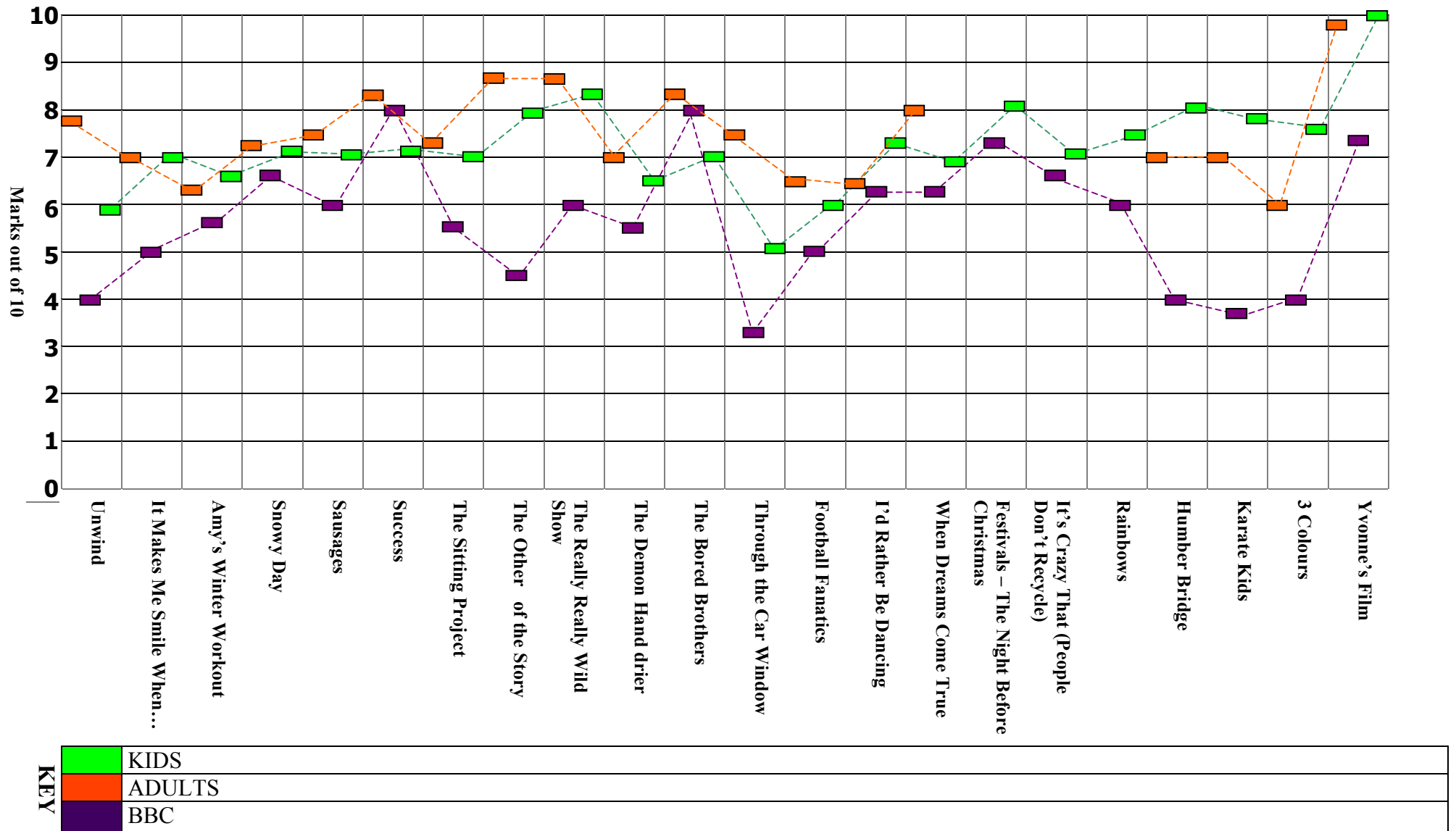
One over-riding comment emerged from the professionals, and that was that, while the children had grasped technical matters with varying degrees of success, it was often the films' narrative structures that were least successful.

### 5.5.3 Peer Review

At the final de-brief sessions the participants were asked to review each other's work, confidentially. The supporting adults were also asked to conduct a review. This means that the Hull films were reviewed by smaller numbers (maximum eight other children) as opposed to Sheffield (maximum twenty-six others, present there).



A graph was made plotting the peer review, a review by the supporting adults and the editorial review by professionals. It is interesting to note that the peer and professional reviews were much more similar than the supporting adult review.



## Films to be transmitted

On 17<sup>th</sup> March, Xchange on the CBBC channel transmitted extracts from four of the films and interviewed two girls from Group 9 about their "I'd rather be dancing" film. As well as this film, the other extracts were from "Yvonne's film", "Football fanatics" and "Sausages."

It is likely that six films will be shown on Class TV. As these films will be shown completely in isolation with no context, and many of the more successful ones are abstract in content, there will be the addition of a brief introduction to them by their makers superimposed on them, to explain these are first films made by children and describe the meaning behind them.

The likely candidates for transmission are "Yvonne's film", "I'd rather be dancing", "Bored Brothers", "Success", "Sausages" and "Festivals (Night before Christmas)". Two other films will probably not make it because of copyright restrictions on the music they have chosen. These are "Just another day..." and "It's crazy that (people don't recycle)". The Class TV producer particularly like the latter because of its narrative structure, which stood alone well without context, despite the fact that this film was not especially technically accomplished.

## 6. DISCUSSION AND CONCLUSIONS

Has Input CBBC provided evidence that children can be designers of content easily, fluently and without much prior training?

There are some key areas to discuss.

### 6.1 *Attitude and personal experience of the project.*

Though the children that had been sought out, did not come with a burning desire to make films and none of them know beforehand that CBBC was involved. Though there was a small drop -out rate, most of them remained keen throughout. The Ultralab experience on the SEEVEAZ Summer School (see 4.1.2.) if of only one child dropping out in four years. However these were highly motivated children, deemed gifted and talented by their schools, attending a two-week project, on successive days. On the other hand, there was no possibility of their material being broadcast.

On Input CBBC, as you might expect, a major motivating factor seems to have been the thought of getting their material on TV. This is born out in the questionnaires. Also all respondents in the final questionnaire were positive about the whole experience. Eight liked it, while sixteen thought it was brilliant. No-one responded negatively.

In interview there were many positive comments:

*"I liked it all, everything. It's all, like, new. It's just been like a great experience and people who like didn't get chosen are really upset."*

First child: *"I like editing and camerawork."*

Second child: *"I like filming."*

Third child: *"I like zooming in and out."*

Fourth child: *"And when we'd learnt to everything we were just mucking about on the computer and that was cool."*

In answer to “What things did you enjoy most?” “working as a team” and “being filmed” came out top in the final questionnaire, marginally higher than camerawork. Least popular was giving advice and answering questions. This bears out an observation that many of the children seemed embarrassed or shy to give presentations about their work at the drop in sessions.

There were twenty-four responses from children who found joining/in getting started hardest. Second hardest, with eleven responses, was computer editing. Only one respondent found camera hardest and nobody found working as a team hardest. Surprisingly only one child ticked “having enough access to equipment” and one “having enough meetings organised by adult crew.”

All the questionnaire respondents were satisfied with their films, the lowest score was one child who thought their work was “ok”. Again there were positive responses to other groups’ films. Twenty-one respondents would like to make more films, while three answered “don’t know”. No-one answered no.

## **6.2 Group dynamics:**

Group dynamics were revealing - to quote one child:

*“being friends is not enough, you need to be more than friends.”*

## **6.3 Decision-making**

Deciding what to film was one of the things found to be hard and a few groups (especially the one or two that were bigger than four) ended splitting into smaller units.

Four is certainly a maximum in terms of crowding round a screen for editing.

A few individuals were also very damaging to group dynamics.

And in our small sample, as you might expect, gender appeared to play a role in some groups - two groups, both with two girls and two boys, complained that the boys had been unreliable. A third group split completely as two girls, two boys because they were interested in different things.

We had some single sex groups, most completed successfully.

There was also evidence at some of the briefings of some children, mostly boys hogging use of equipment.

First girl: *“I’m a control freak.”*

Second girl: *“Yes. Tom did most of the camerawork because he just hogged the camera all the time.”*

First girl: *“At first it was very annoying but I think we all did a bit of camerawork -*

Boy: *“And Isobel (the first girl) told everyone what to do.”*

## **6.4 Time Factors**

The lack of time was a huge factor, it took much longer than CBBC had anticipated to achieve anything, especially where the groups were working in a school environment, as an after school activity.

Factors that led to lack of time included:

- Demands from other commitments of their own

Firstly, despite asking for children who don't necessarily volunteer themselves for every school activity, inevitably the children taking part tended to be the ones already involved in many other things, like plays and choirs. The demands on their time were many - e.g. the two girls who had spent the whole day and most of the evening rehearsing for a performance at the opening of Hull Stadium but still turned up for an evening briefing.

- reliance on a busy adult

Secondly, the children were totally dependent on the supervising adults and hence the time pressures on them. Because of insurance and time issues some teachers were reluctant to leave their premises to film.

- Even getting access to the equipment was a problem.

For example one group missed half their sessions because their teacher was sick, and no one else was available or would let them play with the equipment.

The adults were keen - some possibly for broader reasons such as the "educational benefit" of learning about risk assessments etc. They gave varying levels of support - and in one case there was a feeling of using access to the equipment as a form of control - i.e. you can't go filming until I'm satisfied you have planned enough.

- availability of daylight after school was also a problem.
- transport to get out filming was a problem too

### **6.5 Different learning styles**

Different learning styles that are currently much talked about in education were evident. Some groups were very keen to plan their film thoroughly before shooting, predominantly these were female groups - and others, often boys, were desperate to get out and film on the hoof but not being able to because of the external factors described above. (It was made clear that either approach was valid).

Some children's eyes were opened about the amount of hard work involved in making a film:

*"At the beginning I thought it would be really easy but it's quite hard."*

*"It's actually quite difficult fitting it all into one minute."*

First child: *"We realised its so much harder than it looks."*

Second child: *"Yeh it looks really easy when people showed us, but its not."*

*"We was looking forward to it and we thought when we started it would be rally difficult because we're only Year 8, but when we got into it we found it was quite easy."*

### **6.6 Key Learning**

From the project there has been some key learning from the above points that we feel would be worth considering for any children's user generated schemes in the future:

- make it clear to prospective groups that it takes a long time and commitment to make a film - possibly even give a sample timetable
- strike a balance between briefing on rights management and safety - and trying to stop the supervising adults become so fearful about things like copyright.
- emphasise that children learn in different ways - some need just to get out there and film

- though the whole approach was to encourage the importance of play, this should be hammered home even more. A suggestion would be that children make tiny things first of all - such as little exercises - before attempting even a one-minute film.
- give briefings on narrative structure and story-telling.
- emphasise how important pre-existing strong natural friendships are - how groups of 2 to 4 work well (mentioning the different roles required in filmmaking) but that a really strong individual character could work on their own. (Four is the absolute maximum to crowd round a screen for editing.) Age variances did not seem to be a problem if the friendships were strong.
- emphasise to supervisors how important access to the equipment is - and for them to keep an eye that no one is hogging the equipment.
- while it would be terrific if this was a common school or after school activity, schools, and especially teachers, are under so many pressures. Community groups and organisations such as scouts and guides could be good places to work.

### 6.7 *The films*

The resulting movies are very much first films in terms of technique and content but extracts from four have already been transmitted. It is likely that a total of six films will be shown, with another two excluded only for copyright reasons. It is important to remember that none of these children had made films before - most of them had not used video cameras much before. Most had not used an editing package. A substantial proportion of the adults were not familiar with cameras either. But this was all part of the plan - to test the idea to destruction, so to speak.

So regular children were involved, who had never made a movie before and we were in some cases pleasantly surprised - particularly with the more impressionistic films, such as “Yvonne’s film”, a sort of rites of passage movie about a girl’s first trip into town on her own, aged eleven. This really shows up the benefits of more time. The rest of Yvonne’s group dropped out - she was in a community group. While she shot in just a couple of hours, she had access to about 15 hours editing unlike other groups with a snatched few hours.

“I’d rather be dancing...” is an accessible piece featuring children breakdancing and “Just another Day” is a montage of Sheffield in the snow cut to music by a brother and sister, aged 11 and 9.

It was interesting to see sparks of imaginative shooting, editing techniques, and cutting to music come through. Some were more successful on the technical side than the creative, such as “Success” . This is a piece featuring runners of a race, some of whom found it easy, others hard. It ended with the graphic “Success is not just about winning.” The shots were beautifully framed (using a tripod) full of glorious Autumn colours. The editing was polished - there were no mistakes such as runners jumping frame. On the creative side a minute of running shots leading to a punchline, felt a bit thin.

On the other hand “It’s crazy that (people don’t recycle)” has a strong narrative structure, with pieces to camera and cutaways, imploring people to recycle cans and other rubbish. However the shots are unintentionally wobbly and they had big sound problems, with people talking over each other.

It’s a shame that only six of the sixteen groups made two films. It would have been interesting to see how technical style evolved in second films.

For example, Group 7, three Year 7 boys, produced a first film about a demon hand-drier in a toilet, which took several weeks to make. Their second film was put together with an hour’s shooting and about half an hour’s editing. The camerawork and editing were much more polished - even the idea worked better - it was much simpler, and easier to understand. Consequently it was a much more “successful” film for the viewer.

It was fascinating to see the humour - even brilliance come through, things Ultralab had predicted - its delightful to see their personalities emerge on film, with themes ranging from impressions of the colours, lights and sounds of Christmas, through demonstrations of Karate with comedy crashes on the sound track, to, and spoofs of a children's programme, the Really Wild Show and a puppetry piece involving a superhero sausage!

The "Sausages" film was the only experiment in puppetry - the children came up with an idea of back projection of images behind the sausages themselves - but had to keep rushing out to buy new stars when the packets of sausages went off.

## 6.8 Final Conclusions

So, to conclude

- this was an experiment - and it was tested really harshly - but still came up with results. It has proved that when children get their hands on equipment they are clearly producing media that is of value to them, for the first time.
- the children and adults were co-researchers, keeping logbooks, doing interviews, being filmed. The research and their films are proving fascinating.
- Input CBBC encouraged some more voices and empowered a group of children to make films
- the other stated aims, of investigating and learning from how best to encourage this material, were met.
- the project established ways of handling health and safety issues and rights management for user-generated CBBC projects at arms length
- Input CBBC helped some children see television with new eyes:

First child: *"We know how hard it is to make the films and stuff."*

Second child: *"You just watch TV and like you don't like see all the work that has been put into it."*

First child (of a different group): *"I take a bit of sympathy with people who have the worst parts."*

Second child: *"Yeh like soaps that have to make four half hour ones every week and it took us three months to do one minute, but they probably have millions of people."*

- Input CBBC has proved children can be creators of content - and these are not children with special abilities or a burning ambition to make films - and they come from many different communities.
- but it is not easy for children to produce films, because of the factors described earlier in this report
- The jury is still out about the true extent that children may in the future be able to contribute *en masse* to programmes, much as they send letters and pictures in now.

CBBC, as the country's foremost broadcaster to and for children, remains the best place to give children a voice on television. It is a stated aim that "your input is our output" and this project has fed that aim.

Finally, it is not just broadcasters who have learnt from this experience. Input CBBC has proved that filmmaking is a journey of growing self-discovery, self-expression, self-discovery and confidence building for the children concerned:

*"Working as a team gets you a lot further than working by yourself."*



*“I’ve learnt how to work as a group. I’ve never done that before. I’ve always wanted to be on my own which is my fault. I’ve learnt to be as a group, to be a good team-member.”*

*“I’ve learnt not to get frustrated when I want to use the computer and someone else is using it.”*

*“I can be hard to work with sometimes, very stubborn.”*

*“I’ve learnt not to get in a moody as such but to join in with the fun.”*

*“I kinda liked doing everything but I don’t think I would have been able to do it on my own - we needed each other.”*

## **7. APPENDICES**

### ***7.1 Appendix 1 - details of how a future development of this or similar project could run.***

#### **7.1.1 Next step Objectives:**

BBC English Regions have expressed interest in Input CBBC, starting with a local film-making website.

Other ways forward could be:

##### **7.1.1.1 More pilot film-making schemes:**

1. Children would be briefed with no personal contact, so the scheme became more viable for rollout.
2. The prototype website would be developed and improved, with contributions from CBBC brands, celebrities and possibly children (e.g. at the Roundhouse project in London). Imaginative ways developed to present the briefings here and on JoinInput (see below), such as by using interactive games.
3. Different cities and other organisations would be chosen to collaborate with - especially national organisations for children, such as Guides and Scouts. Liverpool, Birmingham, areas of Wales and the Roundhouse project in London could be interesting next locations.
4. BBC Sheffield Open Centre could be involved as a location for groups to meet - possibly with a mentor present to offer advice. (as distinct from Objective 1 with no personal contact)
5. Original participants from Input CBBC would be encouraged to continue to film. It would be interesting to examine how children's filmmaking skills develop as they make more movies.
6. One or more pilot schemes could be specifically geared towards Newsround output - (Newsround are looking for other roles for their Presspackers (children who want to try out journalistic skills.)

##### **7.1.1.2 Develop Broadband Propositions:**

#### **JoinINPUT**

A broadband site could be developed with plenty of video content ( contributions from CBBC brands, celebrities and young people, and predominantly filmed by young people) to brief children about making films. This could be based on the information in the Input CBBC prototype website .

The site could be re-designed and developed with the aid of specialists in user-centred design and with the input of original Input CBBC participants, acting as design consultants. See also Objective 7.1.1.1 above - the aim of using interactive games and other imaginative ways to present the briefing.

#### **‘PLAYnDISPLAY‘**

This is an idea for a national broadband magazine site which could include the following elements:

- ➔ Databases of content produced by Input CBBC participants
- ➔ Awards for achievement
- ➔ Links to Individual Film Crew Web Pages (designed by the child crews)
- ➔ Information about a national programme of workshops & video versions of past events

- chat pages & forums, including some hosted by CBBC celebrities. Children could rate items, create links, chat about them, storyboard new ideas, swap them and co-operate on production.
- **Create your own CBBC:**
- 1) - Personalised content streams = **CBBC for children by children, in the broadband age.** Compiled by participants, to include films made by themselves and other Input CBBC participants plus material from CBBC, such as Blue Peter or XChange films, made available on the service in bite size chunks.
- 2) **Live broadcasts of personalised content streams.** Could transmit directly from schools, Youth Centres, or BBC open centres. Feasibility of live streaming, in terms of the kids' capacity to produce it, issues of control and moderation, and its technical implications, would be researched as part of the project.

### **‘LocalINPUT‘**

A local narrowband magazine site, which could sit within the BBC Sense of Place regional sites which could include the following elements:

- Databases of content produced by local Input CBBC participants
- Information about local broadcasts and presentations of specific films
- Information about local workshops & video versions of past-events
- local chat pages

### **7.1.2 Future Objectives:**

- More film-making pilots - exact nature dependent on next steps objectives
- Rollout of Input CBBC website as an area on CBBC’s main site.
- Rollout of broadband - the rollout of “JoinInput”, “PlaynDisplay” broadband sites to more service providers.
- Development of multi-stream magazine for iTV made by children, using experience gained from Create your own CBBC live streaming next steps objective.

### **7.2 Appendix 2 - Stakeholders:**

- CBBC - Future TV Unit - Greg Childs, Cathy Derrick, Iona Walters
- Ultralab - Professor Stephen Heppell, Richard Millwood, Matt Eaves, Hamish Scott-Brown - participating in the pilot scheme
- BBC Research and Development - Dr Guy Winter, Senior Behavioural Scientist
- CBBC Schools - Zoe Hodgkinson - aim to transmit some of the children’s films on Class TV
- CBBC - XChange & Newsround - Roy Milani. XChange aims to transmit some of the children’s films. Newsround interested in Phase 2.
- CBBC Online - Rachel Bardill, Communities Manager, Roy Edmonds, Editor
- Newsround Online - Tim Levell - Newsround interested in Phase 2
- BBC Innovation & Learning - Frank Boyd - will create workshops to plan the project with long-term learning for the BBC at its core
- BBC Nations and Regions - Peter Johnstone
- BBC Open Centres - Sylvia Hines. Emma Gilliam in Sheffield

### **7.3 Appendix 3- list of participating groups**

| Location   | Year group  | Meeting day          | Supervisor (s)                              |
|--|-------------|----------------------|---|
| NE Sheffield CLC, -<br>Chaucer school - 4<br>girls | Years 7 - 9 | after school Mondays | Jim Shelston/Sue<br>Whitehead/Viv<br>Gaynor |
| 2. NE Sheffield CLC                                | Years 7 - 9 | after school Mondays | Jim Shelston/Sue                            |

| Yewlands school -<br>5 girls   |               |  | Whitehead                      |
|--|---------------|--|--------------------------------|
| 3. NE Sheffield CLC<br>- brother and sister  | Years 5 and 7 | after school Mondays   | Jim Shelston/Sue<br>Whitehead  |
| 4. NE Sheffield CLC<br>Yewlands school - 2<br>girl, 2 boys   | Years 7 - 9   | after school Mondays   | Jim Shelston/Sue<br>Whitehead  |
| 5. NW Sheffield<br>CLC Myers Grove<br>Sch. 4 boys  | Years 7 - 9   | 3 - 5.30 Tues and<br>Thursdays at CLC<br>(3 <sup>rd</sup> session added) | Greg Cattell/Anthony<br>Ashton |
| 6. NW Sheffield<br>CLC Stocksbridge<br>School - 3 girls, 2<br>boys   | Years 7 - 9   | 3-5.30 Tues + Thurs<br>at CLC (3 <sup>rd</sup> session<br>added)         | Greg Cattell/Anthony<br>Ashton |
| 7. NW Sheffield<br>CLC Wisewood<br>School - 3 boys   | Year 7        | 3-5.30 Tues + Thurs<br>at CLC (3 <sup>rd</sup> session<br>added)         | Greg Cattell/Anthony<br>Ashton |
| 8. Abbeydale Grange<br>school, Sheffield - 2<br>girls, 2 boys - split<br>into separate groups<br>for film-making                       | Year 10       | Wednesday at 13.40<br>at school  | Colleen<br>Smith/Andrea Parry  |
| 9. Abbeydale Grange<br>- 2 girls, 2 boys   | Year 9        | Mondays after school   | Colleen Smith                  |
| 10. Carter Knowle<br>Primary, Sheffield - 2<br>girls, 2 boys   | Year 6        | Wed lunchtime 12.00<br>- 13.00 at school                                 | Andrea Parry                   |
| 11. South Holderness<br>Technology College,<br>Hull - 2 girls, 2 boys  | Year 8        | after school club -<br>Thursdays   | Adam Cotson                    |
| 12. Preston Primary,<br>Hull<br>4 boys   | Year 6        | school club -<br>Tuesdays  | Lesley Marks                   |
| 13. Preston Primary 4<br>girls   | Year 6        | school club -<br>Tuesdays  | Lesley Marks                   |
| 14. Winifred Holtby<br>School, Hull - 2<br>girls, 4 boys. (2 boys<br>split, then 1 boy left,<br>so group reformed.<br>Then 1 girl left | Years 7 - 11  | after school club -<br>Tuesdays  | Helen Dawes                    |
| 15. Winifred Holtby,<br>Hull - 2 girls, 2 boys   | Year 9        | school club Thursday<br>lunchtimes                                       | Hayley Roebuck                 |
| 16. HullDOC - 1 girl<br>aged 11  | 11 years old  | community group -<br>Mondays   | Jo Young                       |

7.4 *Appendix 4 Safety declaration concerning supervising adults* (NB Input CBBC was originally titled “Generation Xchange”)

**CBBC 'GENERATION XCHANGE'  
CHILD PROTECTION PROCEDURES  
DECLARATION FORM**

\_\_\_\_\_ has expressed an interest in joining this project and, if selected, will have substantial access to children. As a programme committed to the welfare and protection of children, we are anxious to know whether:

this person has been vetted through your organisation, e.g., through the CRB or List 99, and been passed to work with children?

Yes  If yes, date this last took place \_\_\_\_\_ .

No

Do you have any reason at all to be concerned about this person being in contact with children?

Yes

No

If you have answered yes to this question we will contact you in confidence.

Name \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

Position/Title \_\_\_\_\_

Contact number \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

This form will be kept in a confidential file and destroyed at the end of this project.

Please return this form to Cathy Derrick, in an envelope marked “Confidential - for addressee only”, and thank you for your assistance in this matter.

**7.5 *Appendix 5 Letter to parents/guardians of prospective participating children***

Dear parent or guardian,

CBBC is setting up a research pilot project in Hull and Sheffield to encourage children to produce their own short films. Part of the purpose of this project is to discover how children go about making their own films and whether they find new technology easy, in order that we can encourage more viewers to

have a voice on the programmes we make. Our academic partners are “Ultralab”, a research centre of Anglia Polytechnic University.

Some of the resulting children’s films may be broadcast on programmes like Xchange and Class TV on the CBBC digital channel but we cannot guarantee that this will happen. We do intend though to show all the completed films to families and some friends at an event early in 2003.

We are working with schools and community groups who will be responsible for the supervision of the children and the running of the project. The staff, who have already been approved to work with children, will organise video-making activities and be solely responsible for selecting children to take part. Any queries about that aspect during the project should be made directly to the relevant teacher/leader and not to CBBC. However CBBC with Ultralab will be running briefing sessions for the children and adults involved.

The briefing sessions will involve guidance on using camera and editing equipment, health and safety and what and how to shoot. We are keen, though, that the children’s films are very much their own work. During the briefings we will emphasise that children will always be expected to film under the supervision of their teacher/leader, absolutely never on their own. Children and teachers/leaders will be provided with a safety checklist to complete before any filming they embark on.

The first briefing is on Wednesday 23rd October during school time(1230 -3.30pm) at South Holderness School Technology College. I have undertaken an inspection of the site, have completed a BBC risk assessment and am satisfied that all reasonable controls are in place to ensure the safety of your child while on these premises.

We will also be running a mid-project briefing towards the end of November and a final project de-brief just before the end of term. These will all take place at South Holderness Technology College.

At any of these briefings and during any of the project activities run by your teacher/leader we may wish to film your child taking part. The purpose of this would be twofold. Firstly this would be for possible transmission in “behind the scenes” films about the project, showing how the children worked and inter-acted making the films. Any such “behind the scenes” film would be shown on magazine programmes like Xchange as background/set up to showing some of the children’s work. Secondly, filming would be to help us in our research aims stated at the top of this letter. Ultralab may also film your child at work for the purposes of their research, but will not be permitted to show any of this material publicly without the BBC’s consent.

I would be grateful if you could complete the attached consent form if you are happy for your child to take part in the briefings and to be filmed taking part in this project.

With best wishes,  
Yours sincerely,

Cathy Derrick, Producer, CBBC.

I .....parent/guardian of

.....  
consent to my child taking part in CBBC briefings about film-making. I also consent to CBBC filming my child taking part in these briefings and the film-making activities connected with the project, run by their teacher/leader for possible transmission on television or on the BBC’s website or other media as the BBC thinks fit.

Signed.....

Dated.....

Emergency contact phone number for parent/guardian.....

**7.6 Appendix 6 - Participants Health and Safety risk assessment**

| <b>Give Details Of What You Intend To The Film :</b>   |          |  |   |
|--|----------|--|---|
| <b>A List of Possible Hazards. Tick the box if this applies</b>  | <b>✓</b> | <b>Likely Controls Which May Be Appropriate.</b>   | <b>Please List the Controls You Intend to Implement</b> |
| You have failed to discuss the item you intend to film with the adult responsible for you while you make your film.                      |          | Before you commence filming any item you must obtain clearance from the adult responsible for you while you make your film. This adult must sign off this form to say they are happy with your arrangements. (see end of form)   |   |
| Not being accompanied by an adult responsible for you, when filming  |          | When you are filming you must ensure you have an adult responsible for you, acting as a lookout, who will ensure your safety.  |   |
| <b>Filming near a roadside.</b><br>There is the likelihood you could be hit by a passing vehicle if you accidentally stepped of the kerb |          | <ul style="list-style-type: none"> <li>❶ Keep at less 0.5 metre from the kerb.</li> <li>❷ Avoid wearing dark clothes and wear high visibility clothing i.e. cycling jacket, arm bands etc.</li> <li>❸ You should not walk or move with the camera whilst filming by the roadside</li> <li>❹ It may be safer to keep your distance and zoom in to get a tighter shot</li> </ul> |   |
| <b>Potential to be mugged</b> when you are unaccompanied and carrying expensive equipment .  |          | <ul style="list-style-type: none"> <li>❶ While filming, you must always be accompanied by an adult responsible for you.</li> <li>❷ It may be acceptable to film by yourself when you are in a familiar surrounding i.e. your own home, school etc. but <b>check with the adult responsible for you while you make your film.</b></li> <li>❸</li> </ul>                         |   |
| <b>Filming whilst seated in a moving vehicle.</b><br>In the event of a sudden stop the DV Camera could become a projectile               |          | <ul style="list-style-type: none"> <li>❶ Whilst filming from a passenger seat of a car you must wear a seat belt and have the DV camera tied off to your wrist.</li> <li>❷ When filming on public transport ensure you have a responsible person sitting next to you.</li> <li>❸ You must not distract or interfere with the driver in anyway</li> </ul>                       |   |

|   |   |  |
|---|---|--|
| <p><b>Filming near Water</b><br/>Potential to fall in the water</p>   | <p>❶ First, check with the adult responsible for you while you make your film. You must have a responsible person acting as a lookout to ensure your safety. ❷ You should ensure you do not walk or move whilst filming by the waterside. ❸ It may be safer to keep your distance and zoom in to get a tighter shot ❹. If you want a moving shot, move the camera (e.g. pan), not yourself.</p> |  |
| <p><b>Filming at Height</b><br/>Potential to fall and cause serious injury or drop the DV Camera</p>                        | <p>❶ First, obtain permission from the adult responsible for you while you make your film. ❷ There must be adequate handrails which will prevent you falling. ❸ You must have the DV camera tied off to your wrist.</p>   |  |
| <p><b>Filming in a Crowd</b><br/>Potential to be mugged, attacked or be pushed over if they react to your filming them.</p> | <p>❶ You would need to obtain clearance from the organisers of the event to ensure that it is safe for you to film. ❷ Avoid focusing on individuals for long periods of time. ❸ Always have somebody watching your back</p>   |  |
| <p><b>Walking Backward Whilst Filming</b></p>   | <p>❶ You must not walk back wards unassisted. ❷ If this is necessary have somebody guiding you .</p>  |  |
| <p><b>Risk of Physical Injury to Back or Wrists Whist Filming</b></p>   | <p>❶ Avoid standing in one physical position for too long, take regular breaks and stretch and move round. ❷ Carrying the kit in a safe manner and provision of a suitable bag - if necessary, get assistance . For long sustained interviews use a tripod❷❷</p>  |  |
| <p><b>Use of Headphones</b><br/>Wearing headphones may prevent you hearing what is going on around about you.</p>           | <p>The camera mounted microphone is normally sufficient .<br/>If wearing headphones, ensure there is someone next to you to watch out for you.</p>  |  |
| <p><b>Keeping your distance from potential hazards</b> which are likely to be associated with the item you are filming</p>  | <p>❶ If there is anything that you think could be hazardous you should keep your distance and zoom in to get a tighter shot. i.e. Firework display, motorcycle cross, rugby match or general sporting events</p>  |  |
| <p><b>Risk of tripping over battery charger leads</b></p>   | <p>1. Charge batteries in appropriate places. Avoid trailing leads. 2. Plug charger lead directly via a 13 amp socket.</p>  |  |
| <p><b>Risk of tripping or slipping</b></p>  | <p>❶ Inspect the area before you film to ensure there are no uneven surfaces, steps, or trip hazards. ❷ Ensure the area has adequate light levels so you can see.</p>   |  |
| <p><b>Limited perspective-</b> whilst concentrating on the image, you may trip or fall</p>                                  | <p>1. Have somebody with you. 2. Take care in dark hazardous environments, clubs, homes. 3. Be aware of your surroundings and keep glancing.</p>  |  |



|  |  |  |  |
|--|--|--|--|
| <b>Serious weather conditions</b> , such as high winds or very cold or hot weather                         |  | <b>1.</b> Avoid filming in high winds or adverse conditions. <b>2.</b> Be appropriately dressed for the weather. <b>3.</b> Remember sun protection cream and a hat in sunny weather  |  |
| <b>Editing: poorly set up work station</b>   |  | <b>1.</b> Use a suitable chair, correctly adjusted, so sitting up straight, with feet on the floor. <b>2.</b> If possible, use a separate screen and keyboard: Adjust the screen so that the top of the screen is at eye level and at arms length away from you. |  |
| <b>Editing: tiredness due to long time spent editing</b>   |  | <b>1.</b> Take at least a full 10 minute break every hour.<br><b>2.</b> Avoid editing for long periods - we suggest you do not edit for more than four hours a day.  |  |
| <b>Any other hazards - use these spaces to fill in any additional hazards, specific to your filming...</b> |  | <b>....and the controls you will take for safety.</b>  |  |
| Signatures of young broadcaster(s):  |  |  |  |
| Signature of adult responsible for you while you make your film:   |  |  |  |
| Printed name of adult responsible:   |  |  |  |

**7.7 Appendix 7 Input CBBC letter to parents after they have verbally given permission for CBBC to transmit their film.**

Dear parent or guardian

Input CBBC

I am writing to thank you very much for agreeing on behalf of your child that CBBC may show their film on the CBBC channel. We anticipate that there may be up to five transmissions of the film. We are also of course very much looking forward to seeing the participants at Television Centre shortly for the guided tour.

With best wishes,

Yours sincerely,

Cathy Derrick  
Producer  
CBBC

*7.8 Appendix 8 List of words/phrases for the participants to use as starting point for their film.*

**SHEFFIELD - CONCRETE WORDS/PHRASES**

If dreams came true.....

If I were Dad.....

It makes me smile when.....

My December

Our generation

The other side of the story

What's special about....

Our Patch

Its crazy that....

Celebrations

From the back of a car

What we'd tell our grandkids

Community spirit

In 10 years time

If I was a dog...

When the sun goes down...

We wonder why...

journey

When it rains.....

**SHEFFIELD - ABSTRACT WORDS/PHRASES**

Catchy

success

falling in love

forgotten

helter-skelter

inside looking out

unwind

vibrant

topsy turvy

on a roll

hidden treasure

silly

sausages

superfluous

wild about...

explore

keep clear

sparkles

inspiring

backwards

### **HULL - BRANSHOLME - CONCRETE WORDS/PHRASES**

When we grow up...

our town

The things you didn't know about....

The road to...

We have a dream

Festivals - of light

### **HULL BRANSHOLME - ABSTRACT WORDS/PHRASES**

3 colours

backseat view

determined

sharing

surreal

The grass is always greener...

we wonder when...

glittery

unbearable....

### **HULL - SOUTH HOLDERNESS - CONCRETE WORDS/PHRASES**

Our way

Our top five

Its crazy that...

If I were the boss....

Growing old

From the back of the bus...

### **HULL - S.H. - ABSTRACT WORDS/PHRASES**

rainbows

alive

belonging

dawn chorus

proud

separated

whirlpool

destination