

FILM EDUCATION AFTER THE PANDEMIC

Issues and Challenges

*We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.*

T.S Eliot – Little Gidding

FILM EDUCATION
FROM FRAMEWORK TO IMPACT



Creative
Europe
MEDIA

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Introduction

This report does two things: first of all, it sets out a set of issues and challenges that are currently hampering the development of sustainable and robust film education in Europe. These issues are drawn from a range of surveys, seminar discussions and responses to a Mass Open Online Course (MOOC) all related to the programme **Film Education: from Framework to Impact**, between September 2018 and January 2021. The sources of data are:



A survey of 70 national organisations and key players in European film education in the Autumn of 2018;



A survey of participants on a Mass Open Online Course in Film Education;



Conversations with 300+ participants in 4 regional seminars for 'lead practitioners' in film education that took place in Tallinn, Athens, Budapest, and Ljubljana in 2020.

The report reflects comments made by both organisations and individuals; by teachers involved in film education; by film institutes, cinemathèques, film centres, film museums, archives, film festivals and film clubs, and cinemas; by government funded organisations, universities and subsidized projects. Whilst some organisations are long established, others are in the process of forming strategies for film education or are newly formed projects starting to define their activities.

The second aim of this report is to set out some proposals for addressing the issues and challenges: some for individuals, researchers, or educators; others for organisations; and some for international agencies and actors.

Executive Summary

Reasons For Optimism

Whilst reports of this nature tend to focus on challenges and issues that face an area under discussion, we should be clear that there are many positive aspects of film education across Europe.

In overall terms, our research has revealed more than 160 European organisations which are currently involved in some sort of film education activity. These can range from small NGO's that deal with a handful of participants to film institutes who deliver nationwide programmes involving hundreds of teachers and thousands of young people.

Over 70 of these organisations have participated in projects funded by Creative Europe.

There is an over-abundance of activity which engages young people with film, through study, screening programmes, and creative activities; through online activities, face to face meetings, streaming sites, print and DVD materials; and through audience participation - in the classrooms, in the cinemas or in other on-site venues.

In addition to the range and diversity of project activity, we conclude that there are in place three foundation stones of a strong and stable film education infrastructure in Europe:

- 1 **A Framework for Film Education**¹ that sets out the core principles of the discipline and which has wide international visibility and strong support;
- 2 A large and growing informal **network of film education practitioners** that stretches from the Black Sea to the Atlantic, and from the Baltic to the southern Mediterranean;
- 3 And a set of **practical materials and resources** (Mass Open Online Courses; the Framework website www.filmeducationframework.eu) and many others that are available in a growing number of languages, and are being used by many people, across and beyond Europe's borders.



The COVID pandemic has made us aware of the richness of educational activities available across Europe through the ease of attendance at online events. It has also, in the existential threat to cinemas, helped us to imagine their reinvention through film education. Our belief is that film education can play a key, transformative, role in both education, industry, and culture, if we take advantage of this moment. In order to take forward film education confidently into this 'brave new world' we need to:

- **Create a single, Europe-wide strategy** for the sector that brings in the change agents from industry, education, and film culture and addresses issues around access to films;
- Establish a **Europe-wide Film Education Network**, with real goals – to identify successful working models, share sustainable practice, and generate new knowledge.

¹ A Framework for Film Education BFI (2015)

<https://www2.bfi.org.uk/sites/bfi.org.uk/files/downloads/%20bfi-a-framework-for-film-education-brochure-2015-06-12.pdf>

Key Issues and Challenges

In summary, from the surveys carried out and the discussions held at seminars and conferences, a number of overriding issues emerged. When reading, please bear in mind the diverse range of activities, structures, and starting points for different European countries. These findings are an ‘average’ taken across the subject.

- The piecemeal nature of film education provision has led to gaps, overlaps, uneven emphases and contradictions in provision – across age ranges, geographically, and by activity type.
- The sector has long lacked strategies at national and European level to support the prioritizing of resource allocation or to propose how to create a critical mass of engagement.
- There is no entitlement culture for children and young people to learn about film as part of their education experience, nor an entitlement on behalf of the general public to have access to chances to learn about film.
- Teachers and facilitators who are inexperienced in film education, and cautious about their own film expertise, often fail to challenge and extend children or other learners.
- There is no emphasis on offering sustained participation for learners beyond one-off experiences, nor a requirement for film education providers to consider whether learners are having sustained engagement with film. There is no sense of clear progression routes for learners, and what learning journeys might look like.
- There has been a default emphasis on project funding, instead of long-term programme-based funding, which has led to a lack of sustainability.
- Systematic professional development for the whole range of practitioners in film education – from teachers in formal education, to youth and community workers doing small filmmaking projects, to other professionals in cinemas, archives, and even national organisations – has never been addressed. Skills development in the film sector has focused on access to film production and distribution, and not education.
- There is no shared understanding of what constitutes good practice, or even good ideas, in film education. Sharing of knowledge as well as discussing different approaches (in depth) is happenstance. A formalized sustainable network, across projects and practitioners in Europe is desirable.
- There is a weak evidential base for understanding the impact or reach of film education activity. There are very few evaluative instruments for measuring the quality of education experience.
- There are few formalised opportunities for young people to access the cultural breadth of film.

In the following section, we deal with these issues under ten headings, raising questions which we then address in the final section 'Where Next?'

- 1** Political support
- 2** Limited access to film and weak connections with industry
- 3** The place(s) of film in the curriculum
- 4** Lack of long term funding
- 5** Lack of training
- 6** No strategy, weak infrastructure, few networks
- 7** Poor understanding of learning outcomes
- 8** Understanding and developing pedagogy
- 9** The challenges and opportunities of technology
- 10** Understanding our audiences

As a coda, we also consider the effects of the current pandemic on film education.

Issues and Challenges

1 Political Support

The involvement and attitude of government departments and funding bodies in their approach to film education across Europe is becoming stronger but still varies across Europe. It is recognized that film and moving images are an important part of modern society communication infrastructure and culture and for film education to thrive, support from government departments is important – be it the Education or Culture ministries. However, the evidence from our surveys and seminars is that while a few Education and Culture ministries support film education, too many are not inclined to include any study of film within their educational and cultural policies for example as part of their mandated curricula.

In addition, the pan-European approach and EU support is to a large extent targeted at one-off projects with a limited scope, timeframe and target group. Therefore the support programmes are not capable of supporting progress and long term sustainability in the field of, for example, film distribution for education, training, development and research in relation to learning strategies.



- What is necessary to persuade government departments of the value and educational benefits of film education?
- How can the cultural status of film itself be raised?

2 Limited Access to Film - and Weak Industry Relations

The engagement of the film industry in film education in most countries in Europe appears to be minimal. Where engagement does exist there is a lack of long term commitment and a focus only on supporting big blockbuster films. Distribution is seen as a key player here and issues of access to films and copyright is a subject often raised. This seems to be an issue at the level of institutes, cinemas and organisations where access is sought for the free use of films for screenings in educational contexts – either online or in cinemas. The rights regimes across European countries are complex and can differ markedly. Quite often different rights apply in different countries and thus the attempt at rights clearances across borders can seem like a labyrinthine task, one which can be quite overwhelming for smaller organisations.

The ability to use films in the classroom as part of instruction also varies from country to country, as does the right to use film extracts online.

The emergence of some pan-European educational streaming platforms as well as some national streaming services have shown that rights clearances are possible – and that online access to films in the classroom is a way to continuously reach many more students – also in places without access to cinemas. At a national level, a number of film festivals for young people have, due to COVID and the closure of cinemas, had to move their festival online and have managed to secure the rights for such screenings / ‘streamings’.

From the perspective of cinemas there are issues centred on value for investment (see above), and the over reliance on volunteers who may, at any moment, leave the organisation. Both cinemas and also other organisations raise issues about human resources and also the overall institution’s attitude to education as part of their remit. Too often education is relegated to a lowly position within the organisation with little resource, lack of advertising, promotion, staffing, support and budget. Often there is not enough time to organise educational events within their organisation. There is also the issue of the scale of events which could be programmed and that a sustained programme could not be offered.



- How can the film industry be persuaded of the benefits of film education?
- How can we gather together information from all those involved in rights clearances in order to get a clearer picture of approaches to rights issues?

3 The Place(s) of Film in Curriculum

The absence of film and or film studies from national or regional curricula is seen by many as the main obstruction to developing film education for all. Partly this is seen as a result of the low status of film as a cultural art form. At the same time, in many places there is a tension between film and media study, with priority given to media. As a consequence of film's low visibility, there is a lack of infrastructure, training, and resource within schools to develop film education.

At times people feel that their institutions are not supportive of the work that they are doing. Teachers had been interested in developing and supporting film education but the process had sometimes taken so long that the teachers either lost interest or moved on to other schools and thus terminated their involvement in projects.

Where the study of film and/or creative film work does take place either in school or as an after school activity, then it is only offered or taken up by a small number of students. Film education is thus often an elective subject and /or activity. Within the school curriculum, film study is nearly always an optional subject introduced at post-14 level and which leads to an examination. This does not contribute to widening the take up by students.



- How do we create a powerful case for the educational and cultural benefits of film education?
- How can we ensure that film should no longer be an elective activity but an entitlement for all?
- What should be the best alignment of film with other subjects, especially media, in ways that mutually reinforce each other, to the overall benefit of learners?

4 Lack of Long-term Funding

It is not surprising to learn that most organizations complain about the lack of funding for film education activities – especially long-term (not project based) investment. Where finance is made available to organisations for short term projects, an organization will be continually changing its focus in order to “chase the money” as opposed to fulfilling its goals and key objectives. In an environment like this, developing long term plans is almost impossible. In addition, project funding is often aimed at the extremes of the education spectrum – to support the talented or to involve and engage educational underachievers. Thus, without an ‘entitlement’ model for every learner, the majority of children and young people will be omitted from activities. As has already been stated above, all too often funded projects become elective when it comes to involving participants as opposed to extending the reach of film education.

There is also the case of too many organisations chasing funds within the same country as well as in cross border projects funded by Creative Europe. Many organisations have only a small number of staff and thus do not have the resources and time to spend looking for long term funding. In one year alone (2018) 36 projects were submitted to Creative Europe for funding of which 8 were finally funded. One wonders what was the content of those that failed to find funding and what the future of those projects might be. 147 organisations were involved in the various bids.

Organisations and their film education projects might need to consider a wider variety of funding sources and opportunities, perhaps under the guidance of central film education organisations who could help administer funds.



- How can we develop a more coherent approach to funding so that efforts are not duplicated? Who are the key players and how can they help?
- How can we gain a better picture of the variety of funding opportunities which exist across Europe and within individual countries?

5 Lack of Training – for Teachers/Educators/Practitioners

There is consensus that more training needs to be carried out for film education to grow. However, there is a lack of focus as to what training needs are.

Lack of teacher training is an issue with teachers lacking both the knowledge and also the will to deliver film education. It is not only lack of interest in film but also there is the sense that teachers are already overworked and thus do not feel capable of taking on new curriculum subjects.

Guidance on teaching in formal education and informal education settings is required to secure maximum reach. In cinema-based schools projects, there often appears to be a tension between “young audience development” and “film education activities”, although these need not be mutually exclusive. Approaches to these issues were examined in A Framework for Film Education.²

Another issue that has arisen is that of teacher’s digital fear – especially in relation to creative work. Online delivery, use of editing programmes and digital cameras can present a tremendous challenge to many.

It is also clear that we should distinguish more between entry-level training of teachers, with training of more experienced practitioners. It is possible that training of teachers is carried out more effectively at a national level in the national language, and training of more experienced practitioners could be taken care of at regional, or European level, amongst a group of international peers.

There is certainly a need for a wide variety of training which covers more than the formal education sector. Many education workers in cinemas, archives and other cultural settings, as well as workshop and project leaders, have indicated that they would like to develop their own capacity to deliver more film education. During the Covid19 crisis the industry, broadly defined, has started to ask more frequently about ways to relate to and win back audiences – and how to educate and cooperate with them in order to build back better the cinema and the wider industry.

² A Framework for Film Education BFI (2015)

<https://www2.bfi.org.uk/sites/bfi.org.uk/files/downloads/%20bfi-a-framework-for-film-education-brochure-2015-06-12.pdf>

At the end of the Mass Open Online Course (Film Education A User's Guide), educators were asked to prioritize their needs for training:

▼ Guidance with practical work	47.00%	47
▼ Teacher training programmes in film analysis	46.00%	46
▼ Teacher training programmes in creative work (film making)	43.00%	43
▼ A network among Film Education practitioners (nationally, regionally, globally)	41.00%	41
▼ Selection of short films and film extracts plus teaching resources	40.00%	40
▼ Film theory and analysis	38.00%	38
▼ A selection of films online for use in the classroom	37.00%	37
▼ Linking analysis and creative work	35.00%	35
▼ A national policy, strategy, economy and infrastructure	34.00%	34
▼ Film education curriculum development	29.00%	29
▼ Links with the film industry and film makers	28.00%	28
▼ Films and resources for film education with pre-school/young children	24.00%	24
▼ A selection of films online for use in the classroom	24.00%	24
▼ Guidance for working with cinemas/cinemas working with schools	22.00%	22

The final issue is the question of cost of training both from the point of view of the providers and also for the recipients. Teachers can face problems when asking to be released from schools to attend in service training, school budgets for continuing professional development have in places been reduced and film education is not seen as a priority for expenditure.



- What areas of film education need to be covered? How should the critical, creative, and cultural dimensions be represented and connected?
- What approaches are needed for preschool and do they differ from those used to teach older learners?
- Is a pan-European training and development programme desirable?
- In training teachers in film education methodology, what range of approaches should be included?
- How can we support professional filmmakers who do occasional education work?

6 No Strategy, Weak Infrastructure and Few Networks

Organisations and practitioners often feel that they are working in a void: many respondents and seminar participants report that they feel little or no support is offered by, for example, film centres/institutes, government agencies or funders in their own country. They similarly felt that there is little cooperation both within their country and across borders, particularly when it comes to building a sustainable basis for film education. Too many organisations are often in competition for both funding and for profile in order to gain future funding.

There was felt to be a lack of common strategic visions, leadership, coordination and networking in many countries and across Europe. Projects happen through the efforts of small groupings of organisations and the knowledge and experiences of these groups rarely if ever spread beyond the participants. This is rarely intentional. In the main, it boils down to the main efforts being expended on delivering projects and then gaining more funding to sustain them.



- To what extent can national organisations such as film institutes be supported to coordinate film education activity across their country, offering support and guidance to, as well as perhaps learning from, smaller organisations?
- What kinds of networks of film educators are required both nationally and across Europe?

7 Poor Understanding of Learning Outcomes

One of the key challenges to the further development of film education is the lack of clearly understood learning outcomes. Clearly understood outcomes can be used to argue for the importance of the subject from both a cultural and educational perspective, as well as to improve the way film education is practiced.

Currently, vague claims are made regarding students being exposed to the “art of film” and our “filmic heritage” as though somehow this makes them more culturally aware and develops their “emotions” towards film.

Whilst examinations, in some countries, do set out some clearly definable outcomes of what the study of film should involve and what the learning outcomes should be, these tend not to be replicated or reflected in many of the activities carried out by organisations involved in informal film education.

In many ways this lack of clarity around outcomes is replicated in discussions about evaluation and impact of film education activities.

One might assume that in developing new ideas and projects, an organisation will have a clear idea of what the key learning outcomes should be. The key issue then is how to identify what success would look like, both in the short and long term.

However, whenever evaluation and impact measurement is carried out by organisations on their overall work or on specific projects and activities it is evident that in the main quantitative methods are used – number of attendees at screenings, number of people on database, number of participants in examinations, number of uses of online tools – Facebook, downloads, visits to websites.

Independent evaluators and professional researchers are sometimes used to assess projects and overall performance but often it is difficult to ascertain what parameters are set by the organisations regarding what should be explored in the evaluation.

Many organisations interview participants, attendees to screenings and members of juries as well as focus groups to evaluate activities. Questionnaires seem a popular method of gaining feedback, but can be limited in assessing deeper learning outcomes.

It is important to note that some attempts are made to establish how attitudes and understanding have changed in participants during a project although no detail is given as to how this is measured, or which indicators are used. Observation of workshops and events followed up by interviews with participants is mentioned in a couple of cases. Impact on teachers is key – do they take away experiences and apply them in their own classrooms after attending a course?

The overall impression one gets is that organisations are looking more for feedback than evaluation.

We would also caution against the blanket use of terms 'measurement' and 'impact', which tend towards a sense of certainty that the value of an educational experience can be reduced to a quantum. All educational activity needs to have a sense of its developmental power, the open-ended and unpredictable outcomes - without compromising our ability to get at its 'value'.

Furthermore, it has become very clear, that the intelligence that actually is generated, and the research that actually does take place, is not shared and discussed at a continuous and high level. Nor is there any overarching research agenda created and shared by funders, strategic bodies, or the film education community at large.

In other words there is an unexplored potential in implementing more and better film education research, and in generating and sharing the intelligence among practitioners and organisations.



- How can research contribute to an ever evolving and deepening understanding of film education?
- How can research help to justify the educational importance of film education?
- How might research help understand different pedagogic methods of film education?
- How can research contribute to developing film education within the curriculum?
- What methods of evaluation currently exist which could be applied to film education projects, activities and the delivery of film education?
- How can research help evaluate what learning has occurred both in critical and creative activities?

8 Understanding and Developing Pedagogy

There are a number of pedagogic challenges that face educators:

- Developing new pedagogical knowledge and approaches
- Developing knowledge of, and confidence in, exploring film as a cultural medium
- Challenging and changing expectations of pupils
- Integrating cultural awareness more effectively into their teaching

Many educators felt the need to change their approaches to teaching and learning. The following issues were identified:

- Learning is often at its best when engaging challenging issues and contexts, which make learners question, interrogate, and extend their view of the world
- Conflicts and dilemmas played out in films provide not only the context for learners to immerse themselves in the issues, but also mediate these, offering the opportunity for the teacher to engage in inquiry alongside the learner
- Using film has enabled participating teachers to adopt and adapt the pedagogies of learning about film to other learning environments, to change the dynamic of teaching and learning in their subject

A number of more specific issues were raised:



- What are the most effective ways of organising filmmaking with a whole class, as opposed to small, self-selecting groups?
- A need for resources to support the teaching of film. VOD platforms, specific websites, databases for films and social media are all deemed important resources, particularly those which gave guidance as to how to approach film education and supplied resources to support. Archives were also deemed an important resource.
- What are the most effective ways of incorporating film education across the curriculum?
- What are the most effective analytical and critical approaches to feature films?
- Should different approaches be taken to developing programmes and activities for different age ranges within film education? What can work with different age groups tell us about practice?
- What are the best ways of providing teaching and learning materials?

9 The Challenges and Opportunities of Technology

Once there was cinema and 16mm film projection in classrooms. Then there was the VHS cassette followed by the DVD. And now there are streaming services making thousands of films available. Each new technology has changed the ways in which we can view and experience and hence learn about films. The VHS cassette allowed us to rewind and review. The DVD, with its chapters, extras and commentaries allowed us instant information, insights and resources. Streaming offers us access to the whole history of cinema.

The internet (and before it the interactive CD and DVD ROM) allowed teachers to access new ways of teaching and engaging with new challenging ways of looking, analyzing and manipulating films. The teaching of editing, sound, and mise en scene can now be explored in a creatively critical way.

In a similar fashion, children and young people are able to experiment and create their own films and moving image productions.

The current pandemic has had a profound effect on film, cinema and film education. With schools and cinemas closed, online teaching and the streaming of films have become the “new norm”. Teachers have had to find new ways of delivering all education, not simply film education.

However, this has created challenges for equal access to both education and films. Many students are excluded from access to online lessons through lack of laptops and poor broadband connectivity. Streaming films has become a challenge for exactly the same reason. This challenge is not simply one faced by students. There are schools and colleges which have issues with broadband access and lack of equipment.

The pandemic has highlighted issues which existed beforehand and still need addressing.

One should consider the issues around hybrid film educational models, blended learning, combining online and on-site film education.



- What impact will this situation have on the way children and young people are taught in the future?
- What might new online teaching look like?
- What impact will online film education have on issues of copyright and relevance to curriculum?
- How can we continue to offer effective teacher development?

10 Understanding our Audiences

It is difficult to generalize about who we are currently reaching through film education. Looking at some projects the number of young people involved is small. Whilst this might be what is required by the project itself one might perhaps ask if the young people who are involved might already have a developed interest in film. Other programs claim to have a nationwide reach, though this is only the case in a small number of European countries.

At the same time, some of these nationwide – or larger - projects and activities which attract large numbers of students (festivals, schools film weeks, schools programmes in cinemas) might not actually be delivering “film education”. Teachers have all sorts of motives for bringing their students to events such as these as they may offer a socializing effect, exposing them to travel to other parts of the city, or simply a treat.

We need to look at children and young people’s current relationship with and experience of films and consider how this relationship can be developed as part of film education.

A key point here is that programmes and projects rarely seem to start with the film experience that young people already have. Furthermore, we rarely address how to also broaden the minds of film education practitioners and teachers.

We start with the “sacred”, the art and hope that the young viewer will easily make the leap from, say, blockbuster to “Les Quatre Cents Coups”. And we are less open to look at the kind of storytelling to be found on platforms where the next generation spend most of their time - not only as viewers but also as creators of their own content (SoMe, Web and TV-series, Tik-tok and so on). More thought needs to be put into how that transition, or broadening approach, might be enabled. It has been pointed out that young people were often impatient and unaccepting of “difficulty” and longer, more challenging films.

There needs to be a focus on diversity – the diversity of the audience, the diversity of the films which we offer young people and the diversity of approaches that we take to film education.

There is a real problem around access to cinemas. This centres around schools being allowed to visit cinemas, some questioning the value of visiting a cinema and mainly the fact that many places simply do not have a cinema. However, lack of cinema can also mean lack of broadband and internet access, meaning a double punishment for people who live remotely.

It is vital that cinema is an essential element of film viewing but given that the only possibility of film viewing over the past year has been via streaming services, what can be done to re-attract schools audiences (and young people in general) to the cinema?

The elective model that is on offer in too many cases needs to be turned into an entitlement for all.



- How can we integrate young people’s current experiences of film into the overall film education project?
- What “pathways” can we define for progression in film education?
- How do we address issues of diversity and access within film education?

Coda - The Challenge to Cinema

Since March 2020, with cinemas mainly closed (or opening and then closing again), we have been forced to realize that audiences, particularly young audiences, have moved online for their film experiences/consumption. One might say that this has opened up the possibility that audiences might be discovering new types and genres of films. With lockdowns and school closures, people are avidly searching for ways of filling time, of amusing themselves, of seeking pleasure from films.

Many independent films have moved straight to streaming services, increasing our access to films which may never have reached our local cinemas.

Film education needs to come to terms with this 'new normal'. Whilst the "cinema" experience is missing, the experience of different types of filmic stories becomes more accessible and in many ways "safer" in that if the viewer finds a particular film challenging or dull then they can easily switch off – avoiding the problem of walking out of a cinema.

In the past, cinemas have relied on teachers to bring their students to screenings. In the future will teachers still be willing to do this? And how can we support them in combining the cinema experience with the film experience accessed online? What added value might cinemas be required to provide in order to entice schools to visit them? How can cinemas ensure that they are seen as an extension of the classroom?

Finally we need to carefully delineate the differences between film and cinema. These two words are no longer interchangeable - if indeed they ever were.



- What impact will new online modes have on the relationships between schools and cinemas?
- How will it impact school-focused film festivals?
- How will it impact film making workshops and events?
- How can we be sure that film education is socially inclusive given that much of it may need to be delivered online?

Where next?

In the previous section of this report we outlined a series of challenges for film education in Europe and posed a number of questions. What follows are some initial possible answers to those questions. Some offer suggestions of projects that could be developed, others simply suggest possible directions of travel.

Also reflected in these suggestions are the key issues that Creative Europe has highlighted as of prime importance for the coming years:

- Renewing and restoring film and cinema audiences
- Innovative ways of learning
- Responding to diversity
- Rethinking what we do digitally
- Resetting the relationship between film and media education.

1 Raising the Profile of Film Education

At times film education seems to be one of the best kept secrets across Europe. Stakeholders such as teachers or cinema education officers are all too often completely oblivious to projects and resources which are available to them.

There are serious challenges for film education in getting government departments, education authorities and teachers on board. Issues around research and evaluation are dealt with elsewhere in this document but they are vital when it comes to proving the value of film education.

The Framework for Film Education has already been used by a number of organisations to justify a more coherent, government supported development of film education (Estonia, Croatia for example).

The following actions might be of use when trying to raise the profile of film education:



- Analyse the cultural and educational priorities of the country in question and decide how film education can contribute to the aims and ambitions of the national curriculum.
- Plan a professional marketing campaign to raise the profile of film education, backed up with a series of proposals that need to be implemented.
- Gain high profile ambassadors for film education. These ambassadors should be fully briefed regarding the aims and ambitions of film education.

2 Access to Films and Relationships with Industry

Just as the profile of film education needs to be raised at the level of educational and cultural ministries in government, film education also needs to find support and develop links and relationships with the film industry. When talking to the industry from production through distribution and exhibition (and streaming services?) a case needs to be made in their terms, pointing out the benefits to the industry from the point of view of audience development.

The following might be points of departure for developing this relationship:



- Consulting with trade bodies and European organizations such as International Union of Cinemas (UNIC), Europa Cinemas, Motion Picture Association of America (MPAA), International Federation of Film Distributors' Associations (FIAD), and the European Film Academy.
- Developing a series of focused rights requests which are attainable and are expressed in terms which the industry understands. Large scale requests (e.g. clear all rights for educational use) will stand little chance of success. Rights holders need to see tangible benefits for themselves.
- The COVID pandemic offers a unique opportunity to support an industry at a crossroads by proposing ideas which will attract young people back to the cinema to watch as broad a range of films as possible.

3 The Place of Film in the Curriculum

There are a number of different ways of weaving film education into a formal school curriculum:

- as a stand-alone entitlement;
- as part of mother tongue literacy;
- as a cross-curricular theme;
- supporting other subjects, such as languages;
- as part of media literacy.

It is clear that there is no 'one size fits all' model. What would help is research into the effectiveness of these different approaches, into the outcomes both in terms of film learning, and supporting other subjects. We could therefore:



- Commission comparative research that explores the outcomes across different curricula settings for film.

4 Sustainable Funding Models

In the pan-European and cross border context, film education projects have traditionally looked to Creative Europe for funding. However we need to look at the different sources of funding, both within and beyond the European Commission. Erasmus + and Horizon funds both offer possibilities, but there are a number of trusts and foundations supporting the arts and culture in a transnational setting. Erasmus + might well help develop research, issues of evaluation and also innovative ways of learning which could be tied into areas of training.

Whilst some organisations have been successful in raising funds and support from the film industry the offer being made to distributors and exhibitors needs to be clear – perhaps a more pragmatic as opposed to idealistic message: film as industry, not as art; a contribution to audience attendance not to the development of a “filmic sensibility”.

There is also the issue of funding on a national and regional level. Too many organisations exist on a hand to mouth basis, moving from one short term project to another with little consistency or sustainability of what has been gained. Some - a few - have sustainable funding for year-round activities, and national responsibility, typically funded by Government. Thus, it may well be worth:



- Creating a central repository of European bodies and foundations that offer funding for specific projects, research etc.
- Exploring the development of a coordinated plan based on cooperation between organisations and countries for approaching funding bids.

5 Bridging the Training Gap

There was a wide range of training needs expressed by participants in our various consultations. In some cases it is technical training, centred on creative work, though we would add a focus on cinema aesthetics here. Others want guidance on teaching in non-formal education settings, including support for cinema based schools projects. In cinema based activities there appears to be a tension between “young audience development” and film education activities, although these need not be mutually exclusive.



- Develop an MA in ‘Film Didactics’ that is based in the MOOC ‘Film Education: a user’s guide’ and the Framework for Film Education website.
- Require training of education professionals to be a part of all funded projects.
- The running of a series of “Film Education Labs” might be one way to clarify aims, share approaches and develop some common ground in order to address the points made above.
- A virtual ‘European Film Education School’ that establishes and explores new pedagogies related to the critical, cultural and creative dimensions of film, and applies and compares their use with different age groups of learners.

6 Developing Strategy, Infrastructure, Networks

A number of participants in the Framework Lead Practitioner seminars reported that operating strategically, across a country or region, was challenging. At a European level, there is an argument for a more strategic approach to transnational funding. These issues could be addressed by:



- Building capacity for 'strategic thinking' across lead national agencies, with organisations such as the European Film Agency Directors (EFADs) and the European Commission's Creative Europe programme.

There are a number of issues around project-based approaches - projects come, go and then disappear, at times leaving no trace. How can we weave projects into an overall strategy?

Another issue with projects is that all too often they are only translated into a few languages. Should there be targets for the number of languages in which projects are made available?

Is it possible to build a sustainable model into which projects could fit – a series of themes for example or age range groupings? And would a shared research agenda enable all funded projects to contribute to a growing, coherent intelligence base for film education?

Should new projects be based on new ideas? Might they take existing practice and thus enable it to be developed and shared with new partners?

How is it possible to expand and intertwine current "groupings" of organisations to make projects more inclusive? To address these questions, we could for example:



- Require funders to ensure that funded projects - the scope, activities, outcome and research/evaluation - remain available for at least, say, five years
- Require all transnational projects to be translated into at least five languages
- Collect funded projects into thematic groups, which follow a common research agenda: for example looking at cultural access for diverse groups, or at ways of assessing creativity, or of working with pre-school children.
- Require some funding to be made available only to projects which take on the outcomes of previous projects and try them out in new settings.

Currently there are various groups of organisations who work together in isolation from each other. There needs to be some mechanism, an overarching group which can bring all of these organisations together so that a unified strategy can be developed. This might be the development of a film education network.

It may well be that some organisations are quite content to simply work on a project by project basis. Others might be looking for a more sustained and “joined up” approach to film education. Others might be looking for support in their own countries where they are trying to develop film education further. There are a number of issues around the types of organization and their modes of delivery and specific interests: film museums, cinemas, cultural centres, school and curriculum focused organisations all have different needs but could be shown they share a common purpose. Currently many of these are acting alone but a stronger case could be made if they came together, worked together and shared experiences and approaches.

There will certainly be some organisations and groupings who know what they are doing, know why they are doing it and know the educational focus of what they are doing. To keep this wealth of knowledge restricted to the other organisations they work with (on a cross border project) creates the negative possibilities of duplication of effort, continually “reinventing the wheel” and the potential to continually be recreating short term projects whilst also failing to use existing expertise from other individuals and organisations who are outside their orbit.

7 Better Research and Evaluation

We have identified a number of ways in which organisations evaluate their work and more specifically individual projects:

- Quantitative evaluation.
- The use of independent evaluators
- Interviews with participants
- Questionnaires
- Observation and interviews

To address the issues around evaluation it might be of value to investigate the following:



- Devising a range of new criteria for “impact”
- Developing ways of describing the continuity of the learning experience.
- Differentiating between short term outcomes and long term impact
- Develop measures for examining long term effects of film education on young people’s viewing habits and development of creativity.
- Examining the construction and usefulness of Questionnaires/surveys

We might also carry out research into the following:



- The educational benefits of film education
- The benefits of critical autonomy that can be delivered by film education
- The creative benefits of film education
- The cultural benefits of film education

8 Knowing our Audiences Better

Who are we currently reaching through film education? It is difficult to generalize about this. Looking at some projects the number of young people involved is small. Whilst this might be what is required by the project we might perhaps ask ourselves if the young people who are involved might already have a developed interest in film.

At the same time, cinema projects or activities which attract large numbers of students might not actually be delivering “film education” to their attendees. Teachers have all sorts of motives for bringing their students to events such as these – a socializing effect, exposing them to travel to other parts of the city, a treat.

In looking at audiences for films in a post pandemic world we might consider the following:



- Address the development of teachers’ understanding of film as part of any project plan.
- address the issue of young children and older children with little or no access to cultural activities and who might not be able to travel to cinema education events.
- look at children and young people’s current relationship with and experience of film and consider how this relationship can be developed.
- Examine ways in which young people’s existing experiences and involvement in film can be used as a starting point for film education.
- focus on diversity – the diversity of the audience, the diversity of the films which we offer young people and the diversity of approaches that we take to film education. The elective model that is on offer in too many cases needs to be turned into an entitlement for all.

Developing New Approaches - Film Education Labs

Both the “Framework for Film Education” and “From Framework to impact” were, in their own way, quite new approaches to gathering organisations to work together. They recognised a need for new ideas, bigger rationales, and collective action beyond the creation of simple ‘projects’.

In this spirit, we propose a new way of generating ideas and partnerships with a bigger overall aim: to build a sustainable film education ecology, and an expanded and ever-growing international network of practitioners.



‘Film Education Labs’ are experiments in exploring new ways to co-operate across borders, and to create solutions to pressing challenges faced by film educators across Europe. We believe Labs offer productive ways of building intelligence and networking expertise.

Film Education Labs are not just about sharing experiences but taking our experiences forward and seeing where they might go. The aim is to gather experts and organisations with a varied background and experience to explore and cultivate new ideas.

The idea of Film Education Labs has been created by a group of 12 film education practitioners who have taken part in more than one transnational film education programme in recent years.

The group determined to establish a ‘multi-hub’ network of experienced practitioners from across Europe, and piloted three ‘Labs’ to help solve practical problems faced by us all, to challenge and stimulate strategic thinking and eventually to come up with innovative models and ideas for film education in the future.

The three initial Labs covered:



- 1** The question of putting film education on a strategic basis, whether that is regional, national, or trans-national.
- 2** The question of how to find out if film education actions and projects have any impact or influence. Do they create value, and if so for how long, and what kinds of research would help us determine answers to these questions?.
- 3** The questions posed by the pandemic in relation to film education: how to keep cinemas going, but also how to use digital spaces and tools to offer a better experience of cinema, and film education.

Each Lab raised a series of further questions:



Film Education Strategy

What do we know about successful strategies – at national or regional levels – already? What components should a Film Education Strategy have? What range of stakeholders and partners (industry, professional bodies, government departments, national agencies, school systems etc)? How are strategies given power (legal, governmental, or persuasive)? What are their success criteria? How are they monitored and evaluated? Who are the key stakeholders in a strategy? Is a strategy necessary for sustainable infrastructure, action and impact – and what is the worth of a strategy if funding is lacking?



Researching the value and impact of film education

What do we know about the ‘impacts’ of film education? Is it possible to identify such a thing as an impact? Or are other models or concepts necessary, like Qualities, Success Criteria, Key Performance Indicators, or Benefits? How can we know the value of a programme qualitatively, as opposed to just quantitatively? How can we track the value of a programme or intervention across time? How do we distinguish between outputs (which are counted) and outcomes (which are qualitative)? And finally, how do we collect and share research, knowledge and generated intelligence from previous and current programs and projects?



Reinventing the cinema in post-pandemic times

How has the COVID-19 pandemic caused us to rethink our approaches to film and film education? What future does the cinema have in post-pandemic times? What examples of virtual and digital transformations have worked well? And how about hybrid, blended learning models? What features should we be wary of? Who is, and who isn't able to access film education digitally? And who is, and who is not able to access cinemas, now and before the Pandemic?

What mitigations have worked against the exclusion of vulnerable social groups?

Our first steps at answering these questions can be found at:

<https://filmeducationframework.eu/labs>



The overarching purpose above the Film Education Labs, is to create the conditions for a sustainable film education sector in Europe. Our first 3 pilot labs are to be seen as an experimental way of working together, across-projects and across-borders. If the model works well, we aim to develop more Film Education Labs over time, in order to generate ideas and practical solutions to the obstacles in the way of sustainability and to develop new ways of practice. They will involve thinking from both experienced practitioners, and colleagues who are not currently well connected in European film education. They will provide policy ideas, sector-wide evidence of demand, and collective intelligence to bodies such as EFADs, Creative Europe, national agencies, and communities of practitioners.

Conclusion

We hope this report sets out clearly the situation of film education in Europe and makes the case for change, especially in these extraordinary times. The Framework to Impact project has brought together partners from the Algarve to Ukraine, Barcelona to Zagreb, Athens to Vilnius. It has shared expertise and invited conversation from all over the world.

The need for strategic thinking, innovation, and collaborative exchange and development is universally felt. We call on our colleagues and partners at every level, to join us making this change happen.

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Università di Padova (Italy)
Biblioteca e Videoteca Assemblée legislativa Regione Emilia-Romagna (Italy)
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