CHAPTER 6

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Five Dimensions of Critical and Creative Media Practice

Over the course of this book I have adhered to five core principles that have functioned as a series of interconnecting vertebrae in the backbone of the work. I adapted a framework related to the evaluation of narrative in action research (Heikkinen et al. 2007), whose components chimed with my practice as a researcher and as a creative media practitioner. I developed these conceptual tools – workability, reflexivity, dialectics, evocativeness (everyday artistry), and historical continuity – into a model of values that guided interpretation of my research material. I now use these tools to ground a discussion on the suggested relationships between moving image literacy pedagogies, creative media composition and the local and wider contexts of practices in this realm. As a reminder, the ensuing sections engage with the following questions:

How does creative media work constitute a wider literacy in formal and non-formal school spaces?
What can established pedagogy learn from moving image production processes?
How do social discursive factors determine practical media work in schools?

To help organise the discussion of these questions, arguments will be presented under five headings that relate emergent themes from my findings to each core principle. Choosing to structure sections in this way does not preclude the potential for material to overlap and cross-pollinate, indeed, hybridity is woven into the fabric of the discussion.

The sections are entitled:

1. Iterative Practical Experiences (workability)

2. Disposition for Praxis (reflexivity)

3. Disposition for Reciprocal Communication (dialectics)

4. Rightness of Fit (everyday artistry)

5. Spaces of Translation (historical continuity)

Firstly, I look at the ways in which media-making practices re-orient the teacher's identity as less the one who knows and more the one who navigates, guides and coaxes participation. I explain how these flattened, agentic relations are made possible through the tangible meaning-making affordances of digital media, and how recursive practice at producing and consuming moving image texts is as vital to non-verbal forms of literacy as reading and writing are to the verbal.

Iterative Practical Experiences

Literacy, pedagogy and non-linearity
From workability, I developed the notion of (digital) phronesis - a pragmatic sense linked with intuitive 'wisdom' – which is called upon in moments of experimental engagement with digital tools and with the learning environment. My research explores the benefits of repeated opportunities to engage with digital and material resources in 'more than linear', iterative ways in order to experience the drafting and re-drafting of texts, and the display and open discussion of meanings. The phronetic element in media production, understood here as the dynamic strand of literacy missing from currently restricted conceptualisations, embeds agile and transmedia technical competences (as well as linguistic) into a portfolio of skills, for participation in the human conversation. Equally, limber and versatile responses of the teacher facilitate development of these types of skills and dispositions[73]. As recognised by Potter (2012, p.21), the pairing of new literacies with new pedagogies was mooted two decades ago:

> If it were possible to define generally the mission of education, one could say
> that its fundamental purpose is to ensure that all students benefit from
> learning in ways that allow them to participate fully in public, community,
> and economic life. Literacy pedagogy is expected to play a particularly
> importance role in fulfilling this mission.
> (New London Group 1996, p.60)

The democratising influence of digital classroom practices has made these civic aspirations more feasible, however it appears that it is down to the knowledge and commitment of enthusiasts at school level to make this form of literacy a reality (Waugh 2016).

Figure 6.1, as well as being a timely reminder of the theoretical context of this discussion, traces the winding path of production processes, stewarded by teachers versed in the nature and function of media ecologies. Quadrant 3 is the site where assimilated cultural material is re-composed, and then re-distributed as new workable forms of knowledge, via 'literacy events' (Kendall and McDougall 2013; Potter 2012). The nature of the events might be virtual, such as blogging (Barrs and Horrocks 2014) and posting to YouTube, or physical exhibitions such as the CCADJ / Clip Club public screenings.

Such participatory knowledge-making practices (Rorabaugh 2012) are itinerant but purposeful in nature, and participants are conceived as meandering through virtual and physical production spaces (as evoked by the wavy line in Figure 6.1), alternately experimenting and re-grouping (Dezuanni 2014). In previous Chapters, we witnessed certain young participants' inconsistent focus, where attention was sometimes diverted, re-calibrated and drawn back on course (not unlike a deliberately bifurcating camera movement). This negotiating of blind alleys and re-tracing of steps are

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[75] Designer and architect Pendleton-Jullian (2009) elaborated the metaphor of the 'sailboat' versus the 'kayak' to explain modern approaches to pedagogy and the need for nimble responses to innovatory practices, the one terrain necessitating: control and foresight - "setting sail and tacking with the wind and currents to keep on course" (2009 p.7); the other, the navigation of complex 'white water' topologies and "highly developed disciplinary expertise (musculature) and creative dexterity. The imagination is the undercurrent for this creative dexterity, and it fuels movement forward at a steady pace and as bursts of adrenalin." (2009 p.8)

commonplace occurrences in media composition, and modern pedagogues might more frequently be called upon to marshal nomadic learners, and to become attuned to their personal creative processes and popular cultural preferences.

<Figure 6.1 somewhere here>

Figure 6.1: Cycle of Digital Making - iterative, non-linear media composition processes

Theorising meaning-making in media composition
Beyond the teacher, a more abstract binding agent that keeps learners motivated and on track could issue from the 'oscillatory processes' (Lanham 1994; McKee 2005) and the anthropologically derived notion of 'symbolic behaviour' mentioned in Chapter 2 (A. Reid 2007, p.25). In this view, early forms of human representation and the superior wielding of symbolic language, are linked to the development of consciousness and social hierarchies, respectively. A. Reid speculates that the externalisation of early man's abstract thought conferred communicative and competitive advantage. As conceded earlier, this book is by no means a socio-anthropological tract, I merely wish to make an association between this evolutionary theory and Lanham's (1993) ideas on the anatomy of meaning-making.

I am reminded of a moment at the end of Chapter 5, in the video clip featuring four Clip Clubbers at the editing interface, where Nimbus is trying to fix a visual anomaly and G-man suggests leaving it as it is because that way Clone Clara "looks like she is coming through a diagonal portal."[74] This was an entirely appropriate and credible shift in thinking, drawing on a popular sci-fi motif. It is also the kind of imaginative or intuitive leap (Sennett 2008, p. 211) that can be brought about by looking AT (or *INTERACTING* with) the stylistic surface of a multimodal text and THROUGH to possible meanings. G-man's metaphorical re-working of the visual was collectively accepted, the production 'mistake' was re-interpreted, and a re-imagined version of the narrative put in its place. In other words, his 'decorous trickery'[75] was tacitly approved (Lanham 1993, p.81) .

Chapter 2 spoke of the 'decorous trickery' involved in aesthetic textual assembly for specific rhetorical effects. Lanham's theory unveils the advantage for text-makers of imagining themselves as insiders: iteratively looking AT the stylistic formulation of the text (the decor) from the inside, and then THROUGH to abstract meanings (the trickery), to then retreat back inside, to finesse the rhetorical meaning effect. The proposal is that as we write linear texts, the intended meaning – coded in abstract monomodal print - aims to be clear cut and controllable, whereas the process of composing moving image texts muddies these waters. Contrary to cultures of print literacy, the often mechanical processes of audiovisual inscription are more concrete and tangible, and the meanings at the point of production and reception, are elusive, emergent and subject to change. As well as cerebral, the iterative AT (*INTERACT*) /

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[76] Clip 7: https://vimeo.com/142087018 [[Accessed 7 February 2018, password = wizard]
[77] It should be noted that 'trickery' does not connote mischief; but it is an everyday communicative social practice at which some are more rehearsed and critically dexterous than others. Differences in aptitude are perhaps unavoidable, but this study advances that all learners be given opportunities to become critical wielders of rhetorical performance, in all its 'decorous' digital modality.

THROUGH meaning-making dynamic in film and DV composition can be thought of as a sensory, immersive and emotional process of embodied translation.

For many these are rewarding and pleasurable processes that prompt more accessible and equitable literacy practices, or as Lanham phrases it, "the radical enfranchisement of the perceiver" (1993, p.17) - even at the earliest stages of primary education. If literacy can be re-conceptualised in socially enfranchised, practical and experiential terms, then arguably it could be aligned with cognitive engagement and transformative action - notions often associated with praxis.

Disposition for Praxis

Literacy, and metacognition
Praxis, understood here in an emancipatory frame, is autonomous action informed by clarity of purpose and a reflexive critical sense (Anyon 2009; Freire 1970/1993; Lather 1991; McDougall 2011). In this section I make suggestions as to how film and moving image education can incite metacognitive[76] reflection through pedagogies that nourish learning conditions for praxis and pupils' dispositions towards the same.

Chapter 4 alluded to a photo of two Clip Club girls taken from a low angle: Clara demonstrating the purpose of the close-up, and Cara waiting to answer, which she did in a succinct and undemonstrative way, indicating a more contemplative approach to learning. I suggested that this could signal the different access points that media composition practices can rally. Pupils, with their range of interests and personalities, seem to locate a metacognitive trigger through film and media-making, as a function of the multifarious practical, aesthetic and executive decisions that have to be made. Towards the end of Chapter 5, I connected praxis with the converging pleasures of manipulating, viewing and interacting with media representations, in the process of DV editing. This nexus of pleasure, immediacy, control, purpose and reflexivity are ingredients in the development of a holistic metacognitive engagement, which helps to define a new literate state of being, related to flow in creative acts (Csikszentmihalyi 1990).

Two instantiations of this practical and reflective orientation, were Wizard's improvised table-top sequence, and Callum's autonomous bifurcating shot, where the camera left the main action, turned about him and rejoined the subjects. I suggested that these were examples of deliberative action to produce filmic sentences or cinematic phrases perhaps. The way in which meaning is made from the printed word through the manipulation of grammatical code and stylistic convention, bears comparison, with meanings made from digital assets through audiovisual protocols. Running these processes and interpreting media representations requires reflexive and critical engagement.

Moving image lexis and pedagogy
The film sentence metaphor was used in a speech by the late Anthony Minghella in 2005 at a BFI convention entitled *The Charter for Media Literacy*. There have been further film-related analogies to syntax - by the Head of Film Education at Creative

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[78] In this context, I interpret 'metacognitive' as taking active and productive control over one's learning and its contextual significance, rather than brain functionality.

Scotland (Donaldson 2014), by Burn and Durran (2007, p. 94) and by the *Film: 21st Century Literacy* advocacy report (BFI 2012). If such comparisons with the printed word can be made then the case for developing a film-making lexicon in schools becomes ever more pronounced[77]. In his speech, Minghella expressed dismay at the ways in which the rich complexity of moving image is consistently ignored in mainstream education:

> ...given the way in which moving image can manipulate us, allow us to inhabit many differing points of view, take us on journeys to other times, places and cultures, indict us, shock us, and delight us, surely it's time for our education system to hold the teaching of the sentence we watch as no less important and crucial than the teaching of the sentence we read.
> (BFI 2012, p.6)

Expressed in these terms, film's marginalisation is indeed perplexing. The advantage of working with moving image production in short manageable exercises that produce clips, is that learners become habituated to particular formulas and techniques which are internalised as a repertoire of visual expression and conceptual thought. Just as one's understanding and production of language in speech and writing improves through regular practice and exposure, a corollary might be drawn with the incremental development of film language.

On the understanding that film and the written word have distinct affordances as productive media, Minghella's cinematic sentence metaphor may be a useful place to start with respect to both forms' use of narration (Donaldson 2014) as a structuring technique to organise and convey conceptual thought. Mr. C.'s embrace of moving image as one of the building blocks to develop critical thinking at Riverside School (including the *Film in a Morning* project), attests to the academic resonance of audiovisual representation to express critical understanding of literature [78]. Furthermore, a system was in place whereby Riverside English pupils could choose the communicative means through which to explore and express their textual understandings - a strategy which, it is argued here, is a form of pedagogic and egalitarian praxis in practice.

Freire, one of the first proponents of an action-oriented 'humanising' education, was acutely critical of content heavy and paralysing 'banking' models[79] of education taught by 'teacher-bank clerks'. He invested teachers with proactive agency:

> From the outset, her [sic] efforts must coincide with those of the students to engage in critical thinking and the quest for mutual humanization. His [sic] efforts must be imbued with a profound trust in people and their creative power. To achieve this, they must be partners of the students in their relations

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[79] Merleau-Ponty hints at the correlation in an essay on film and perception, alluding to the "flair or tact of the director, who handles cinematographic language as a man manipulates syntax" (1964b, p.55)

[80] See also Jones with Hearing (2015) and Hearing (2015) on the use of 'fictive' film and documentary video (respectively) as a creative academic *research* tool for critical understanding of social phenomena.

[81] 'Banking education' is a Freirian formulation describing styles of pedagogic practice where "instead of communicating, the teacher issues communiqués and makes deposits which the students patiently receive, memorise and repeat ... the scope of action allowed to the students extends only as far as receiving, filing and storing the deposits." (Freire 1993/1970, p.53)

with them.
(Freire 1993/1970, p.56)

With this he lays out many of the precepts of both Riverside English department and the French CCADJ teaching models, where hierarchies are less entrenched and relationships are based on trust, partnership and cooperation. Both are enquiry-led environments, where question-posing is as valued and as safe as problem-solving. Riverside's open digital learning platform and transparent practices are manifestations of honest critical relations. A good illustration of this is Mr. C.'s pragmatic explanation to his pupils of my presence in the classroom – that I had not come to inspect, and they need not adjust their behavior. An aura of candidness appears to rehearse Lather's definition of praxis-orientated terrain:

> Emancipatory knowledge increases awareness of the contradictions distorted or hidden by everyday understandings, and in doing so it directs attention to the possibilities for social transformation inherent in the present configuration of social processes.
> (Lather 1991, p.52)

Although conscious of the potential for over-claiming, my research indicates that transparent social arrangements in media production enabled classrooms encourages marginalised voices to be heard, agency to be felt, self-awareness to propagate, and aesthetic sensibilities to be heightened.

Freirian philosophy on pedagogic relationships appears to be enjoying a resurgence (Rogers and Winters 2010; Joaquin 2010) which is unsurprising in the context of prevailing cultures of prescription and accountability. However, a degree of caution should accompany Freirian thinking: there is a an element of patriarchal demystification in his thesis, along with a de-emphasis on social and participative knowledge building (Street 1984; Smith 2002/1997) that could have an unhelpful polarising effect. This orientation runs counter to the social constructionist paradigm that pertains in contemporary scholarship on media education. Inciting educational change and developing spaces for praxis is as much about keeping a dialogue open with policy makers as it is about resistance.

Moving on from media production's relationship with critical thinking and action, I now begin to examine the ways in which practical work with film and moving image nurtures conditions conducive to congenial interactions.

Disposition for Reciprocal Communication

Social literacies in the present
In order for conceptions of literacy to diversify, we need to take account of relations between and amongst pupils, teachers, the learning community and their respective responsibilities, which when operating unencumbered by bureaucracy, are commonly stamped with a certain reciprocity. I choose the phrase reciprocal communication because it carries a human inflection – that of sustained giving and taking in kind. This section takes its cue from Potter's recommendation (who in turn draws on and Buckingham 2003; Marsh 2010; Street 2003; Sefton-Green 2000):

> we need a way of understanding children's engagement with digital video as

a rapidly changing social literacy practice... we further need to align this with a socialized view of creativity that is much more closely connected with group work, situated peer review, and an awareness of group roles in cultural production than connected with individual auteurs and the realization of a personal expressive goal.
(Potter 2012, p. 148)

We can assume that for Potter and the other commentators mentioned, that social and dialogic interaction is a key dimension of literacies associated with film and the moving image. Whereas social exchanges are in step with creative iterative practices examined earlier in relation to meaning-making, they grind against those practices that revolve around individual achievement with written outputs and top down assessment procedures.

The different areas of film-making in particular enable the formation of a pool of mutual and interdependent understanding from which others can learn, and the scope of this understanding is not limited to the spaces of production. Along with the widely documented social benefits of film-making (BFI Education and Film Education 2012; Lardoux 2014; Lord et al. 2007), it is in the crucial stage of display that participative literacy competencies further accrue. Quadrant 4 of the Cycle of Digital Making (see Figure 2.2) – that of participation, dissemination and sharing - is integral to the production of literacy events. Clip Club's Leonardo is a case in point, from the beginning of the project he expressed a desire to peer teach, to spread his newfound knowledge and to show his classmates how to film and edit. It will be remembered that he was also moved by the laughter that his work generated during the school screenings. These are the largely overlooked depths and sensitivities related to audiovisual literacy work when framed as social and participative.

It seems almost fatuous, in academic discourse, to mention the fun element of making media, so widespread are children and young people's references to their enjoyment therein. But should it be so taken for granted, when in the same breath they readily and almost as frequently associate film and media activities with the world of work? In several of my research interviews (as heard and seen with Leonardo and the Riverside boys, respectively) and in my professional experience, young people reveal the extent to which they have absorbed adult preoccupations related to the link between media skills and industry. The narrative often goes that they believe filming with iPads is a good thing because it will help them 'get a job'. Creative production for its own sake does not feature in most young people's life worlds, even though they routinely comment on how much fun they have in the process in other contexts. My account questions why the 'fun' should be deferred until adulthood and even then framed around careers, when there is potentially much to be gained from filmic expression in the present - socially, culturally, and in terms of personal and academic fulfilment.

To disregard structured filming with iPads and the screening of this content, as frivolous play, fatuous screen-time or precocious work experience, is to miss the pedagogic and social potency of the activity. Recalling for a moment the importance that A. Reid (2007) places on the externalisation of thought and its embodiment in symbols, we can start to see a correlation with Potter's ideas on the stage at which play becomes a creative and political act. In this extract, if one substitutes his references to

'internalised speech'[80] and 'thought', with *film*, the practice of public display becomes more salient:

> the internalized speech [film] cannot take its place in the culture, become widely understood, until it becomes externalized; at this point the inner, context dependent thought [film] gradually unfolds its meaning as "symbol-for-others"; it is creative, rather than playful at the point at which it is assimilated within a culture as a "literacy event".
> (Potter 2012, p.37)

Inspired by Vygotsky (1978, 2002/1933), for Potter, play with others (and in particular the range of roleplaying that film production offers) is seen as an integral part of the development of communicative skills. Moreover, public screenings of novice moving image texts have a mobilising quality that add heft to layers of meaning that get swept into what I have been referring to as the discursive human conversation.

Theoretical observations on the 'Making of'

I wish to elaborate on the words 'context dependent' above as I believe mimicking industry's production of 'Making of' movies, enriches youth media production experiences and enlightens some audience members with deeper intellectual engagement than that offered by the film viewing alone. Such texts are commonly constructed to provide insight, amusement (the blooper reel) or a tantalising glimpse of film artifice. Setting up a 'Making of' production team has the potential to lay out the tone and constitution of the film's creative processes as well as preserve the golden moments for its participants.

On reflection, I realise that the events pieced together in 'Making of' texts, document the discord, the fun, the challenges, the re-takes, the camaraderie, the finessing in action, in other words, they record a string of selected learning moments. I include links to the 'Making of' movies for *Run School Run 1* and *2* in a footnote[81], as they were a hastily edited afterthought. These particular texts do not constitute research material in and of themselves because they were made by me in teacherly (non-researcherly) cherry-picking mode, but my sense is that it is an area of documentary film-making with young people that is under-utilised. My contention is that this potential deficit is down to the default mode of youth film consumption, which is largely one of pure entertainment as opposed to cultural and critical stimulation (not that these categories are mutually exclusive).

On a social level, rendering visible the work that goes on behind the camera and the mess of filming, parallels the disclosure of certain pupils' hitherto undetected ways of being in the school setting, perhaps unsettling adults' and peers' ingrained assumptions about them. For example, in an interview with their class teacher[82], Clara was described as an occasionally problematic drama queen in the classroom but she

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[82] 'Internalised speech' relates to Vygotskian theories on the role of play in the development of conceptual thought, a discourse which has played an important role in media education theorising since the nineties (Sefton-Green 1998)

[83] Making of *Run School Run 1*: http://theclipclub.co.uk/2013/07/13/run-school-run-bloopers/ - comments [Accessed 21 May 2017]

Making of *Run School Run 2*: http://theclipclub.co.uk/2014/07/11/run-school-run-1-2-making-of-on-youtube/ [Accessed 21 May 2017]

[84] Year 6 teacher's interview: https://soundcloud.com/shelleuk/clip-club-yr6-teacher/s-89qE0#t=7:30 [Accessed 21 May 2017]

transformed into a driven and impassioned actress on screen. Seeing the Clip Club children operating within an entirely different habitus, and in amongst the disarray of backstage film footage, she observed her pupils negotiating altered social relations and self-direction. There are rich pickings to be had in the time and space between filming the shots. In dialogic ways, the 'Making of' gradually unfolds the complicity that film-making fosters and requires, three aspects of which feature in the social interaction dimension of my interpretive model - (role)play, co-composition and collaborative relations.

Dialogic co-construction of knowledge
I conclude this section on reciprocity with thoughts on collaboration as an important social component in an enlarged, participative notion of literacy and to which practices with media composition are seen to contribute. As mentioned in Chapter 4, I refer to the visit to the Clip Club made by professional film-makers and a media education researcher on a scoping exercise. They were researching the possible benefits and shortcomings of using iPads in school film production as opposed to more conventional camera equipment.

Rather than discuss the particulars of the conversation (which is nonetheless fascinating and revelatory[85]), this account looks to the value of its very occurrence. The encounter bears witness to the ways in which reflection on film-making is a valuable and levelling exercise for young people: knowledge was shared and opinions aired on a variety of sophisticated topics from production tactics to programme design. As previously recognised, this experience may have had a beneficial effect on the group's achievements the following week, in that after a fallow filming period, they significantly upped their game. I propose that they had absorbed an unsimulated appeal to their expertise and that this authentic[84] dialogic exchange kindled a mutual trust and respect that in turn boosted their identities as film-makers and participants in a wider social narrative. Processes of media production provide opportunities for pupils' meaningful contact with the outside world, and thus for more porous pedagogies (Haas Dyson 1997; McDougall 2014; McDougall and Potter 2015).

Potter has a history of consulting young people in the research context (Selwyn et al. 2010), and I asked him to comment on seeking Year 6 advice for a project in which children could be seen as "ethnographic partners" (McDougall 2016) with "funds of knowledge" (Moll et al. 1992) to share:

> you work with giving and receiving respect for knowledge, however that knowledge is gained ... The fact that they were children showing other children was really important because it meant that they felt that they were being treated as, if not experts, at least as advisors, because they've gone out there and made some of the mistakes and done things, or done things well, and would be able to give advice to them, so everybody gains from that situation.

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[85] Audio available at: https://soundcloud.com/shelleuk/phd-interview-clip-club-john-potter-xube-april-2014/s-pscBO#t=4:10 [Accessed: 7 February 2018] and video extract available at: https://vimeo.com/136745476 [Accessed 7 February 2018, password = wizard].
[86] I use the word 'authentic' advisedly. It is questionable the extent to which anything can be described as such. Here it simply means a rare and sincere engagement with the so-called 'real world' outside school - an equally problematic construction that devalues the very 'real world' that school life represents for young people.

(Interview with John Potter 2015. Available at:
https://soundcloud.com/shelleuk/john-potter/s-3P9LY#t=17:38) [Accessed 7
February 2018]

After confirming his iterative approach to teaching – the explicit to-ing and fro-ing of knowledge building - he went on to lament the uni-directional, common-sense mandating of certain kinds of cultural capital that all pupils should know, and without which many are deemed socially lacking or deficient in some way.

The Clip Club Xube interview was an opportunity for the (adult) researchers to gain access to knowledge that pupils themselves had acquired through their own experience of film-making. Recalling Mr. C.'s observation, they spoke from a position of "*knowing* rather than having been *told*" because of "the stage of making". There is no doubt that Potter's primary teaching background informs his research practice in rewarding ways, the one role learning from the epistemological and ontological insights of the other. As expounded in Chapter 3, my hybrid teacher / practitioner / researcher status attests to a certain symbiosis between these roles, (albeit in a non-formal capacity) which supports the argument that teachers might be re-cast as critical researcher-practitioners (Orr and McDougall 2014) in the development of media education pedagogy.

The less textual and more social connotation of *doing* film, rather than making it, perhaps captures the broader and inclusive ramifications of pedagogies related to audiovisual production in schools. In terms of strengthening its traction, simply this more prosaic term could seed new spaces in which cultural encounters of dialogic parity might blossom. This is ambitious thinking, which may need some reigning in; indeed, if movie clips can have a punctum, the frame that remains with me from the meeting features G-man and the momentary self-conscious glance he shot at me - and my filming of him - in the final seconds of the clip[85]. He remained silent and guarded throughout the discussion, with slippery eyes and a bearing that was demonstrably ill at ease, recalling Callum at the BFI screening.

If, in film-making programmes, time and space *is* specifically allocated for reflection and dialogue, there is still some way to go for the likes of G-man and Callum to feel completely included. Fluid and confident behind the camera among their peers, they recoil from the double exposure of my prying lens and an alienating world of adult authority. Although it was very much in evidence in other parts of our circular forum, the pressure of having to speak was disempowering for G-man, and there was little in the way of mutual reciprocity to the right of the room. This conscious opting out complicates simplistic notions of overt social participation and language as the natural order of things, and points to the importance of less threatening non-verbal communication in such circumstances. Indeed, understandings achieved through tacit exchanges was a key finding in terms of the range of learning preferences that film-making supports.

By concentrating on the Clip Club research encounter (and indeed as revealed in my interview with Isaac and Daniel in *Film in a Morning*), I have shown that collective reflection on media-making, although not without complication, can for some be a valuable exercise in the development of a wider literacy of participation. Fielding

[87] See 04:43': https://vimeo.com/136745476 [Accessed 7 February 2018, password = wizard]

warns of the risks of not attending to power relations in the classroom. He identifies a clashing incompatibility between collaborative and performative practices, claiming they can lead to a disruptive 'carping' cross-fire in some formal school spaces:

> The strength of dialogue is in its mutuality. Its transformative potential lies in its reciprocity because it is in these kinds of person-centred ... arrangements that trust and creativity are most likely to grow. If we see and relate to each other within the context of a reciprocal responsibility we will indeed transform what it is to be a teacher, what it is to be a student, and the spectre of schools as nineteenth-century institutions will begin to fade. However, the context of performativity and a narrowly conceived, incessant accountability leads too readily down the path of a *carping, antagonistic relationship between students and teachers*, one in which students become the new agents of external control ... or regressive pedagogy.
> (Fielding 2004, p.308. my emphasis)

The reaping of data to demonstrate school effectiveness shows no sign of abating as an ideology, meanwhile the unintended impacts of regressive pedagogy on young people and their relations with teachers, remain relatively unexplored. Issues of educational utilitarianism in formal schooling will be explored in a later section, before this, I consider the ways in which media-making relates to the arts and the difficulties of defining the ineffable in a culture of metrics and expediency.

Rightness of Fit

Aesthetic experience and the rightness of combining
Referring to the affective quality of narrative action research, one of the Finnish principles of validation (Heikkinen et al. 2007) I have been using is translated into English as *evocativeness*. In a move to re-align this principle with media composition, and retain an earthed aesthetic dimension, I adapted it to *everyday artistry* for a more process orientated core concept. *Artistry* captures the abstract and physical processes of aesthetic crafting with analogue and digital tools, as well as the disposition and sensibility of the artist. *Everyday* brings artistry to the level of the quotidian, and the ways in which ordinariness can inspire imaginative leaps. Under this umbrella term, I developed the concept of *rhetorical performance* (A. Reid 2007; Burn 2009a, 2013) to suggest the ways in which we assemble and curate media content, and perform our artistry and our identity, both to ourselves and to a potential public (Burn and Durran 2006, 2007; Potter 2012). This performance (not to be confused with 'performativity' against targets in a political economy), relates to our capacity to combine experience, memories and observations with our imagination, to produce a coherent and affective multi-sensory text. This capacity is described by Lanham as an ability to mobilise "our integrative powers" (1994). The realm of 'combinatory play' (a term attributable to Einstein[86]) is the space that creative media mentors are well placed to occupy, to assist

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[88] The phrase is quoted in various online texts, as part of a conversation between Einstein and Hadamard, in the context of discussing relationships between the productive thought of mathematicians and mental images. One such instance is available at:
http://www.brainpickings.org/2013/08/14/how-einstein-thought-combinatorial-creativity/ [Accessed 21 May 2017]

pupils in solving what Clip Club's Leonardo called the "slowly fitting puzzle" [87] of media composition in time and space (Bazalgette 2008).

Goodman's phrase, 'rightness of fit' (1978, p.132), describes artists' ways of negotiating the relationships between qualities in the act of composition (Eisner 2005/2002, p.208) – in other words, getting the form or creative act right enough for specific moods, effects and a sense of coherence to emerge. I chose 'rightness of fit' for three reasons that align with the contours of my questions and that go some way to capturing:

- those intricate, contingent and phronetic workings of media composition (such as the choice of camera shot, distance, angle, duration and the infinite nuances of DV editing), that constitute a modern relevant meaning-making practice

- the elusive, 'in solution' nature of an inspiring responsive teaching environment

- the awkward complexity of assessing and positioning digital media-making in a data-driven school environment, fragmented by subject

Is media composition, as I have been claiming, an important and pertinent strand of literacy, to be aligned with subject English? or is it a discrete set of technical skills and competences in preparation for the workplace? or further still, does it fit more seamlessly and appropriately into visual and expressive Arts? The next sub-section engages with this latter claim, while issues related to the teaching environment and socio-cultural context will be addressed in the final section of this Chapter.

The 'work' of art in the age of dynamic and embodied literacies[88]
I noted in Chapter 2 Eisner's affiliation of aesthetic experience with the word ineffable. This section grapples with the unutterable and seeks to account for the ways in which aesthetic experience[89] relates to the concrete artistry of multimodal expression. Eisner elucidates thus:

> The phrase "work of art" can have two meanings. It can refer to work of *art,* or it can refer to the *work* of art. The former refers to the product created, the latter to the process of creating it. Aesthetic experience can be secured at each location.
> (Eisner 2002, p.81, original emphasis)

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[89] This is how Leonardo referred to the selection, ordering and pacing of metaphorical images in a beautiful animated montage sequence referred to in this post: http://theclipclub.co.uk/2013/10/16/the-big-match-analysis/ [Accessed 21 May 2017]. Audio available at: https://soundcloud.com/shelleuk/phd-thesis-interview-2-mrp-leonardo-nimbus-march-2013/s-uhdHC#t=8:00 [Accessed 21 May 2017]

[90] The title is a play on Benjamin's celebrated essay (1936) in which he critiques the loss of a work of art's 'aura' in the age of 'mechanical reproduction'. I reference it as Benjamin's study on technology's disruption of tradition and its potential impact on the politicisation of artists' work resonates with aspects of this study.

[91] Eisner makes the distinction between *aesthetic* and *anaesthetic* experience, the former lays claim to works of art that heighten our senses and the latter to processes that deaden or suppress them (Eisner 2002, p.81).

According to Eisner, the word 'artistry' captures the duality of the word *work*:

> Artistry consists in having an idea worth expressing, the imaginative ability needed to conceive of how, the technical skills needed to work effectively with some material, and the sensibilities needed to make the delicate adjustments that will give the forms the moving qualities that the best of them possess.
> (Eisner 2002, p.81)

There are, however, two missing perspectives in Eisner's philosophy that are crucial to modern views of creative, screen-based media artistry – the critical frame and popular cultural understanding[90]. This expanded view of the *work* of (media) art is supported by Burn's (2013) proposed re-location of school media production into a newly conceived Media Arts discipline, and by his beckoning for the academic development of a *Poetics* of media education (2009). In his view, an injection of discursive Media Arts production and performance would feed into and enrich the established critical and cultural frames of Media Studies and Film Studies, respectively.

The study most cognisant of this aesthetic in this text is *Le Cinéma: Cent Ans de Jeunesse* (CCADJ) As will be recalled, its co-ordinators value the liminal and iterative states of becoming, offered by the programme's *va et vient* rhythms, shuttling between theory and practice. Teachers, film-makers and pupils engage collaboratively in the joint weaving[91] of theoretically underpinned and affective moving image texts. My study suggests that participants' decisions made in the interstices between conscious and intuitive reckoning correlate with deep learning moments. These moments might for example constitute: re-taking shots, going off script, actors' and directors' improvisations on set, indulging private jokes, anticipating audiences' responses whilst editing, and embracing surprise and serendipity.

Shared social moments that involve imaginative leaps are redolent of Vygotsky's widely acknowledged zone of proximal development (Burn and Durran 2006, 2007; Potter 2012, p.146; Sefton-Green 1998; Vygotsky 1978) describing the fertilising effect on learning of social play when combined with teachers' scaffolding: a blend that purports to carry young people beyond current levels of understanding. Indeed, Maria's use of the sound boom as an air guitar updates Vygotsky's analogy of 'the broom that becomes a hobby horse' in children's imaginative play - a motif quoted by Burn (2009, p.14) in the context of defining intuitive leaps of the imagination.

Moving beyond Vygotsky, my account puts forward a more granular formulation for understanding the everyday work of digital artistry and editing, drawing on Sennett (2008) and his study on the nature of craftsmanship. I believe that the articulation of literacy as a perceptual craft, involving the adding, re-fashioning and eliminating of sensory material, serves to refresh formal "schooled literacies" (Street 1995), whose emphasis is on accuracy and progress towards predefined goals, following predefined

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[92] Eisner's use of the word 'best' here hints questionably at Arnoldian 19th century thinking and elitist views of culture as 'the *best* that has been thought and said'.

[93] The derivation of the word *text* is from the Latin *texere*, to weave, evoking compact strands of intertextual meaning (Burn and Durran 2006, p. 291).

standards, measured with predefined indicators (Thomson et al. 2013, p.5; Yandell 2014).

My Masters dissertation (Cannon 2011[92]) touched on imaginative patterns of thought in design and craft processes and how, in some respects, they can be seen to parallel meaning-making in DV editing. Like many others (Banaji et al. 2006; Buckingham 2003; Claxton 2003; Readman 2010), Sennett dispels a tendency towards romantic ideals of creativity and defines the four elements necessary for making intuitive leaps in maker/craft practices:

> a) *reformatting* – an aspect of reality is materially reworked

This calls to mind the aesthetic, phronetic and intertextual re-mixing of image and sound inherent in the re-presenting of assimilated cultural material, as that rehearsed in *Film in a Morning*. In this project, themes from a novel or poetic verse were unpicked, analysed, and the format of understanding was re-woven and re-imagined as another digital audiovisual entity.

> b) *adjacency* – the juxtaposition of "two unlike domains … the closer they are the more stimulating seems their twined presence" (Sennett 2008, p.210)

My video clips of young people editing, signal the ways in which varied shots, clips and appropriate sounds are provisionally stitched together onto a timeline in processes of multi-layered matching and sequencing. The idea of contrasting or complementary adjacency is fundamental to the creative process. Depending on the audience and the protocols of the medium, the more innovatively or artfully juxtaposed the genres, audiovisual assets, materials and/or ideas, the more compelling the effect (Bordwell and Thompson 2010; Cousins 2012; Monaco 2009; Reisz and Millar 2010).

> c) *surprise* – "you begin dredging up tacit knowledge into consciousness to do the comparing" and experience wonder. "Surprise is a way of telling yourself that something you know can be other than you assumed" (Sennett 2008, p.211)

Linked with the recognition that original composition can produce arresting work, Sennett introduces a welcome affective dimension that helps us understand the fun element in media production. A frequently observed phenomenon in this research was the element of wonder and surprise that film and moving image manipulation often generates, especially when the work, the people and the productive moment seem to coalesce. There is a sense in which an unconscious process of comparison with one's former experiences meshes with present creative conditions, and precipitates the urge to imitate or *re*-present - an impulse embodied in Claxton's understanding of acting on one's intuition (1998, 2003)[93]. From clinching the take, to trusting feelings of

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[94]Available in blog format at: https://fashioningandflow.wordpress.com/2011/11/10/vygotsky-intuition-flow-theory/ [Accessed 7 February 2018]

[95] Bruner offered a pleasing definition of intuition that captures the idea of 'temporary rightness' whilst editing: "the intellectual technique of arriving at plausible but tentative formulations without going through the analytical steps by which such formulations would be found to be valid or invalid conclusions" (2009/1960, p.13).

'rightness' in editing, recurrent experiences such as these beget confidence, pleasure and arguably, a reflexively literate state of being[94].

> d) *gravity* – recognition that leaps do not defy gravity and constraints are something of a constant: "The technical import, like any immigrant, will bring with it its own problems" (Sennett 2008, p.212)

So much for the highs; Sennett concedes the inevitable downward arc of the imaginative leap - here articulated as the human or technical hitches and glitches in craft processes. As evinced in the group agency of participants in CCADJ and The Clip Club, their focus and ingenuity defied perceptibly adverse circumstance by working imaginatively with the available resources. This account argues that embracing questioning 'habits of mind' and a disposition for resourcefulness, rehearse the kinds of democratic and responsible decision-making that can unseat the seemingly insurmountable.

Having looked at media composition artistry from aesthetic (Eisner 2005/1985) and craft (Sennett 2008) points of view, there appears to be a lack of emphasis in both cases on the specifics of context from a critical perspective. Media craft work might be rendered a more socially-conscious embodied literacy practice by introducing a fifth element to Sennett's framework, which I have termed rhetorical performance. This integrates the ideas of reaching out in explicit and informed ways to situated audiences, using critical arts practices whose ripples provoke debate as well as aesthetic impact.

Burn goes further to suggest that the popular acronym describing a comprehensive curriculum inclusive of the arts - STEAM (Science, Technology, Engineering, Arts, Maths) as mentioned in Chapter 2 – fails to go far enough. He claims that the arts, even in this frame, are still positioned as separate and secondary - "a supplement to the formidable ranks of the 'serious' disciplines" (Burn 2013, p.60). Instead Burn (2013) introduces the acronym STAMMP (Science, Technology, Arts, Maths, Media and Performance - with Engineering perhaps subsumed in S and T), along with a rationale that unites science, computer programming, the analogue and digital arts and humanities, as a more relevant curriculum descriptor[95]. This view is more accommodating of a broad and inclusive interest-base, and checks the advance of instrumentalist STEM lobbies – enthusiastically embraced by some (Gibb 2015b, 2015c) and closely critiqued by others (Craft Council 2014; Cultural Learning Alliance 2011, 2014) - that fuel the acceleration of computer programming as a stand-alone skill, both in schools and in informal maker-spaces more widely.

My account now moves on to take up Burn's call for unity and continuity between the disciplines and for a more conciliatory view within the media education camp itself. Its trajectories tend to veer in different discursive directions, following cultural, critical and/or creative avenues, or indeed the way of ed-tech evangelism and technological determinism as critiqued by Buckingham (2007) and Watters (2015). Burn nominates that we "resist and question these rhetorics of rupture" (2005, p.273) and seek a more

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[96] Lanham captured the 'surprise' element of literacy work in the phrase "a toggle to boggle the mind" (1993, p.82) referring to repetitious movements between concrete inscription and abstract conceptualisation that produce anomalies or incongruities.

[97] See also Potter 2015, for further informed play with acronyms. STEAM(M) works along the same lines, where (M) is the sadly 'ignored' but all-pervading curriculum dimension: Media.

even-handed approach, the better to put the arts 'stammp' on cross-disciplinary spaces of learning and their wider contexts.

Spaces of Translation

As will have been apparent over the course of this book, etymology has inspired certain lines of enquiry and this section is no exception. At various points the concept of translation has looped in and out of my prose - *translat* meaning 'carried across' in Latin. I intend spaces of translation to evoke the social environments in which meanings are carried in one form to another, from one person to another, from one space to another, across certain terrains in iterative movements. I will examine what hinders and what facilitates the fluid translation and unrestricted movement of meanings in and beyond the classroom. In other words, I revisit Quadrant 3 of Figure 2.3 (the pedagogies that correspond with Composition / Production) to explore hybrid approaches that shape the digital teaching environment in positive ways, while also engaging with the social conditions of possibility (Scott and Usher 2015). In these ways, I hope to cast light on the discursive factors that delimit media composition practices in schools, and at the same time suggest how teachers might respond to these tensions for new grass root pedagogies to emerge.

As disclosed in Chapter 2 in relation to Crawford's work, attentiveness to interactions between elements and the capacity to make immediate material adjustments on the fly, are key characteristics of craftsmanship, and no less is true of the daily interactions of a teacher. This thesis works on the premise that teaching involves all the nuance and qualitative adjustment required of an artist refining their craft and experimenting with their medium. The medium, rather than any tool or curriculum content, is envisaged as the ether and presence of communicative relations with pupils. One of my questions relates to normative teaching methods and the practices might be assimilated from creative media environments; it is the constitution of this ether that is put under scrutiny.

Teaching as 'practical consciousness of a present kind'

The *Signature Pedagogies* report (Thomson et al. 2012) explains the modus operandi of creative practitioners and the ways in which school environments can be shaped in their hands. The authors extrapolate specific pedagogic platforms, purposes and practices - too large in scope to detail in full here, but some key ideas percolate through to help explore debates in this field. The platforms comprise the foundational approaches common to all the creative pedagogies revealed in their research:

- inclusion
- choice and agency
- scale and ambition
- the carnivalesque (in Bakhtin's playful sense (1981), of norms being overturned)
- the lived experience of the present

All of these components resonate with my research, but the latter promises to illuminate the spaces of translation of interest in this section.

Thomson et al. make use of Williams' structure of feeling (referenced in Chapter 2), to represent the essentially present duality of thought and feeling that creative practitioners are able to conjure in their manipulation of art forms:

> For Williams [the structure of feeling] was a way of describing the moment before meanings and possibilities are closed down. In the present, ideas are being formed, not finished, events are experienced, not remembered ... We can find no better term to describe the combination of affect and cognitive attention, the sheer exhilaration, delight and joy that students often displayed during their encounters with creative pedagogies.
> (Thomson et al. 2012, p.15)

Clearly some teachers, more versed in analogue practice, may already be sensitive to such moments, and might already be actively negotiating a "practical consciousness of a present kind, in a living and interrelating continuity" (Thomson et al. 2012, p.32; see also Van Manen's (2008) pedagogic 'Knowing-in-Action'). My contention is that filming, editing and working with digital media can help to ground pupils' conceptual, perceptual and representational meaning-making even further, in present and material ways. Interstitial spaces are opened up for constructive dialogue and exchange between actions which, I propose, concretise the conceptual work of literacy. Pursued further, the potential for a world of sophisticated metaphor, nuance and critique is brought to light, thus widening and democratising the palette of expressive representation. These horizons of possibility were revealed to me in my Masters research, and teachers such as Ms. J. and Mr. C. grasp this potential too, working in their own ways to realise it.

At the same time, my research has exposed the erosion of the enabling ether which is rendered anaemic by the deadening imperative to cover compulsory compartmentalised material. For many children, the meaning and value of the present moment is sacrificed on the slab of some other obscure, deferred future moment. Indeed, my data suggests that for some children the future moment that is considered to be of any worth, is one that narrowly relates media-making to the world of work. For some researchers it might be tempting to take the enthusiastic associations young people make between school media production and employment at face value, as an indication of sophisticated forward thinking, whereas what is more likely to be the case is their having imbibed the empty "alienated and alienating *blah*" (Freire 1993/1970, p.68, original emphasis) of hegemonic discourse.

There seems to be a conflict here between the enjoyable hands-on experiences that creative media pedagogies fabricate, and the idea that the former have no intrinsic worth except when reified and rationalised with state-endorsed use and value. Even having explained my position as Mr. C.'s friendly impartial researcher, the videoed Riverside Year 7 boys seemed to want to wrap their free reign media-making with adult-work-speak in order to legitimise it. On the other hand, my observations of older students indicated that this constrained outlook did gradually dissipate as they moved through the years, revealing more of an engaged and personal orientation to digital media production. My research suggests that recipients of the one-off media project 'treat', would benefit from a sustained and diversified view of the moving image. Far from an industry-related extracurricular frill, film and media texts are legitimate expressive forms with which to experiment across the curriculum, in the here-and-now.

Schools, industry and the participatory promise
To broker a dialogue that goes beyond audience building or corporate responsibility, it is in the gift of creative media practitioners and professional film educators, to disturb the ready conflation of school film production with vocational work and industry. The stranglehold of instrumental thinking might then be loosened and Media Arts with cross disciplinary frames of reference might be given a chance to establish themselves.

My autoethnographic account in Chapter 4 brings home the extent to which I was enculturating industry practices, occasionally replicating the trappings of "cinematic life" (Furstenau and MacKenzie 2009). For all the benefits of role-taking and the 'Making of', one wonders how else it might be possible for young people to experience informal film production, on their own terms, in ways that are not so in thrall to dominant professional practices, standards and vocabulary. This is a possible area of development for practitioners, educators and young people, who, through the use of mobile and wireless technologies, may come to reinvent and fashion moving image production and consumption norms for their own playful purposes[96].

Having elaborated in celebratory ways on film-making in schools as a democratic strand of literacy, it must be acknowledged that the process itself is steeped in commercial and cultural constraints. From the designed affordances of the hardware and software, to the very conventions of filming and editing, the empowerment that film-making purports to offer is always-already compromised. Nimbus delights in the choice of sounds available in an iMovie database but my experience suggests that the development of a more critical eye and ear means the novelty of standardised authoring packages wears off as quickly as mobile ring tones. A longer view of learning with digital assets would encourage young people to record, compose and curate their own library of music and Foley sounds from the outset, modelling a more holistic and independent practice.

The Clip Club made good use of the green screen, but this remains the only item in use out of a trunk of low-grade film-making equipment, bought on a whim by a former staff member. This purchase is symptomatic of the ways in which schools are commonly positioned by commercial interests, buoyed by all-in-one, ed-tech solutionism (Buckingham 2007; Selwyn 2012b; Watters 2015, Williamson 2017a). Writers researching the use of technologies in schools (Selwyn et al. 2010) report the privilege that acquiring tools often occupies over and above the consideration that might be given to their purpose and use in a learning context (Luckin et al. 2012). My concern is that if visual literacy becomes more popular in schools and industry's rhetorical influence goes unexamined, commercial interests combined with the magnetising power of the "participatory promise ... and access to the movie-dream" (Furstenau and MacKenzie 2009, p. 8) may stultify and delimit agency and variety. Promising spaces of dispersed and diverse translations of meaning could, without informed cultural and critical investment in teacher education, correspond more with the homogenised re-production of familiar texts and genres.

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[98] See http://movingcinema.eu/ [Accessed 21 May 2017] for an account of a Spanish-Lithuanian-Portuguese collaboration in which innovative models of film education for young people are being explored and enacted.

Seeding the ecotonal environment

On a more pragmatic note, I now look at the ways in which schools can develop different relationships and more porous borders with cultural organisations. My professional experience with BFI-led film and media projects allowed me to see the advantages of partnerships between schools and external creative, cultural and research agencies. The research interview with Clip Club participants seemed to consolidate the children's hitherto simulated film-making roles. They *became* the experienced actors, editors, camera operators, directors and producers whose advice was being formally sought, rehearsing the value of interactions which vivify learning and enable more hybrid, permeable pedagogies and practices (Potter 2011).

In the weeks prior to the interview there had been fractious exchanges in the Club, but after adult validation of their identities as film-makers, although cautious of narratives of causation, a more conscious commitment took hold. This switch in dynamic could demonstrate the changeable, undulating terrain that DV work inhabits. With this in mind, I propose that the transactional nature of the Clip Club environment is redolent of the ecotone: a term borrowed from the natural sciences, that describes a space in which juxtaposed biodiverse zones are in constant tension, commingling and effecting a productive and "unstable equilibria"[97] (Barker 2011, p.68, drawing on Gramsci).

In the DV production context the ecotonal tension equates to pupils' ongoing diverse talents, dispositions and home-spun interests, operating within non-formal parameters, but also within a formal institutional space. Introducing professional adults and alternative educators into the mix, as indeed was witnessed in *Film in a Morning*, adds to the complexity in productive ways. Through the skillful management of a sense of social interdependence, the potential for chaos can lead to positive disruptive innovation, making new juxtapositions and alliances. Professor of Architecture, Ann Pendleton-Jullian depicts these transitional learning spaces as permeable corridors between social institutions and innovation hubs, which is redolent of Potter's "semi-permeable membrane" (2011) mentioned in Chapter 2:

> The ecotone's success, both in terms of sustaining itself and evolving, depends upon the ability to self-generate spontaneous events of work, play and communication which can, themselves, evolve improvisationally. And it values the serendipitous connections between events and their content. These events and mechanisms, as the ecotone corridors, seed the ecotone. They bring work from the edges into the system, transfer work into new questions, these questions back into new work, etc, all of which plays back into the system.
>
> Non time and space dependent, the corridors form an ether of connectivity as opposed to point to point conversations or lines of thought. As an indivisible entity, one in which the spontaneous, improvised and serendipitous are valued, the ecotone requires a communication infrastructure that is diverse in its forms, highly responsive in its operations, so easy as to become tacit in nature, and of high capacity. In fact, the ecotone concept can only be realized in our digital age with the new media tools and methods we now have at

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[99] 'Unstable equilibria' is Gramsci's way of describing constantly evolving hegemonic practices, bound up with social and consensual power relations that are continually being superceded to maintain the tension.

hand.

(Pendleton-Jullian 2009, p.52)

With this, and enriched by an incongruous analogy with the natural world, this commentator calls for the structured exploitation of digital tools in learning environments mediated by distinctly human interventions. If the concept of literacy is in need of a digital overhaul, then new moving image production alliances could occupy these corridors[98] carrying innovatory pedagogic practices in from the edges - where inertia and entrenched interests are weaker - across contested state-organised terrain.[99]

Emerging mainly inductively from experience in the field, this Chapter has considered digital moving image literacy from a range of perspectives found to co-exist interdependently. For example, my research supports the re-imagining of schools' engagement with film and the moving image as both a cross-disciplinary critical means of expression *and* as a Media Arts discipline, a particular dimension of the visual arts. This would require an adjusted view of literacy and pedagogy - as hybrid social practices in a densely networked environment, that mobilise multiple expressive resources, with and on a range of digital tools and platforms. As such, it is worth reflecting further on the contextual challenges with which progressive pedagogies would have to contend if such a vision were to be realised. The final Chapter is devoted to this challenge.

In conclusion, a pre-digital citation from Eisner traces many of the themes and discursive tensions relevant to the introduction of media composition in schools and the complications therein. Originally given in 2002 as the John Dewey Lecture at Stanford University, he entreats:

> At the risk of propagating dualisms, but in the service of emphasis, I am talking about a culture of schooling in which more importance is placed on *exploration* than on discovery, more value is assigned to *surprise* than to control, more attention is devoted to what is *distinctive* than to what is standard, more interest is related to what is *metaphorical* than to what is literal. It is an educational culture that has a greater focus on *becoming* than on being, places more value on the *imaginative* than on the factual, assigns greater priority to *valuing* than to measuring, and regards the *quality of the journey* as more educationally significant than the speed at which the destination is reached. I am talking about a new vision of what education might become and what schools are for.
>
> (Eisner 2005/2002, p.213, my emphasis)

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[100] In serendipitous ways, the ecotonal corridor metaphor is embodied in microcosm, in the Clip Club's 'corridor shoot' already examined (Clip 2 here: https://vimeo.com/142087018 @ 00:18' [Accessed 7 February 2018, password = wizard]. We used the Evernote app for wireless shot list management in fluid connected relations with other remote members of the group. In these ways school media production can experience the flow of creative practice in a networked environment, thus disrupting linear, mono-spatial and individually conceived meaning-making practices.

[101] A further analogy inspired by natural forms is made by Sherrington (2013), who compares teachers' working conditions within the current one-size-fits-all '*plantation* thinking' frame with those of an imagined lush, complex '(managed) *rainforest* thinking' model.

Eisner's commitment to the qualitative and the experiential in schooling is clear, what is less clear is how these priorities tally with cultures of performativity and accountability metrics, which are seen as hampering the agency of the teacher and the progress of a critical Media Arts discipline.

What frames the problematic is twofold: the infantilisation of the teaching profession through the enactment of neoliberal discourse, as recognised below:

> Teachers are no longer encouraged to have a rationale for practice, account of themselves in terms of a relationship to the meaningfulness of what they do, but are required to produce measurable and 'improving' outputs and performances, what is important is *what works*.
> (Ball and Olmedo 2013, p.91, my emphases)

- and the overweening sheen of 'big data' solutions. Ball and Olmedo's critique sits in contrast with, for example, the popular technologically deterministic (Sivek 2011) speak of Chris Anderson (physicist, former editor of *Wired* magazine). His promotion of a 'new maker industrial revolution' heralds the inception of an increasingly essentialising grand narrative that celebrates the blind acceptance of progress at the expense of criticality:

> This is a world where massive amounts of data and applied mathematics replace every other tool that might be brought to bear. Out with every theory of human behaviour, from linguistics to sociology. Forget taxonomy, ontology, and psychology. *Who knows why people do what they do?* The point is they do it, and we can track and measure it with unprecedented fidelity. With enough data, the numbers speak for themselves.
> (Anderson 2008, my emphasis)