



Film Education in Libraries (FEiL)

Report

Dr George Head

Dr Angela Jaap

Dr Katarzyna Borkowska



Table of Contents

Introduction	4
Project activities	4
Sustainability	4
Project Aims	5
Expected Outcomes	5
Methodology	6
Summary of main findings	6
Main findings related to SLIC aims and outcomes	7
Progress	12
Recommendations	13
Film in Libraries: literature review	14
Introduction	14
Libraries reframed: the changing role and purpose of the library as a site of learning	15
<i>Changing perceptions, changing purpose</i>	16
Film as a means of learning in libraries	20
<i>The importance of film for learning and leisure</i>	20
<i>Film in the library</i>	22
<i>Integrating digital services (Denmark) – the library as a ‘host’ and gateway to cultural enlightenment</i>	22
<i>Civic engagement and promoting discussion (US) – film in library as space for discussion</i>	23
<i>Film as a tool for reflective learning (UK) – film clubs</i>	24
Conclusion	25
References	26
Findings	29
Project Aims	29
Outcomes	37
Progress	40
The Projects	41
Recommendations	56

List of Tables

Table 1: What would improve the library service? (Peachy, 2017b)	17
Table 2: The 15 most common technologies and activities in library makerspaces (Burke, 2015: 498)	19

Introduction

In Autumn 2016, Scottish Library and Information Council (SLIC), in conjunction with Creative Scotland (CS) issued an invitation to tender for evaluation of Film Education in Libraries. In pursuit of Creative Scotland's film strategy (2014-17) and the national strategy for public libraries in Scotland (2015-20), Creative Scotland and the Scottish Libraries Information Council developed a small number of pilot initiatives to develop film learning in libraries in Scotland. The overall aim of the project was to test Film Education within a Library context and see whether it brought different audiences to discover Film Literacy, engage people who otherwise would not have the opportunity to experience film and develop staff within communities to support film education. A team from the University of Glasgow was awarded the contract.

One of six strategic aims within *Ambition and Opportunity*, the national strategy for public libraries in Scotland (2015-20), is for, '*libraries in Scotland to promote their role as cultural centres, inspiring people through books and literature, music, film and theatre, and encourage creativity.*'

This project aimed to develop, pilot and evaluate some of the means by which libraries can achieve this aim with regard to film, in order to guide such developments more widely in the longer term.

Project activities

SLIC invited Library Services to apply for funds to support the development and promotion of film education and creative film learning. Examples of activities included:

- Engagement of communities in working with archive film from the National Library of Scotland Moving Image Archive.
- Development of film clubs in libraries – watching and/or making
- Developing film learning with early years

Sustainability

As well as testing various activities to enhance film education in libraries, the pilot sought to identify how such activities might be sustained beyond the life of the project. SLIC and CS recognised that sustainability of the projects was dependent on the Library service staff involved in developing and offering the project and that significant development of staff skills

would be required. CS and SLIC envisaged, therefore, that this project would inform the future of Film Education in Libraries, and help guide libraries in developing their role as cultural centres with respect to film.

Project Aims

The overall aim of the project was to test Film Education within a Library context and see whether it brought different audiences to discover Film Literacy, engage people who otherwise would not have the opportunity to experience film and develop staff within communities to support film education. Specifically the evaluation focused on the following features of FEIL:

- Increases in staff confidence
- Encourages sharing of learning, with particular focus on the use of archival film
- Addresses a demonstrable gap in this area.
- Demonstrates efficiencies and benefits to the library sector
- Draws from good practice
- Is Iterative (ie can develop into a future programme)
- is Deliverable and Sustainable
- is Flexible and responsive – proper use of resources within a service area
- Demonstrates value for money
- is Transferable between library authorities
- Provides a mechanism for sharing and adopting good practice in a seamless and efficient way
- Increases resilience in the sector through innovation and sharing of best practice

Expected Outcomes

SLIC and CS envisaged that staff in public libraries would be able to quantifiably and demonstrably apply skills to:

- Share innovation across the public library network and across structures/geographic/management boundaries
- Use the model to further develop peer groups – whether local, regional, national or thematic
- Allow for and account for adopting good practice from both within and from outside the sector.
- Articulate and share innovative approaches to film education and film literacies
- Create space for community film sharing experiences
- Support people to access film
- Create a film culture and knowledge within communities
- Increase the strategic capability of the public library sector to lead film education within communities with confidence and competence.

Methodology

Given the central role of library staff in how they constructed and offered FEIL in their own contexts, the research team adopted a Participatory Action Research approach. From late 2016, through to November 2017, the research team conducted face-to-face and telephone interviews with library staff in 11 libraries involved in the FEIL project. The research team felt that generating data to address the issues identified by SLIC and CS entailed the priorities, issues and experiences of individual library staff in relation to their own unique project. Consequently, the interviews were conducted in the form of a Solution Focused Conversation. The research team was also represented at 4 advisory group meetings.

Summary of main findings

The findings detailed in the main body of this report indicate that the project successfully met all twelve aims and eight anticipated outcomes of the project. Moreover, the findings indicate that FEIL makes a significant contribution to the strategic aims for the library service as set out in *Ambition and Opportunity*, particularly:

Strategic Aim 1 ensuring access through using new technology and developing the core offer from libraries;

Strategic Aim 4 creating partnerships, developing communities and championing community engagement;

Strategic Aim 5 developing and strengthening partnerships with arts and culture organisations;

Strategic Aim 6 developing and implementing learning for library staff.

Main findings related to SLIC aims and outcomes

Increases staff confidence

The interim report noted this as a major success of the project, with all interviewees reporting increased confidence in choosing films, speaking about films, and preparing materials for screenings. By the second round of interviews in late 2017 it was evident that the feeling of increased staff confidence continued through the second phase of the project and manifested itself in a variety of ways in addition to the above; for example, interviewees reported a sense of shared or collective confidence in developing ideas for film in library and in creating resources to supplement the screenings.

Encourages a sharing of learning, with particular focus on the use of archival film

At the time of writing of this final report, archival film has been utilised by several project sites. One site, with an older clientele, noted that they were “*thinking of using archive for a special event*” believing that it might increase audience numbers and bring other locals in to discuss the film. Another site also used archive film across the project, aiming to attract members of the rural community to learn about local history through acquiring some local and community films from the National Library of Scotland Moving Image Archive (NLSMIA).

Addresses a demonstrable gap in this area

Interviewees across both sets of interviews could see the potential for using film within the context of the library. Analysis of all interviews indicates that each library site can see a benefit of film within the library context either for educational purposes and/or to increase

foot-fall, while simultaneously increasing community engagement. In some instances, screenings attracted large audiences of 50 in one case and 70 plus a waiting list in another. In libraries where audience numbers were smaller, library staff reported that participants valued the film initiative and were regular attenders.

Demonstrates efficiencies and benefits to the library sector

The interim report indicated a range of efficiencies and benefits of the project to the library sector including consistent audience membership and the attendance of some users who did not previously engage with the library service. By the second tranche of interviews library staff had begun to build on these initial efficiencies and benefits and were nurturing partnerships with other groups within the community. The nature of the partnership was dependent on the site of the library (and ultimately the resources which were available to that library) and the role of library staff involved. An overwhelming benefit of the project noted by several library staff in the interviews was developing interaction between service users and library staff.

Draws from good practice

Library staff across the FEIL project acknowledged the value of training and resources available. The fact that training was provided on-site was also valued, allowing library staff to see the potential of the materials and to be able to envisage and plan their use to meet the needs of their own clientele. All participants warmly appreciated training and support, though some still felt *“out of their depth”*.

Iterative (i.e., can develop into a future programme)

The FEIL project has provided library staff with opportunities to be creative in partnership with their communities. Many library sites have developed new ventures with families, schools and community-based groups. Library staff are conscious of maintaining their relationships with their regular clientele in addition to exploring new ways of increasing footfall through new ‘pop-up’ type experiences in addition to more established, long-term projects. This was evident in the fact that several of the interviewees noted making small adaptations to the library’s FEIL tender to meet the needs of their service users more

effectively. Library staff explored ways to utilise the learning and skills part of the project to meet the needs of the service users more meaningfully.

Deliverable and Sustainable

Whilst some library staff are actively preparing for beyond the project, the degree of sustainability is difficult to determine. Many of the interviewees could see the value in the project and of the skills and knowledge which they developed through the project but recognised that sustainability is reliant on a range of factors, some of which are beyond the control of the library. The significant issues around sustainability were accessibility of films, confidence with the technical aspects of FEIL and staff turnover.

Interviewees unanimously agreed that for film education to be sustained, it should become part of libraries' normal business. Indeed, several, at all levels of seniority within the project, argued that, as a component of 21st Century literacy, it should become integral to what libraries offer to the public. This could be in the form of a film club, a cinema experience or occasional and pop-up events, including streaming.

In addition to conceptualising film as literature, the social impact of the film education project has also convinced library staff of its importance for libraries. Libraries are no longer places where people come solely to borrow. Libraries now act as community learning hubs where people of all ages engage in a range of activities aimed at enriching lives.

Sustaining film education beyond the life of the project, particularly to establish it as part of libraries' core offer, has implications for resources and training.

Flexible and responsive – proper use of resources within a service area

Contributions of library users involved in the film screenings reported by library staff and feedback from the library staff in the interviews indicate that this aim is achieved. It was also apparent from the participants' responses that several libraries were actively exploring, and in some cases, had already garnered funding for additional resources including screening kit and licences for developing the projects at their respective sites and other libraries across their local authority.

Demonstrates value for money

The value in which the initiative is held by library staff and library users indicates attainment of this aim. Very few interviewees referred to the cost of the project but the overwhelming view of the participants was that it was a valuable contribution to the services available in libraries of the 21st century.

Transferable between library authorities

Provides a mechanism for sharing and adopting good practice in a seamless and efficient way

Increases resilience in the sector through innovation and sharing of best practice

Since they are closely related to each other and interdependent in intentions, findings related to these three aims are summarised together.

Perhaps the most effective forum for innovation, sharing and transfer was the advisory group meetings. The meetings were attended by representatives from each local authority library service. Attendees were themselves involved in the project, though not all libraries were represented individually and not all attendees had front-line involvement in a project.

Share innovation across the public library network and across structures/geographic/management boundaries

Where collaborative and partnership working took place, it was generally successful and appreciated. The interviewees acknowledged that FEIL brought a new and creative dimension to their library sites. Many participants also made adaptations to their current projects, drawing up and utilising the knowledge and skills learned as part of FEIL training to implement other library-based projects. Two libraries shared their experiences of networking and attending events out with their local authority area and bringing new ideas as part of the project in their own library.

Use the model to further develop peer groups – whether local, regional, national or thematic

In some libraries, FEIL library staff included other colleagues who showed an interest in the project. From the second round of interviews it was clear that the libraries were also drawing upon the 'expertise' and interest within their communities, for example local arts centres, historians and schools to help grow the concept and increase the footfall and interest base. One library referred to the possibility of training volunteers to aid the sustainability of the project within the community to help the sustainability of the current project at the sites.

Allow for and account for adopting good practice from both within and from outside the sector

As per the response above, each library utilised local interest and expertise to aid the promotion and development of their individual projects. Library staff acknowledged the initial training from SLIC and Creative Scotland as being of very good quality and several were keen for further sessions post-project.

Articulate and share innovative approaches to film education and film literacies

Library staff were keen to develop their skills and knowledge of film education and film literacy, particularly around activities that would allow participants at the screenings to unpack the films in greater depth. Interviewees suggested that there was a need for further training for those who have been on the project in addition to further training desired for those library staff not previously involved in film or media.

Create space for community film sharing experiences

The project has achieved this aim. Each of the libraries has embraced the use of film within the site and actively recognising the potential for sharing equipment and experiences across their respective authorities. Library staff were able to draw on their respective target groups and develop closer connections to other areas of their communities simultaneously, offering, for example, autism friendly screenings, family screenings and school learning opportunities.

Support people to access film

The project has achieved the aim of supporting people to access film. Library staff noted, however, that there had to be a clear distinction between the aims and purposes of film in library events and other opportunities such as screening events at local arts centres and mobile cinemas. Interviewees were keen to avoid any conflict with these groups – and indeed repetition – and instead wished to explore ways to support these groups and/or carefully reframe the aims and intent of the film in library offerings.

Create a film culture and knowledge within communities

The projects at each library site are creating and contributing to a culture and knowledge of film within communities, simply by their existence. Many sites were already exploring ways to reach new groups within their communities in addition to maintaining relationships with those who were already engaging with the screenings. Several of the interviewees acknowledged that they “could be doing more” in terms of the film education dimension of the project but that they were keen to “work on it” to emphasise the educational side of the screenings.

Increase the strategic capability of the public library sector to lead film education within communities with confidence and competence

The library staff interviewed for this project could see the value of film in library as a means of promoting the services available at each site and for providing new and creative ways of increasing and retaining footfall. As can be drawn from the responses across this paper the extent of the capability of libraries to lead film education is still undetermined as there is a range of issues that will contribute to how this project is sustained.

Progress

Across the FEIL Pilot, each library site has utilised the materials, resources and technology to add another layer of opportunity offered to their respective communities. Many library staff recognised the value of developing a film skill-set to utilise across their library work. In other words, they could see the value of film in libraries beyond the FEIL project.

Recommendations

1. A relationship between SLIC, Creative Scotland, the Scottish Government and local authorities already exists and we recommend that this is used to pursue the major recommendation of establishing film education and film literacy as core to the library offer.
2. Similarly, a relationship exists with other screening bodies including commercial and community cinemas and bodies such as Filmbank. We recommend that this relationship is used to explore the possibility of procurement and support.
3. Creative Scotland and SLIC should consider how their own resources and expertise, including that gained during the project, can contribute to sustaining film education in libraries.
4. SLIC and Creative Scotland to develop a CPD education programme for current library staff.
5. Film education and film literacy to become part of initial education and training for library staff.
6. Where appropriate, libraries to seek to engage with local groups who are interested in or may benefit from screenings and other aspects of film club.
7. Where appropriate and possible, libraries to form mutual support groups. These may be geographical within the same local authority, virtual through social media or occasional (e.g. training or 'conference') organised by SLIC and/or Creative Scotland.

Film in Libraries: literature review

Introduction

As one explores the research literature in the fields of library and film (including learning through and with film education), it is evident that each area has undergone significant development throughout the past century. These developments have influenced the provisions and the way(s) in which people use these services (Cocciolo, 2013; Leon and Pope, 2016; Pomerantz and Marchionini, 2007; Scott, 2011a) and additionally have influenced the evolution of roles and responsibilities of the people who provide such services.

The emergence of digital media and digital learning has contributed to significant changes in approaches to learning, teaching and wider services in a range of contexts (NMC, 2015, 2017). This phenomenon has been referred to by Leon and Pope (2016) as 'digital disruption', suggesting that digitalisation has transformed thinking and practice by 'disrupting' the norm or the existing, established approaches. Within the context of the library, library staff are now expected to maintain 'traditional' roles alongside new responsibilities which have arisen through the 'digital revolution' (Leon and Pope, 2016; Oliphant, 2014). Likewise, within film, digital technology has been utilised to support the process of archiving and preserving film, broadcasting and screening but also for educational purposes such as becoming more ingrained within the day-to-day life of communities and helping citizens to cross the 'digital divide' (see Digital Scottish Council for Voluntary Organisations (SVCO¹)).

This section of the report will not only explore libraries and film in greater detail but will also consider their role and value in relation to supporting and fostering a sense of community for users. The literature review has been structured around two themes:

- Libraries reframed: the changing role and purpose of the library as a site of learning
- Film as a means of learning in libraries

¹ <https://digital.scvo.org.uk/participation/projects/> provides a gateway to a range of community-based digital learning projects and initiatives across a range of themes which illustrate various approaches to bridging the digital divide.

Libraries reframed: the changing role and purpose of the library as a site of learning

The role of libraries in terms of promoting and facilitating learning has been acknowledged consistently across the research and policy literature (Harle, 2008; Carnegie Trust UK, 2015; SLIC/Carnegie Trust UK, 2015). The SLIC/Carnegie Trust UK (2015) *Ambition and Opportunity: A Strategy for Public Libraries in Scotland 2015-2020* document highlights that not only should libraries be looking for ways to progress as a public resource but should also consider and act upon new ways to engage and interact with the public in the digital age, particularly at a time where information is 24 hours a day and access to resources is multifarious. From an academic and learning perspective, the library has been at the heart of learning within the University context, with Harle (2008) noting that most Universities were built around the library thereby signifying its role as the locus of learning and knowledge. The library as the locus of learning is not confined to the University or Higher Education contexts. There are numerous examples of more community-based learning initiatives and resources in place more locally (see Carnegie Trust UK, 2015; Scott 2011), with libraries seen as having a pivotal role in the promoting and maintenance of community interaction and development through the range of learning and development initiatives and programmes available. However, while libraries do provide a valuable service to the community as whole, the nature of this service and the way(s) to access the opportunities which can be provided are very much evolving (SLIC/Carnegie Trust UK, 2015), particularly in relation to digital and technological developments. Thus, Harle (2008) and Carnegie Trust UK (2015) and others previously discussed in this review argue that libraries offer more than just access to books but provide a much more robust, innovative service, which can have powerful health promoting opportunities for its users and communities alike. As a result, libraries can be seen to have an empowering factor for the public, which, in turn, highlights the need for libraries to consider not only the needs of its users, but also the role(s) libraries can play in facilitating, supporting and leading community initiatives.

Changing perceptions, changing purpose

Libraries offer a valued service to those who utilise them (Peachy, 2017a). Even those who seldom use libraries themselves “see them as essential for others and society as a whole” (MLA, 2010: 1). However, libraries remain in ‘competition’ with a variety of other local services, with a larger range of challenges in the way of meeting user needs than ever before (MLA, 2010). Consequently, libraries are required to demonstrate their value, connect with the community and make a meaningful contribution to social and individual wellbeing (Connaway, 2015; Peachy, 2017a). Connaway (2015: i) deems that, “it is important for the library to become embedded in the lifestyles of their users and potential users (those who may not or seldom use library services)”. In other words, libraries should be exploring ways to demonstrate their importance and value as sites of learning with a range of materials, resources and activities beyond books and explore ways of being increasingly present in the lives of the community, including regular users and prospective users alike.

Shining a Light: Scottish dataset (Peachy, 2017b), presents a very interesting picture of library use in Scotland. In the survey of 1000 adults, both library users and non-users, over three-quarters of participants (77%) deemed public libraries as important for their community. The report paints a picture of library use across the country, highlighting Scottish use of the library service as higher than other areas of the UK. Although a useful resource for detailed information regarding user demographics, the key feature of the report is the spotlight it shines on the breadth of the library service. As a result, the *Shining a Light* report is valuable as it demonstrates the varying degree of emphasis placed on different facets of the library service. The data indicates, for example, that whilst users and non-users saw the library as a repository for materials, they also recognised it as a gateway for further opportunities for learning and personal enhancement.

In more granular detail, the report explored attitudes to service improvements, asking participants both users and non-users what they feel would improve the library service (see Table 1):

Table 1: What would improve the library service? (Peachy, 2017b)

	Percentage of response		Most popular responses of users and non-users
	2011	2016	2016
Improving the range and quality of books	54%	49%	Users – 64%
Being able to look for or reserve books online	56%	47%	
Offering more mobile library services in your area	26%	28%	
Longer opening hours	43%	38%	
Providing better information on what services libraries offer	60%	52%	Users – 66% Non-users – 39%
Improving the IT facilities	41%	34%	
Being able to access library services in other locations	38%	39%	
Providing other council services in library buildings	51%	48%	
A café or coffee shop on site	48%	50%	Users – 50% Non-users – 41%
Offering more ‘maker’ activities	/	32%	
Offering more events	/	55%	Users – 66% Non-users – 43%

It can be seen across Table 1 that books and physical resources remain the ‘bread and butter’ of library provision, what is not clear is if the ‘range and quality of books’ would also include increasing ebook and audiobook items amongst other digital resources. Many libraries, including those across Scotland’s 32 local authorities, have a strong digital presence offering digital collections for registered users to access at their convenience. In this light, Table 1 identifies initiatives largely for the physical library as opposed to the digital offerings of the service. Also evident in Table 1 is that users and non-users alike are aware of the changing

opportunities available at the library, albeit they require more publicity. Peachy (2017b) details that users were more likely to make suggestions for improvement than non-users, which is understandable given that the non-users are probably less familiar with the services. With this in mind, possibly a more appropriate question to non-users would be ‘what would encourage you to utilise the library service more?’ particularly if the aim is to reach those who have previously been ‘untouched’ by the library service.

Two issues included in the 2016 survey which were not available in the 2011 edition are ‘offering more ‘maker’ activities’ and ‘offering more events’. Of these, the ‘maker’ activities is of greater interest, particularly in terms of the *NMC Horizon Reports: Library Edition* (2015; 2017) which highlight and point to the library as a site for users to create resources rather than or in addition to accessing materials and collections. Maker activities or makerspaces (library maker activities, library maker spaces) are spaces in the library that allow for the provision of activities such as 3D printing, arts and crafts and other practical tasks and activities (Burke, 2015). In his research involving 130 library staff from 8 different countries (Australia, Canada, China, Denmark, Japan, the Netherlands, and the United States and UK), Burke (2015) explored the growing movement of maker activities in library spaces and scoped how these were funded and what types of activities were offered by library services. Burke’s (2015) paper noted that library makerspaces and activities were funded by the library budget (36%) closely followed by external grants (29%) with this money used to support a breadth of activities (see Table 2):

Table 2: The 15 most common technologies and activities in library makerspaces (Burke, 2015: 498)

Technology or activity	Number of libraries using this	% of all respondents
Computer workstations	73	67%
3D printing	50	46%
Photo editing	49	45%
Video editing	47	43%
Computer programming/software	43	39%
Arts and crafts	40	37%
Scanning photos to digital	39	36%
Creating a website or online portfolio	37	34%
Digital music recording	36	33%
3D modelling	34	31%
Raspberry Pi	33	30%
Other	33	30%
Animation	31	28%
High quality scanner	31	28%
Tinkering	28	26%

The 'other' activities in the table refer to activities that involved physical making, for example, arts and crafts but could also be a move towards digital creation, including animation (Burke, 2015). While Burke's study is situated within the academic library, the maker activities are not confined to academic tasks and could easily be applied to the community library context.

From the literature, it is clear that libraries are important to communities, and it is evident that users (and non-users) can appreciate the role (and prospective role) which libraries fulfil

in the community. However, for libraries to be a successful service the 'old' approaches (a place of books and resources) and new (digital learning, sites and context for learning and further development opportunities) should be 'demystified' with services available more openly and obviously to the public. The incorporation of digital technology and providing digital options within and out with the physical bricks and mortar setting of the library offer more scope for reaching out to users and prospective users.

Film as a means of learning in libraries

The importance of film for learning and leisure

Across all sections of Scottish society, there has been growing interest and development around building communication, creativity, collaboration and lifelong learning for Scotland's citizens, particularly in relation to digital technology (Scottish Government, 2014). Moreover, the historical view of literacy as solely connected to written texts is changing. A broader definition includes "the set of skills which allows an individual to engage fully in society and in learning, through the different forms of language, and the range of texts, which society values and finds useful" (Education Scotland, ND: 1). Consequently, the concept of literacy and being literate in the 21st century is one which includes digital and film literacy (Griffith, 2008) particularly given that almost 90% of the 'texts' which are 'consumed' daily comprise of digital content (Peters, 2016).

Since the 'golden age' of cinema in the 1930s, there has been an acknowledgement of the value and opportunities around film for the purposes of learning (Butler et al., 2009; Hobbs and Jensen, 2009; Kruesmann, 2014; Peters, 2016). As demonstrated by the work of Cochrane (1993) the changing uses of film has been influenced by factors such as educational trends, genres of television programmes and new developments in technology. He notes that access to moving images increased across the 20th century through the growth in television channels, home video recorders and the use of moving image in educational and training environments and an upsurge of interest in film studies as a topic for exploration (Cochrane, 1993). Across

the research literature, there is a consensus that points to the value of social, digital and film media for the purposes of education in the form of 'edutainment', acknowledging the need for raising awareness of the power of film as a means of engaging learners. However, Hobbs and Jensen (2009: 5) point to the fact that teachers and scholars are not fully aware that people's online media use, be this for learning or leisure, is for pleasure and entertainment. Hobbs and Jensen (2009) contend that young people have three 'screens' in their daily lives – their PCs and laptops, their smart/mobile devices and their TVs². Creative Scotland (2014) share this perception and highlight that the process of production to consumption of film and media is digitized, with the use of technology both driving the way in which audiences are engaged and also shaping the way in which the content is accessed. This illustrates that the population access film-based resources and utilise digital, online resources as part of their day-to-day activities and collaborations. Kruesmann (2014) argues, however, that people, particularly in relation to film, need to understand their digital activities better, gaining a more critical understanding of using technology and film for their daily tasks and also developing a critical understanding of the messages which underpin these resources. Creative Scotland (2014) and Peters (2016) support this notion. Peters comments that given the 'power' of digital media and film as a learning resource in terms of promoting discussion and literacy, there is a need to support a move from simple admiration of digital media and film towards a full critical understanding, tapping into the opportunities which learning with and through film can provide for learners (Griffith, 2008).

Given the expanding conceptions of literacy, alongside the growth of increasingly diverse audiences and means of access to film and digital media, there is a need to develop film literacy (Creative Scotland, 2014). Greater audio-visual literacy means young people, and the wider community are better able to analyse the media texts and the world which they represent (Head, 2016) enabling them to engage critically with the world of learning, work and life which surrounds them.

² Cochrane's (1993) study explores a similar theme, albeit that the three 'screens' would have been cinema, television and video recordings.

Film in the library

Across the film research literature there is evidence of materials associated with film projects and community cinema (see BFI Neighbourhood Cinema³, Cinema for All⁴, Screen Machine⁵) but there is very little on the use of film within the context of the library. There is evidence of libraries incorporating film as part of the library catalogue. For example, Sengul et al., (2012) acknowledge the growth of DVDs and video in library catalogues noting the importance of these digital resources within their collections. They also recognise the difficulties that libraries face in trying to balance the valuable contribution of film in library catalogues without becoming a proxy 'rental' service. A decade earlier Vollmar-Grone (2002) argued that libraries should avoid competing with video rental services by stocking or providing access to more obscure titles rather than being led to stock popular titles gathered from popular charts. It should be emphasised that these papers are very much about library stock as opposed to film activities in the context of the library for the purpose of learning and civic engagement.

In relation to the use of film in libraries for learning and civic engagement, there are some examples from the United States and Europe. An interesting feature in the literature around these projects is the different approaches to using film and the role that the library has in supporting these learning ventures.

Integrating digital services (Denmark) – the library as a 'host' and gateway to cultural enlightenment

Project Bibcast, a collaborative project between film institutes and cultural centres, aimed to use moving images as a means of cultural enlightenment for young people and the community by providing a digital streaming service and associated resources to libraries and schools in Aarhus, Denmark (Christensen, 2004). The project came at a time of a Government Library Act, which obliged libraries to include access to digital resources (Christensen, 2004). The moving

³ <http://www.bfi.org.uk/neighbourhoodcinema/>

⁴ <http://cinemaforall.org.uk/>

⁵ <https://www.screenmachine.co.uk/>

image resources available via the streaming service included documentaries, short films and full feature length films, popular and more obscure, aimed at increasing the range of cultural materials available to citizens. While it is unclear how these resources were used for the purpose of learning and civic engagement beyond their accessibility, it is evident that the Danish film bodies saw libraries and schools as the vehicles for broadening public access to film and, potentially, for understanding the learning value of film.

Christensen (2004) highlighted in her brief overview that, for users to gain full benefit from the moving images, the appropriate infrastructure was required, that is, each site required a good broadband connection and the appropriate support to access the materials. This would therefore suggest that to provide such digital resources requires recognition on the part of the library (or school or host site) of what it requires to ensure that the experience is as effective as possible. Christensen (2004: online) believes that there is a wider discussion required around incorporating digital media and online resources into the wider context of the library to ensure that digital resources can add value to and enhance the service and avoid being an 'add on'.

Civic engagement and promoting discussion (US) – film in library as space for discussion

Christensen's (2004) overview highlights the need for libraries to provide digital and online learning as well as taking 'responsibility' for working in partnership with other groups and bodies to aid cultural growth of community through access to moving images. However, the use of film for promoting discussion and engagement is much clearer in the work of Cocciolo (2013) who asks and explores the question: can libraries act as places for promoting civic engagement through the use of socially and culturally significant documentaries? Cocciolo (2013) considers the value of the library as a social space with the use of film acting as stimulus for promoting the social and cultural aspects of the service. Cocciolo (2013) points to the support provided by Public Broadcasting Services (PBS) who circulate and provide access to a range of films via libraries which PBS believe can encourage deep reflection on a range of social and cultural issues (Cocciolo, 2013). These films are screened in the library and can act

as a springboard for discussion or, depending on the theme of the film, for exploring social and cultural issues related to the given community. In the previous example of Project Bibcast there was acknowledgement of the need for a good, up-to-date infrastructure in order to ensure that the most efficient service can be experienced by the users. In the case of Bibcast, this was ensuring that the sites had access to quality, fast broadband and this required collaboration between the sites (libraries and schools) and the funders. In relation to Coccio's (2013) article a similar point can be drawn, with PBS being the key collaborator for libraries, providing the physical resources required to stimulate the activities.

Film as a tool for reflective learning (UK) – film clubs

Another project which utilises film for learning was highlighted by Goring and Loy (2014) who point to the growing numbers of lecturers and medical educators utilising film within their classes, as evidenced by the presence of small video clips and resources into reading lists around mental health issues. The authors compiled a list of all films used and decided, in collaboration with their academic library, to create a film club, with projects generated in Birmingham (primary site) and Bristol (secondary site). The intended structure for the film club, and the one which was utilised at the primary site in Birmingham, entailed a three-step process, 1) arranging the programme, 2) film screening and 3) a chaired presentation of the themes arising from the screening. The chaired discussion was to be very structured, and centred around themes related to mental health, for example portrayal of illness and treatment. However, although successful in Birmingham, the three-step approach did not work in the secondary site in Bristol. While student uptake for the film screenings did not meet expectations, the Bristol students did use the library DVDs, often choosing DVDs and discussing issues on placement with their tutor. Screenings did continue and staff and students who attended the screening found it an enjoyable way to learn about mental health issues (Goring and Loy, 2014). On reflection of the project as a whole, Goring and Loy (2014) deemed that the structured 'film club' approach helped students (and tutors) to form a better understanding of conditions and treatments, broadened the students' learning experience and, most importantly, promoted the role of the library.

The three examples demonstrate the flexibility which film can bring in supporting civic engagement activities and community learning opportunities. While the projects are all slightly different they do highlight the need for appropriate resources, collaboration between sites and/or stakeholders but also the need to be flexible in meeting the needs of the community itself – as evidenced in the flexibility in structured required in Goring and Loy’s (2014) paper. What has not been covered in the above is film creation, but what is clear is that film in each setting has been utilised as the central learning point, in other words to add to and enhance the learning experience as opposed to being an ‘add on’ or afterthought.

Conclusion

It is clear from the literature that the library is a much-valued service within the community, acting as a place for borrowing resources through to acting as a gateway for accessing the digital world and to collaborative community opportunities. As a result, libraries are seen as ‘equalizers’ and ‘levellers’ in the community, providing free access to services which otherwise may be unobtainable for different groups within the society.

The place of the library as a site for social and collaborative gatherings, moving away from the more ‘traditional’ view as a bricks and mortar place for borrowing materials, is evolving and gaining momentum. As demonstrated in the NMC Horizon Reports (2015, 2017) through initiatives and projects such as makerspaces, libraries can become a place where communities can create and develop their own resources for learning to further enhance and empower their lives. Digital media, and film, can present new opportunities for communities to come together and learn, ‘remixing’ the traditional while offering flexibility to meet the needs of users and prospective users alike.

References

- Burke, J. (2015) Making Sense: Can Makerspaces work in Academic Libraries? Available from:
<http://www.ala.org/acrl/sites/ala.org.acrl/files/content/conferences/confsandpreco nfs/2015/Burke.pdf>
- Butler, A.C., Zaromb, F.M., Lyle, K.B. and Roediger, H.L. (2009) Using Popular Films to Enhance Classroom Learning: the good, the bad and the interesting, *Psychological Science*, vol., 20, no., 9, pp. 1161-1168.
- Carnegie Trust UK (2015) Speaking Volumes: the impact of public libraries. Available from:
<http://www.carnegieuktrust.org.uk/carnegieuktrust/wp-content/uploads/sites/64/2016/02/pub1455011469.pdf> (last accessed 18th August 2016).
- Christensen, L. (2004) Bibcast Broadband Cinema. In *Scandinavian Library Quarterly*, vol. 37, no. 4. Available from: <http://slq.nu/?article=bibcast-broadband-cinema> (Accessed: 25 May 2017)
- Cocciolo, A. (2013) Public libraries and PBS partnering to enhance civic engagement: a study of a nationwide initiative. In, *Public Library Quarterly*, vol. 31, no. 1, pp.1-20.
- Cochrane, C. (1993) An overview of trends in the collection and use of moving images in the UK. In, *Journal of Documentation*, vol. 49, no. 3, pp.278-291.
- Connaway, L.S. (2015) The library in the life of the user: engaging with people where they live and learn. Available from:
<http://www.oclc.org/content/dam/research/publications/2015/oclcresearch-library-in-life-of-user.pdf> (last accessed 25 May 2017)
- Creative Scotland (2014) *Film and Media*. Glasgow: Creative Scotland.
- Education Scotland (ND) Principles and Practice: Literacy. Available at:
https://www.educationscotland.gov.uk/Images/literacy_across_learning_principles_practice_tcm4-540108.pdf (last accessed 16th August 2016).

- Goring, H. and Loy, J. (2014) Cinemeducation: using film as an educational too in mental health services. In, *Health Information and Libraries Journal*, no. 31, pp.84-88.
- Griffith, D. (2008) *On the Move*. Glasgow: Scottish Arts Council.
- Harle, J. (2008) *Commonwealth Libraries: Changing Roles and New Opportunities*. Available from: <https://www.acu.ac.uk/commonwealth-libraries-briefing> (last accessed 18th August 2016).
- Head, G. (2016) 'Reimagining schooling as contexts of learning and pedagogy: the example of moving image education' in A Montgomery and I Kehoe (eds.), *Reimagining the Purpose of Schools and Educational Organisations*: Springer International Publishing, Switzerland DOI: 10.1007/9788-3-319-24699-4-2
- Hobbs, R. and Jensen, A. (2009) The Past, Present, and Future of Media Literacy Education, *Journal of Media Literacy Education*, no.1, pp. 1-11.
- Kruesmann, M. (2014) Now Showing: Using Film as an Educational Medium in British Schools, *Policy and Practice: A development Education Review*, Issue 18. Available at: <http://www.developmenteducationreview.com/issue18-focus1>
- Leon, J.A. and Pope, B.M. (2016) Juggling collections and connections to community: changing roles of libraries. In, *Nebraska Library Association Conferences, Paper 14*.
- Museum and Libraries Archive (MLA) (2010) What do the public want from libraries?: a practitioner guide. Available from: http://webarchive.nationalarchives.gov.uk/20120215211132/research.mla.gov.uk/evidence/documents/what_public_want_from_libraries_practitioner_guide_0112bl2_2010.pdf (last accessed 25 May 2017)
- NMC (2015) *NMC Horizon Report: Libraries Edition 2015*. Available from: <http://cdn.nmc.org/media/2015-nmc-horizon-report-library-EN.pdf> (last accessed: 25 May 2017)
- NMC (2017) *NMC Horizon Report: Libraries Edition 2017*. Available from: <http://cdn.nmc.org/media/2017-nmc-horizon-report-library-EN.pdf> (last accessed: 25 May 2017)

- Oliphant, T. (2014) "I'm a library hugger!": Public libraries as valued community assets. In, *Public Library Quarterly*, vol. 33, no. 4, pp.348-361.
- Peachy, J. (2017a) *Country factsheet – Shining a Light – Scottish dataset about attitudes to and use of public libraries, 2011-2016*. Available from: <https://www.carnegieuktrust.org.uk/carnegieuktrust/wp-content/uploads/sites/64/2017/04/Scotland-Shining-a-Light-1.pdf>
- Peachy, J. (2017b) Policy report: Shining a light – the future of public libraries across the UK and Ireland. Available from: <https://www.carnegieuktrust.org.uk/carnegieuktrust/wp-content/uploads/sites/64/2017/04/Policy-Report-Shining-a-Light.pdf>
- Peters, M. (2016) Prologue. In Cole, D.R., and Bradley, J.P.N., (2016) *A Pedagogy of Cinema*, : Rotterdam: Sense Publishers.
- Pomerantz, J. and Marchionini, G. (2007) The digital library as place. In, *Journal of Documentation*, vol. 63, no. 4, pp.505–533.
- Scott, R. (2011) Strategies that public libraries use to build communities. In, *Public Library Quarterly*, vol. 30, no. 4, pp.307-346.
- Scottish Government (2014) Adult Learning Statement of Ambition. Available at: http://www.educationscotland.gov.uk/Images/AdultLearningStatementofAmbition_tcm4-826940.pdf (last accessed 16th August 2016).
- Sengul, E.B., Emery, S.C., Fleming, C.T., Hartman, L., Hill, C.E., Stone, C.B. and Shaw, D. (2012) Movies in Public Libraries: A Checklist Comparison with Internet Movie Database Recommendations. In, *Public Library Quarterly*, vol. 31, no. 4., pp. 352-362.
- SLIC/Carnegie Trust UK (2015) *Ambition and Opportunity: A Strategy for Public Libraries in Scotland 2015-2010*. Available from: <http://scottishlibraries.org/wp-content/uploads/2015/01/Strategy.pdf> (last accessed 18th August 2016).
- Vollmar-Grone, M. (2002) Public library video collections. In *Video collection development in multi-type libraries: A handbook*, 2nd, Edited by: Handman, G. P. 15–39. Westport, CT: Greenwood.

Findings

Project Aims

The overall aim of the project was to test Film Education within a Library context and to determine if such an initiative would bring different audiences to discover and develop an understanding of Film Literacy. It also aimed to engage people who otherwise would not have the opportunity to experience film and to develop staff within communities to support film education.

The Film Education in Libraries project required that the evaluation should focus on how the project engaged with the twelve aims and the extent to which the libraries met the eight anticipated outcomes.

Increases staff confidence

The interim report noted this as a major success of the project, with all interviewees reporting increased confidence in choosing films, speaking about films, and preparing materials for screenings. By the second round of interviews in late 2017, it was evident that the feeling of increased staff confidence continued through the second phase of the project and manifested itself in a variety of ways in addition to the above. For example, interviewees reported a sense of shared or collective confidence in developing ideas for film in libraries and in creating resources to supplement the screenings.

For one site/project the interviewee acknowledged that confidence had grown in relation to the preparation of the equipment, the 'technical' side of the project, noting that following training and after changes in staffing at the library there was still "enough knowledge within the team to do it [set up the equipment] correctly". Indeed, confidence around the technical aspects was noted during several interviews.

"In terms of using the equipment there were members of staff in the team who knew how to set it up (participated in the training) and taught newer member of staff how to do it. Although at times, it was slightly challenging..."

Developing confidence as a team through collaborative working both within the library site and with expertise off-site was also evident in the responses. Acknowledgement of confidence increasing because of access to appropriate film education knowledge, expertise and training, and access to opportunities for networking was also expressed:

“[X] and I don’t know about film. We wanted it to be educational and creative but we couldn’t say what would be in it. Simon came in and [X] and I had to learn from him. Simon gave [X] and I bits to do each session so that we would now feel confident about running a course”

“[We are] aiming to supplement the arts centre [location]...one library [in the location] was doing something with Discovery Dundee” and that they were “interested in doing a collaboration with primary schools for next year”.

While there was an increased confidence felt across the interviewees there were also some concerns expressed by others who felt that they still required training and/or support or who were struggling with wider local authority commitments and changes.

“It [sustainability of the project and also sustainability of confidence] comes down to training. I think having some further training so that film can be analysed – staff were really just thrown in and there has been no real talk about analysing film, criticising or deconstructing”.

Encourages a sharing of learning, with particular focus in the use of archival film

At the time of writing of this final report, archival film has been utilised by several project sites. One site, with an older clientele, noted that they were *“thinking of using archive for a special event”* believing that it might increase audience numbers and bring other locals in to discuss the film. Another site also archive film across the project, aiming to attract members of the rural community to learn about local history through acquiring local and community films from the National Library of Scotland Moving Image Archive (NLSMIA). However, during the second interview for this library site it was clear that a strong preference of the community was for arts and cultural screenings though the interviewee added that they were *“not near doing archive showings at the moment but [this] will happen next year”.*

It would appear from the interviews that use of archival films is largely within five library sites, across five local authorities. The interviews presented evidence of sharing learning and engagement with communities, as each of the libraries explored a wide range of options, including cultural screenings, families' screenings and autism friendly screenings, demonstrating that they are responding to the preferences of their users.

The projects at some library sites had a very clear education focus. For example, one site felt very positive about the learning opportunities attached to the FEIL project, noting that their clientele began to learn techniques such as analysis of film and storyboarding with which participants engage with great enthusiasm. Another site also used moving image education techniques in addition to a wider variety of resources to support users' engagement. This site also noted that they could see potential in using the techniques of moving image education to facilitate and support learning within different parts of the library's regular community activities.

[Addresses a demonstrable gap in this area](#)

Addressing a demonstrable gap in this area is, and was, a variable aim from area to area. The variation could be for a range of reasons, some of which were not in the libraries' control (i.e., location, access to resources, staff turnover/job changes); however, it is encouraging that the interviewees across both sets of interviews could see the potential for using film within the context of the library.

Analysis of all interviews indicates that each library site can see a benefit of film within the library context either for educational purposes and/or to increase foot-fall, while simultaneously increasing community engagement. Interview data indicates that the latter was routine across the projects. Several libraries had very creative ideas for development including moving towards making their own films, whilst others were considering how film could be used with different groups within the community, for example early years, lifelong learning, autism-friendly and family screenings. At least two library sites considered ways to encourage partnership with schools in addition to the wider community. These events tended to be linked to cultural developments such as language learning and/or art films.

Another view shared by some libraries was the need to increase educational, evaluation and/or discussion-based activities in the screenings, with the purpose of engaging participants as opposed to experiencing passive-screenings. Several libraries introduced small discussion-based evaluation tasks to capture the attendees' perceptions of the screening but these tended to be through informal discussion. One site, which utilised a very structured moving image and film education approach to the project, could maintain an ongoing record of the participants' experience through weekly tasks and therefore were better placed to identify improvements in confidence and creativity of their clientele.

Demonstrates efficiencies and benefits to the library sector

The interim report indicated a range of efficiencies and benefits of the project to the library sector including consistent audience membership, and the attendance of some users who did not previously engage with the library service. By the second tranche of interviews, library staff had begun to build on these initial efficiencies and benefits and were nurturing partnerships with other groups within the community. The nature of the partnership was dependent on the site of the library (and ultimately the resources available to that library) and the role of library staff involved.

An overwhelming benefit of the project was the developing interaction between service users and library staff. While some libraries did not engage in 'full' analysis of films, they did engage with a range of formal and informal discussion-based activities. From these basic activities, the library staff recognised a difference in the way library users who attended the film sessions would interact with them when using the service out with the screening times. One interviewee stated: "*[library staff] are hugely interested in the community and I'm now reaching people I could not before. Because of films, they talk about themselves and I get to know them better...*".

An encouraging, recurring feature of the responses from the library staff was that they did not deem the concept of FEIL to be a 'special event' in the life of the library (that is, an 'add-on' to the established service). Instead, they conceptualised it as a new dimension to the community learning opportunities of the library, though at times "*converting film watchers into borrowers, is...difficult*".

Draws from good practice

Library staff across the FEIL project acknowledged the value of training and resources available. The fact that training was provided on-site was also valued, allowing library staff to see the potential of the materials and to be able to envisage and plan their use to meet the needs of their own clientele. All participants warmly appreciated training and support, though some still felt “*out of their depth*”.

A few library staff felt that they would like more basic training to help them develop a confidence in using the screening kit whilst others were keen to obtain more training to either support them in developing activities to analyse films with library users in greater detail and/or to take the next step towards creating their own films. Library staff were also aware of the need to cascade training (both technical and film education) to other members of their teams, and sometimes volunteers, to help sustain the project post-funding.

Iterative (i.e., can develop into a future programme)

The FEIL project provided library staff with opportunities to be creative in their partnerships with their communities. Many library sites developed new ventures with families, schools and community-based groups. Library staff are conscious of maintaining their relationships with their regular clientele in addition to exploring new ways to increase footfall through new ‘pop-up’ type experiences in addition to established, long-term projects. This was evident in the fact that several of the interviewees noted making small adaptations to the library’s FEIL tender to meet the needs of their service users more effectively. For some these changes were relatively minor, with small adjustments but for others there were significant changes, such as a change in focus of target group. Regardless of the scale of the adjustment, library staff were exploring ways to utilise the learning and skills aspects of the project to meet the needs of the service users more meaningfully.

One site has recognised the potential of the project as a key educational resource and, as a result, are exploring ways of how this may become a learning programme that could lead to certificated education awards for participants.

Deliverable and Sustainable

Whilst some library staff are actively preparing for beyond the project, the degree of sustainability is difficult to determine. Many of the interviewees could see the value in the project and of the skills and knowledge which they developed through the project but recognised that sustainability is reliant on a range of factors, some of which are beyond the control of the library. The two significant issues around sustainability were confidence and staff turnover. In terms of confidence library staff' responses suggested that this could relate to their own confidence (and the confidence of their library teams) in the technical aspects of working with the equipment and facilitating film education as part of the screening. One member of library staff noted that a project had not progressed as expected as the staff member felt under confident in working with the materials. To address this would require more time for training and supporting the colleague to embrace the concept.

The second significant issue related to staff changes. Several libraries involved in the FEIL project had undergone local authority-related staffing changes, leading to non-permanent and/or fewer staff in the library. Interviewees expressed concern regarding sustaining the project if training was not available. Interviewees also wondered if a cascade model between library staff would be achievable out with the main project funding. One library staff acknowledged that one solution was to explore ways in which to engage volunteers but recognised that this would take time to train them to an appropriate level for both technical and film education purposes. A suggestion was made for 'refresher' training once or twice a year to ensure that established and newer library staff can engage with good quality training from more experienced experts as opposed to in-house between library staff.

Flexible and responsive – proper use of resources within a service area

Contributions of library users involved in the film screenings reported by library staff and feedback from the library staff in the interviews indicate that this aim is achieved. It was also apparent from the participants' responses that several libraries were actively exploring, and in some cases, had already garnered funding for additional resources including screening kit and licences for developing the projects at their respective sites and other libraries across their local authority.

One library staff noted the range of ways in which they promoted their screening events. Spreading information tended to be via word of mouth (initially) and establishing a mailing list and presence on Facebook and other social media:

“[library] have been doing quite a lot of advertising on their business Facebook page and making some in-house posters. Also, word of mouth [has] helped – they have been telling people who come and use the library regularly about the film showings a couple of days before, inviting them to come and see if they are interested. The library is constantly communicating with local primary and secondary schools so they often join in with any showings”

“It is a shame it is not possible to use an official art work to advertise any of the projects. But [we] can totally understand the studios copyright issues. They had to be a bit more creative how to word things and be careful not to lift graphics, screen shots from movies and film posters and make [our] own one”

Others were keen to develop their screening repertoire (i.e., live screenings and cultural/arts materials) and others wished to obtain additional licences and equipment to utilise at other sites in their local authority. This latter view was shared by at least three libraries, recognising the value of having transportable equipment to help engage library users across the council region. While library staff were keen to gain new licences, and broaden their offering in terms of films and screenings they were uncertain about pursuing these options without the support of a knowledgeable central figure (such as the Film Education Manager).

Demonstrates value for money

The value in which the initiative is held by library staff and library users indicates attainment of this aim. Very few interviewees referred to the cost of the project but the overwhelming view of the participants was that it was a valuable contribution to the services available in libraries of the 21st century.

Transferable between library authorities

Library staff responses to how they dealt with the project indicate success for this aim. In the interim report, there were three qualifying factors:

1. Libraries belong to local authorities and transferring the initiative between authorities would be a matter for them.
2. There is no evidence of transfer between libraries within the same authority.
3. There is at least one library that is not situated within a community and whose users, therefore, are atypical and do not form the audience necessary for a film club.

In relation to the above, points one and three remain largely unchanged at the time of writing the final report. Point two has developed between the interim and final reports. Two libraries noted that they had moved the equipment between sites but, at times, this was difficult particularly across a large geographical area. Library staff from one of these sites stated:

“when we get the last tranche of money we are looking to identify the licence site and/or buying extra equipment, hubs to move things around. This would help the project to be more sustainable...this is our main thing, logistical issues”.

Portability of equipment, multiple items of equipment such as screens and projectors, and access to obtaining multiple licences represents important issues for sustainability beyond the life of the project.

Provides a mechanism for sharing and adopting good practice in a seamless and efficient way

Perhaps the most effective forum for innovation, sharing and transfer was the advisory group meetings. The meetings were attended by representatives from each local authority library service. Attendees were themselves involved in the project, though not all libraries were represented individually and not all attendees had front-line involvement in a project.

Following the interviews for the interim report, the research team, at the behest of one project, created a Dropbox space to allow for sharing ideas between the project sites. Only one project contributed to this resource therefore there was no sharing of practice between the project sites using this medium.

It is unclear if there were other opportunities for the libraries to share ideas with one another as part of their own projects (out with the research team's knowledge). Having a shared space, ideally online, for the participants to come together between the project team meetings would have been a beneficial element for the wider FEIL project.

[Increases resilience in the sector through innovation and sharing of best practice](#)

Some libraries faced a range of challenges, several of which were out with their control. These challenges largely centred upon changing personnel, both staff and users alike, and the difficulties of introducing these newer participants to the materials and resources to participate fully in projects. Where an obstacles has arose during the project, library staff attempted to address them, seeking help from the FEIL team where appropriate.

Outcomes

As a result of the pilot, staff in public libraries will be able to quantifiably and demonstrably apply skills to:

[Share innovation across the public library network and across structures/geographic/management boundaries](#)

Where collaborative and partnership working took place, it was generally successful and appreciated. The interviewees acknowledged that FEIL brought a new and creative dimension to their library sites. Many participants also made adaptations to their current projects, drawing up and utilising the knowledge and skills learned as part of FEIL training to implement other library-based projects. Two libraries shared their experiences of networking and attending events out with their local authority area and bringing new ideas as part of the project in their own library. In terms of an online space to allow for sharing between the projects and as

noted earlier, the research team offered a Dropbox facility for sharing but this was only utilised by one site.

Use the model to further develop peer groups – whether local, regional, national or thematic

In some libraries, FEIL library staff included other colleagues who showed an interest in the project. From the second round of interviews it was clear that the libraries were also drawing upon the 'expertise' and interest within their communities, for example local arts centres, historians and schools to help grow the concept and increase the footfall and interest base. One library referred to the possibility of training volunteers to aid the sustainability of the project within the community to help the sustainability of the current project at the sites.

Allow for and account for adopting good practice from both within and from outside the sector

As per the response above, each library utilised local interest and expertise to aid the promotion and development of their individual projects. Library staff acknowledged the initial training from SLIC and Creative Scotland as being of very good quality and several were keen for further sessions post-project.

One project noted that there could have been greater opportunities for collaboration and discussion between those sites participating in the project, indeed noting communication as a "*big down fall*" and that there was not "much contact with people from other libraries".

Articulate and share innovative approaches to film education and film literacies

Library staff were keen to develop their skills and knowledge of film education and film literacy, particularly around activities that would allow participants at the screenings to unpack the films in greater depth. Interviewees suggested that there was a need for further training for those who have been on the project in addition to further training desired for those library staff not previously involved in film or media.

In the initial interviewees for the project, several library staff indicated that they had previous film experience (qualifications, training, interest). The skills and knowledge of these colleagues could be utilised for sharing purposes in the project. Sharing of skills and knowledge base would ultimately be a matter for local authorities.

Create space for community film sharing experiences

The project has achieved this aim. Each of the libraries has embraced the use of film within the site and actively recognising the potential for sharing equipment and experiences across their respective authorities. Library staff were able to draw on their respective target groups and develop closer connections to other areas of their communities simultaneously, offering, for example, autism friendly screenings, family screenings and school learning opportunities.

Several libraries interviewed were keen to listen and respond to the needs of their service users and as a result had incorporated these interests into screenings or were actively pursuing opportunities to meet those needs.

Support people to access film

The project has achieved the aim of supporting people to access film. Library staff noted, however, that there had to be a clear distinction between the aims and purposes of film in library events and other opportunities such as screening events at local arts centres and mobile cinemas. Interviewees were keen to avoid any conflict with these groups – and indeed repetition – and instead wished to explore ways to support these groups and/or carefully reframe the aims and intent of the film in library offerings.

At least two sites acknowledged difficulties in promoting a film due to copyright and image issues therefore they relied largely on “*word of mouth and staff promoting the film club to boost numbers*”. Library staff were keen to reach groups such as the elderly and socially isolated, and were actively exploring ways to help these groups participate, contribute and experience the film in library project. One site was exploring promoting the project within sheltered housing accommodation.

Create a film culture and knowledge within communities

The projects at each library site are creating and contributing to a culture and knowledge of film within communities simply by their existence. As per the earlier outcomes, many sites were already exploring ways to reach new groups within their communities in addition to maintaining relationships with those who were already engaging with the screenings. Several of the interviewees acknowledged that they “could be doing more” in terms of the film education dimension of the project but that they were keen to “work on it” to emphasise the educational side of the screenings.

Increase the strategic capability of the public library sector to lead film education within communities with confidence and competence

The library staff interviewed for this project could see the value of film in library as a means of promoting the services available at each site and for providing new and creative ways of increasing and retaining footfall. As can be drawn from the responses across this paper the extent of the capability of libraries to lead film education is still undetermined as there is a range of issues that will contribute to how this project is sustained.

As noted earlier, training for the library staff is a key concern. Training was felt to be required for new staff and further development for established staff to ensure that the project continues to progress. An additional consideration is the perceived competition from other groups (i.e., community film, mobile cinema, and so forth) who may deem the film in library project to be a ‘threat’ to their own intents and purposes. It is for this reason that the role of film in library should be defined clearly and that contributions and support to and from other groups should be welcomed as part of this process. Consideration should also be given to matters related to increasing the uptake of training, choosing the most appropriate venue/training site, and the appropriate length, number and content of sessions.

Progress

Across the FEIL pilot each library site has utilised the materials, resources and technology to add another layer of opportunity for their respective communities. Many library staff recognised the value of developing a film skill-set to enhance their work across the library functions. In other words, they could see the value of film in libraries beyond the FEIL project. Indeed, one library staff felt that this was only the beginning of the project stating that “*I kind of feel we are just getting there now and there is lots of potential*”.

Libraries were keen to meet the needs and interests of their service users while also exploring ways to extend the educational dimension of the project. Many libraries had worked with the target groups (identified in their tender) but also considered other groups and areas of the community they felt would benefit from engaging with the project. As a result, the libraries had mostly achieved their original outcomes and were actively pursuing further avenues for sustainability post-FEIL project funding.

While the response from library staff is positive there were obstacles that affected several libraries that may influence overall sustainability of the project within individual sites. The largest obstacle arising from FEIL for library staff was around staffing issues and decisions made at local authority level that had a 'knock on' effect to the project. The interviewees noted a very unsettled context in some local authorities with libraries closing or opening hours limited due to budget issues. They also cited a significant turnover in staffing numbers and the effect that this would have on training new staff. As a result, library staff were exploring ways to train and support colleagues to develop the technical skills required for the screenings (i.e., the set-up of the screening kit and developing confidence in utilising this) in addition to the film education and film literacy tasks. One library acknowledged that they would be likely to train volunteers to assist in this process.

The Projects

Libraries and their role in community building

All participating libraries aimed at designing and delivering projects that would contribute to community building through the use of film education. Bringing people together through film has had an impact on regular library users by fostering a sense of participation, and encouraging others to become a part of the library community. It was visible in both rural and urban contexts:

'[Library staff] are hugely interested in the community and I am now reaching people I could not before. Because of films, they talk about themselves and I get to know them better.'

'A big advantage is that people come and they talk to each other and find common interests and make friends – a community.'

Each library started the project with a specific focus/audience in mind, but over a period of time, with greater experience of the participating library staff, some initiatives evolved from the original remit. For example, one project's target audience was initially young people not in education, employment or training (NEET), but by the end of the project the screening events were reshaped to incorporate the needs of a wider range of library users.

All libraries promoted the notion of equality and social inclusion. In their localities libraries tried to reach diverse audiences who in many cases would not have the opportunity to experience film. Groups of people who were supported to access screenings included older people, wheelchair users, children under the age of 5, teenagers (from vulnerable groups), families, people with autism, Attention Deficit Hyperactivity Disorder (ADHD), Autistic Spectrum Disorder (ASD), NEET groups, and people with dementia. One of the projects was situated within a prison that can be described as atypical in the way that it is not an open social space, but male and female prisoners were offered a half-day, six-week course on film education. In one of the libraries, a Men's Shed group was organised to encourage older men to socialise and connect through film. Overall, the proposed projects aimed to drive change and development not only for library users but also for wider community.

Supporting community learning in libraries through film

There is a common agreement among interviewed staff that library services have to be responsive to the changing needs of society where digitalisation of nearly every aspect of life results in significant shifts in how people interact and learn:

'Film screenings can be hugely informative and educational, it is a very creative way to learn, it can be tied into film school studies and how film is made, but it can just be purely recreational, it can be historical, it can be cultural. The investment in the cinema kit has been very good for developing the kind of services the modern libraries should provide'.

Libraries adopted a mixed approach in terms of arranging film titles. Some of the titles were arranged by library staff in advance and these were aligned with the needs and wishes of targeted audiences. For other sites, there was more collaboration with the library users through negotiating a list of preferred titles and themes for screenings. These included: family, classic, festive films, foreign films, cartoons, archive films, Black Star-related films, films to support World Book Day, Men's Shed screenings, women's film festival screenings,

LGBT-related films during the equality week, films to promote dyslexia during Scotland awareness week, screenings for the local and national film festivals.

Across the interviews, a wide range of film screenings and film festivals were used to facilitate discussion and to explore social and cultural issues related to the given community. All libraries were involved in developing an educational side of film clubs. Library staff were trying to find a way of putting more emphasis on educational aspects of film and ensure that the involvement was as effective as possible by setting up informal discussions (pre- or post-screening), using activity sheets, Question and Answer sessions, scoring films out of 10 and informal feedback. Library staff reported that initially it was challenging to encourage audiences to participate in discussion on film and some viewers would leave the library immediately after the screening. However, with time there was a greater sense of engagement especially among a regular audience.

To enhance the learning experience, some libraries decided to use archival films for their screenings and it was a great success. In total, five archive events were held across five local authorities. One library, utilised archival materials related to their locality and attracted an audience of 70, plus a waiting list. Another example is a library that set up an archive screening accompanied by live piano music and brought together around 50 people. Many other libraries indicated that they have been considering the use of this type of film in order to give their libraries an additional element of learning identity. However, screenings were also used to promote other types of media experience. While running the summer reading programme for children, one of the libraries organised video game tournaments. They plugged the PS4 console in to the cinema equipment and projected FIFA 17 and dance tournaments. The commitment of libraries to promote lifelong learning across the lifespan through film and other digital means contributed to enriching their communities.

Having a positive learning experience is empowering for the community. Using film to promote meaningful discussion and reflection requires skills and knowledge on the part of the library staff. Some of the libraries indicated that initial training provided by SLIC and Creative Scotland on film literacy was very beneficial but more staff-training of this kind is needed in the future:

'Our own reading of film had improved. We think more about camera angles, music, mood, and we now understand more after our training but it would be good to get a bit more training.'

Similarly, training for newer team members and volunteers involved in running the project was believed to be of a great value. Nevertheless, there is unanimous enthusiasm for film education in libraries among all staff interviewed. Interviewees reported increasing confidence in choosing and discussing films, preparing materials for screenings and attracting audiences.

Screenings

Libraries employed a wide range of promotional techniques displaying posters and leaflets within the library and (in some cases) in the local community centres to advertise screenings. A popular means of communicating with a potential audience was using the library's Facebook page whereas other library sites utilised word of mouth and library staff promoting the film club also helped to increase numbers. One of the libraries did community outreach in the local shopping centre where they set up an information stall and promoted film club. To encourage audience excitement some libraries were issuing tickets for screenings, with library users asking in advance when the tickets would be out. Depending on the budget, some libraries were able to provide free popcorn, pizza, Haribo, tea and coffee. Some of the libraries obtained external funding from the British Film Institute to support screenings with refreshments (e.g. Blackstar screenings).

Audiences have ranged in size from 3 to in one particular case 70 and a waiting list. Apart from archival film sessions, screenings for families seem to attract the largest audiences of 15-30+ years of age. In terms of older viewers (50+ age range), women tended to join more screenings than men even if the film choice was directed at a male audience. Some of the groups, brought together through the project were rather small, but all film clubs no matter the size, were important for the local communities.

In their localities, most libraries had monthly film clubs where the timing of screenings was aligned with the type of audience. Family clubs would usually run once a month on a Saturday morning. Half-day film education sessions at one site would start at 9.00am, whereas film clubs for older people were more likely to run at 2.00pm, with teenage group screenings in the evenings. Monthly film clubs were supplemented by occasional screenings that aimed to contribute to the specific festivals celebrated locally and nationally. Also, additional screenings were intended to bring in a wider audience from the neighbourhood, such as primary school children, to facilitate further meaningful experiences of film education.

Some interviewees pointed out that having the licence was extremely important as it gave libraries flexibility and freedom to screen films from the 'big' studios. In several instances, not knowing what films could be sourced was cited as problematic and perhaps improved communication between participating libraries could address this problem. As one of the interviewees observed:

'It would be good to have brainstorming sessions. Talking to others, working with others to look for solutions'.

The opportunity to share ideas and to learn from each other's experiences could be beneficial and stimulating. For example, whilst licencing agreements did not allow libraries to advertise the titles of films, some created posters announcing forthcoming screenings at the film club with no indication of the film to be shown. Library staff referred to the excellent quality of equipment and sound system. Those libraries with a pull-down screen indicated that having access to a big screen with a 'wow' factor would contribute to creating a cinema-like atmosphere. Nevertheless, training by SLIC and Creative Scotland on the technical set up of equipment was cited as being crucial.

Collaboration

Collaboration has been an important feature of the Film Education in Libraries project; where collaboration and collaborative working has taken place, it has been highly appreciated by the participants and library users. Collaboration across the project manifested itself in a range of ways, including as a means to involve 'hard to reach' groups. Some libraries worked in collaboration with local partner organisations, which included specialist charities in addition to working with local nurseries, primary and secondary schools, all of which were seen as a means of increasing footfall and creating a positive learning experience.

The other principle of collaboration was to develop a more comprehensive provision of film and moving image education through the input of the community. For example, one of the libraries, as a part of the city film festival invited Scottish and Spanish University students who screened Spanish language films for a group of 30 children from one of the local primary schools. Afterwards, they all worked together on creating some arts and crafts. In another library, an audience member (also prominent in the community) offered to share old slides of the locality. Bringing together members of the community who could share their

experiences/knowledge during pre- or post- screening discussions or contribute to screening-related activities is something that all libraries are seeking to do more often.

The positive response to collaboration and collaborative practice noted across the project as a whole is also supported by a variety of other library groups in Scotland, including the Association of Public Libraries in Scotland (APLS) for and Scottish Consortium of Public Libraries (SCoPL) all of whom are keen to support further developments as part of the wider project.

Challenges

In some libraries, the project has encountered difficulties in commencing, as initial ideas had to be shaped in order to make sure they are in line with the educational criteria set by the project. Also, some libraries have been slow in gathering momentum and attracting a wider audience; there were a couple of screenings where no audience turned up. Library premises *per se* could have an impact on this aspect of the project. The location of participating libraries was diverse and included rural, urban and suburban settings. In some localities, there is no cinema and the library is the only provider of the film screenings, in other contexts libraries have to 'compete' with a robust and well-established community cinema.

Communication and knowledge-exchange between the libraries involved in the project was an issue. Some libraries reported that they have no knowledge of what happens in other libraries, which created some feelings of isolation. Finally, there has been considerable difficulties around staff changes due to restructuring. Many libraries lost members of staff who were assigned to the project and this brought a period of uncertainty. Overall staff shortages put time constraints on what could be sustained but overall all libraries are enthusiastic and determined to continue and develop further the existing project. Some have been actively seeking ways in which they can work after the project completion date in terms of gaining access to film and licences, and introducing film making.

Sustainability

Sustainability can be considered from two perspectives: those actions, initiatives and supports that sustained the project during the period of the evaluation; and those that are

thought by participants to be required to sustain film education in libraries beyond the life of the project.

Sustaining factors during the project

Support from SLIC

Overwhelmingly, library staff cited support from SLIC as the prime source of sustainability. In particular, the availability, expertise and knowledge of SLIC personnel ensured the continuity of the individual initiatives. The initial training provided by Creative Scotland was considered crucial and the presence of film professionals where available was greatly appreciated and enhanced participants' realisation of what they could do within their own contexts. The project advisory meetings were cited as stimulating and helpful in sharing ideas, although their frequency could have been greater for some participating libraries.

When I was first looking at films the whole licensing issue was head bursting. Having people who know what to do and who to contact and guide you is helpful. We are [library staff] and we could not have run something like the archive night without people who knew the territory. I just don't know the contacts.

[SLIC employee] is very helpful – just email her and she is really helpful. [industry professional] has been great. He told us what we could do and helped us get on with it. Having [SLIC employee] on tap is very helpful.

the pack from [name] will help and enable us to do more

...this cinema kit has really enhanced the audience experience, it really has changed what we can offer the schools too – I think that having the technical equipment has really helped

The support made available consisted of the technical and personal. The technical, in the form of equipment and training sustained the project through its quality and inevitably had a positive impact on the film education experience for both library staff and audience. The personal support was provided by SLIC office personnel and industry professionals in some

libraries. The availability, knowledge and enthusiasm of the SLIC personnel, the familiarity with the licencing process, and knowledge of contacts within the industry who were able to add to the film screenings and advisory group meetings, considerably enhanced both the experience and sustainability of the overall project.

Contact with other agencies and groups

Several libraries reported engaging with outside groups as a means of sustaining and enhancing their audience. Typically, the groups with which they collaborated were either film clubs or similar organisations within the community, or groups who benefited from having access to film for social or other reasons, for example, disability groups or the elderly.

It has been an interesting experience. We got in touch with [disability group] for long-term disabled. [Name] brings them in. We've done showings out with the SLIC remit

We've had discussions with [...] Community Film Club and if we could get them on board, it would take on a new life.

...working with colleagues for adults and older people and groups with alzheimers

An example of other groups facilitated included a local history society. As a consequence, the Society was considered doing another screening consisting of material from the Scottish Screen Archive.

We have also been working with the nursing home. Age concern run a lunch club in town and we did a screening for them in September.

Where is was possible, libraries also collaborated with schools.

We had schools in and we are continuing to do that.

Working with groups such as those cited by participants led to greater benefit than sustaining audience. In addition to sustaining the social benefits of film club for regular library users, engaging with outside groups had a similarly enhancing effect of the social benefits for those groups. In turn, engagement with other groups extended the outreach of library, thereby boosting the social profile of the library service.

Flexibility of approach

Although each library started the project with a specific target audience, how they approached and organised their film clubs varied. For some, this entailed a typical film club experience, running a block programme for a number of weeks as might happen with a book club. Others preferred a more cinema experience of regular monthly screenings, ticketing and posting advance notice of screenings. The initial decision of which approach to take was influenced by the target audience and the institutional and locational context of the library. As the projects progressed, pop-up, themed and occasional screenings were also introduced. Frequently, libraries enhanced the social experience by offering incentives to attend and for attendees to engage with each other.

...we see the benefits of the pop up cinema for the areas which don't have this.

There were about 30 of them at the screening. We had tea and cakes and since then a few came back to our September screening and some. signed up for October

We had Black Film and offered people free pizza to entice them in

...we have registered to screen a ballet or play (via National Ballet or National Trust, Royal Ballet)

In addition, some libraries experienced a demand for film club beyond their target audience and, where the capacity existed, they organised screenings for other groups. The ability of libraries to deviate from their original role became a significant factor on sustaining and developing audiences.

From the first couple of screenings we learned about targeting groups. Putting their name on a list encourages them to come along. We've had feedback on Facebook and been asked for more films.

We are also doing a 'men and ladies' theme with a film chosen for each.

For others, though, maintaining an audience requires keeping the film club informal and simple.

I'm not sure that level of in-depth film education is applicable to this group. We won't be presenting film at that level as some would leave. We don't want to fracture the group.

A significant sustaining factor was audience engagement with the choice of films and a sense of belonging.

There is some 'freedom' in the library. People don't get thrown out or barred and they don't have to pay.

It is important to recognise that a flexible approach allowed libraries to engage with the public in more than one way. So, for example, whilst for the majority of libraries the film education foundation was either as a film club or a cinema experience, the majority also ran pop-up, occasional events, curated themed events and engaged with an industry professional.

Sustainability issues during the project

The principal challenge to sustaining the project during the period under review, related mainly to staffing. Depending on the target audience, some film clubs screened in the evening, which required library staff to stay longer than their working day on a voluntary basis. Similarly, other film clubs required local volunteers or library staff willing to undertake the film club in addition to their normal duties. There are obvious costs in time and finance as a result:

There is a cost involved in staying on on a Wednesday afternoon and requires staff willing ness. It would require local authority funding, volunteers etc. I don't know if it could be sustainable. I'd be happy for it to be part of my job but I don't know if the local authority would fund it.

Other issues include staff availability, readiness and confidence

...staff were really just thrown in and there has been no real talk about analysing film, criticising or deconstructing. Some staff feel it is a drain on resources (not here but I heard elsewhere). Others might need more support

Never quite sure the level that the stakeholders (SLIC/Creative Scotland) were looking for. That terrified our members of staff.

This is only one part of our library roles and it would be good to make more time for it – doing some research, educating ourselves a bit more about film.

I have issues for us not being able to share good practice to the extent that I would like, even being able to go and see how others do it.

...so [library staff 1] back to issuing books and general library work. [library staff 2] post is temporary anyway so who knows what might happen

Might be an issue if the relief staff go (post funding) we need to get funding in place.

Would need a volunteer team. Would need that kind of stuff. Volunteers would need training on film education and the equipment.

...have to review as a four-week workshop plan. Need to evaluate it if we can commit to this, a big commitment

Developing and maintaining an audience was a third factor for some libraries.

...kids will come along but middle groups (late 20s, 30s and 40s) are more difficult.

Black Star has maybe run a bit long and the audience dropped off.

I would like a bigger audience in... Just watching is education but finding out a bit more about would be better.

A potential major issue with regard to staffing is the relationships among library staff, local authorities and SLIC. Library staff are local authority employees and whilst in the case of film education in libraries the local authorities supported the project, the extent to which SLIC might influence local authority policy beyond the project is not clear from the evaluation.

Sustainability beyond the project

Although each of the aspects of sustainability addressed below emerged from the interviews as unique items, they nevertheless overlap and are dependent on each other.

Core

Interviewees unanimously agreed that for film education to be sustained, it should become part of libraries' normal business. Indeed, several, at all levels of seniority within the project, argued that, as a component of 21st Century literacy, it should become integral to what libraries offer to the public. This could be in the form of a film club, a cinema experience or occasional and pop-up events, including streaming.

In addition to conceptualising film as literature, the social impact of the film education project has also convinced library staff of its importance for libraries. Libraries are no longer places where people come to borrow. Libraries now act as community learning hubs where people of all ages engage in a range of activities aimed at enriching lives. Film Education as it has developed in this project fulfils the aspirations of the National Strategy for libraries.

First step we want it as a core offer and need to get it recognised in strategy. The National Strategy is 1st for libraries in Scotland... but it is about moving from good to great. I would like to see film literacy especially for young people being able to read and interpret film. Realising it will be challenging.

Film screenings can be hugely informative and educational, it is a very creative way to learn, it can be tied into film school studies and how film is made, but it can just be purely recreational, it can be historical, it can be cultural. The investment in the cinema kit has been very good for developing the kind of services the modern libraries should provide

Ideally the library would love to continue with the film project as a part of their services but it does depend on other constraints, on having staff, other commitments, time and ability to do. In terms of sustainability...

I would like the film club to be something that was noticed and publicised in the community. I would like it to be embedded, acknowledged, talked about – to have a longevity, been running for years. It has introduced films to people that they would not otherwise have watched. Pop-up events could have a potential alongside regular screenings and other events.

The future should be that it pushes film education and include making films. Some of us have done film/TV degrees. Teaching people that it is a language, more groups, more film education, possibly making films with community groups. I want film and film education to be core practice, a type of literacy. Film hits the five main points of what a library should be doing. Libraries are changing.

Evidence from the evaluation confirms that establishing film education as a core function of libraries and library staff is crucial. Establishing film education as core would cement its role as part of the library offer. Equally important, is that becoming core would present the necessary context for development of how film education is understood, constituted and presented in the library service.

Resources

Sustaining film education beyond the life of the project, particularly to establish it as part of libraries' core offer, has implications for resources. Whilst SLIC provided equipment and negotiated licences during the project, after the project, these functions would fall to local authorities.

[SLIC] procured all the kit and licences and those are two things that local authorities are unable to do and that is something we need to look at. Kit is time bound these would have prevented it happening through local authorities. [SLIC] were able to purchase and deliver kit and licences and a local authority would find this difficult or not a priority in terms of licencing. I don't know that SLIC is the body to do this.

However, the difficulties posed are not insurmountable and initially sustainability might only entail minimal investment by local authorities related to the enhancement of the library premises.

As long as the kit is in the library they do not have any real limitations. They do not really need any follow investment apart from ongoing rights to show films. Having a licence to show movies from big studios. That gives a lot of flexibility and without that they would be limited to screening copyright free films, which is difficult. Having the rights to show is hugely important.

Resources – a deal with licence holders would be good... [as would] a national blanket deal with Filmbank for all libraries in Scotland. What I would try to sell it to Filmbank as is their concern about licences in libraries so we say can we try a blanket licence for Scotland and if you find you are making more money rather than less we could roll out over UK.

Importance of the quality of the kit is clearly a resource issue. Related to that is the room and comfy chairs. To fix that in every library that might be at local authority level – quite often redundant buildings and lesser used premises might be used.

Successful resourcing in the future has possible significant implications for library staff. Sustaining film education beyond the project entails more than consideration of how it is

presented but how the necessary materials are resourced and who is responsible for procuring them. This may suggest a 'specialist' type role for library staff or clear lines of communication between library staff and whoever in the local authority is responsible for procurement. In terms of licensing, there may well be training implications for local authority employees.

Training

Whilst some interviewees were content with the level of training provided by the project, the majority expressed a desire for further training in order to enhance their own knowledge of film and, consequently, improve the experience for library users.

It all comes down to training. I think having some further training so that film can be analysed –. It comes down to having a modicum of support for 6 months after the project. We could do the SLIC and Creative Scotland workshops with all groups. WE could do more workshops in pubs and bingo halls e.g. 'Plays in Pubs' last 3 minutes and it works because it is fun and informal.

Ideally there would be introductory sessions on reading film. There are clubs for watching and also making, a core group and we will encourage others. We need knowledge and equipment on how to make films and ideas for films.

...some kind of refresher training once or twice a year would be useful so that any newer team members involved have the opportunity to get a good quality training rather than other team members passing things on.

As with resourcing, the provision of training beyond the project would, presumably, be the responsibility of local authorities, albeit, possibly in conjunction with SLIC and Creative Scotland.

Other

Interviewees argued that dissemination of the work of the project is important for convincing other libraries and library staff of the value of film education in libraries and to advocate film as literacy and not just a form of entertainment.

... libraries need to learn what we few have learned through the project. Particularly what the [library staff] have learned. We need to share as widely as possible but learning second-hand is not as valuable and we need other libraries to say that they want it and why. Scottish Government needs to understand and recognise the value of film. It answer many of the programme for government objectives in health and well-being, commuionity development, Scotland's towns... They have the resources and authority to make stuff happen.

...the perennial cultural mind-set across the population that the moving image film is an ephemeral product, just entertainment rather than an art form we take seriously

Dissemination is not only about advocacy but can be achieved through collaboration with appropriate partners.

We are working with the education team through film reviews, possibly toward a qualification (from College).

Perhaps [film club members] could get a qualification and apply for college.

I feel partnership working has been a real strength among the group and across the authorities. If we can work smarter together, that would be good.

Recommendations

A relationship between SLIC, Creative Scotland, the Scottish Government and local authorities already exists and we recommend that this is used to pursue the major recommendation of establishing film education and film literacy as core to the library offer.

We asked the Scottish Government for a 5-year exemption for a cinema licence for libraries. We need to be in touch with Moving Picture Licencing Commission regarding licences... and Into Film.

Similarly, a relationship exists with other screening bodies including commercial and community cinemas and bodies such as Filmbank. We recommend that this relationship is used to explore the possibility of procurement and support. In addition, the Scottish Consortium of Public Libraries has shown an interest in procuring licences for Film Clubs and this possibility should be explored further.

We are not competing with commercial cinemas. I think this project will open up the debate and discussions and SLIC can do that. They might find if they help us do this they will build their own audiences. Money for screenings/licences needs to be considered.

Creative Scotland and SLIC should consider how their own resources and expertise, including that gained during the project, can contribute to sustaining film education in libraries.

In terms of the curatorial support for library staff, the expertise in Scotland is located within CS funded venues. A stronger relationship between lib services and curatorial experts would be great.

SLIC and Creative Scotland to develop a CPD education programme for current library staff. The researchers recognise that achieving this recommendation is a complex matter for SLIC and Creative Scotland. CPD for library staff is normally provided by the Chartered Institute of Library and Information Professionals in Scotland (CILIPS) and the decision to release staff to undertake CPD and training is a matter for the local authorities who employ them. Nevertheless, the research indicates that provision of appropriate CPD is vital to the sustainability of film education in libraries and we therefore suggest continued pursuit of this recommendation.

Film education and film literacy to become part of initial education and training for library staff.

Where appropriate, libraries to seek to engage with local groups who are interested in or may benefit from screenings and other aspects of film club.

Where appropriate and possible, libraries to form mutual support groups. These may be geographical within the same local authority, virtual through social media or occasional (e.g. training or 'conference') organised by SLIC and/or Creative Scotland.