



Film  
Forever

# SCREENING LITERACY: COUNTRY PROFILES



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## INTRODUCTION

These country profiles are based on information provided by respondents to the European Film Literacy Survey conducted from January to June 2012. They focus on film education provision for school children and young people, and informal adult learners. Vocational and higher education provision is not, on the whole, reflected here. Unless otherwise indicated, film education is understood as developing critical and wider viewing; enjoyment; understanding of film language and of film as an art form and as a text; of popular, national and international cinema and film heritage; of different film forms or genres; and the development of filmmaking skills.

## STRONG MODELS OF FILM EDUCATION

After surveying the 30 countries included in this report, we are able to make some judgements on the factors that support, and the features which characterise, strong national models of film education provision.

Typically in those countries the ecology of film education will feature a **high degree of co-ordination across sectors** (education and culture agencies in government; NGOs; film and broadcast agencies) supported by a **national strategic plan**. There will be a **range of purposes** behind film education, covering industrial concerns (adventurous audiences; a skilled workforce), but fundamentally underpinned by an **entitlement on behalf of all people** to become 'literate' in the moving image. These purposes will be explicit, shared, and valued by all participants in the culture, with little special pleading or claims to priority treatment.

It is likely that a strong film education ecology is part of a **wider culture in film**, that supports education and access to film for a range of people – children, older people, diverse and marginal groups – and public funding of film culture will follow this commitment.

Learners, and learning, in **informal education will be valued** as highly as in formal settings, and recognised as operating differently. There will be a commitment to having provision in all sectors **robustly and independently evaluated**; providers, even at a national level, will have a clear commitment to improving their provision.

These countries will feature **high levels of participation** in film education, in activities that are **sustained across a period of time**, with measured and recorded outcomes. Funding responsibilities will be distributed across **public, commercial, education and cultural** sectors, and delivered around a **shared national plan**.

The film education workforce, from trained film teachers, to teachers of other subjects with an interest in film, to support workers in schools, and then workers in the informal sector (freelance educators, youth and community workers, cultural workers) will have **recognisable and funded professional development** opportunities that support them from entry level to expert status, and with **accreditation** to validate their development.

# Austria

Population: 8,404,252

School age children: 0-14 yrs: 14.7%; 15-24 yrs: 12.1%

Reporters: Alejandro Bachmann, Head of Education at the Austrian Film Museum; Gerhardt Ordnung, Chairman of filmABC – Institut für angewandte Medienbildung und Filmvermittlung (Institute for applied media literacy and film education)

Film education is part of media education. As the Austrian Federal Ministry for Education, Arts and Culture offers a 'basic direction for media education' to be taken into consideration across all school types and subjects, a kind of media education strategy exists, but it is non-compulsory. Regional and local media centres provide materials for film education (film equipment and DVDs) and offer workshops. Several organisations campaigning for film education, such as filmABC and the Austrian Film Museum, offer film education for pupils and young people, mostly in cinemas to teachers and pupils.

## Formal education

The general curriculum is decided by the national government. Film education forms an optional part of media education at all school levels, and is also included in other subjects in middle and high school level. Due to the Austrian Federal Ministry for Education, Arts and Culture's 'basic direction for media education' all teachers in all subjects work with media (and film) – 'in accordance to their opportunities and resources' and as part of cultural education. But this is optional, so most teachers work with film in German classes, arts class or foreign language classes. Film education is seen to promote critical and wider viewing, understanding of film as an art form and text, study and understanding of different film forms or genres, development of textual analysis, and film language and filmmaking skills.

There are national guidelines on teaching film education, and single initiatives and organisations provide film education resources and materials with support from the Austrian Federal Ministry for Education, Arts and Culture. Film is tested when it is part of media education, but results in media education have no influence on the successful graduation of a school year because it is an optional subject. For after-school education, there are local programmes and projects, such as 'One World Filmclub', that help students to set up film clubs at school, plus some individual initiatives by students or teachers.

An estimated 5% of all school age children participate in film education activities within formal education structures.

## Informal education

There is a framework and infrastructure in place to support informal film education on a regional level, where film education may be part of media education and provided by various organisations such as adult colleges, film societies and community centres. Some regional and local media centres provide material (film equipment and DVDs) and offer workshops; it is also included, for example, in programmes offered by small cinemas or film clubs that accompany film screenings with lectures, film talks etc.

## Audio visual sector

The film industry funds cinema screenings, ticket discount programmes and learning resources for schools, but not other audiences. Broadcasters tend not to provide support, but there are some film education related programs on certain cable channels, such as, 'Okto. Community TV'.

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Reporters: Alejandro Bachmann, Head of Education at the Austrian Film Museum; Gerhardt Ordnung, Chairman of filmABC – Institut für angewandte Medienbildung und Filmvermittlung (Institute for applied media literacy and film education)

## Cultural bodies

Film is promoted by national and regional film agencies (e.g. the Austrian Film Commission [www.afc.at](http://www.afc.at)), by national cultural agencies (e.g. KulturKontakt Austria [www.kulturkontakt.or.at](http://www.kulturkontakt.or.at)), and by selective cultural commissions of the regions. The funding comes from the national and regional governments, such as the Austrian Federal Ministry for Education, Arts and Culture (Bundesministerium für Unterricht, Kunst und Kultur – [www.bmukk.gv.at](http://www.bmukk.gv.at)), and the Federal Ministry of Economy, Family and Youth (Bundesministerium für Wirtschaft, Familie und Jugend – [www.bmwfj.gv.at](http://www.bmwfj.gv.at)).

In Austria, there are no official agencies that support film education, but to some extent KulturKontakt Austria ([www.kulturkontakt.or.at](http://www.kulturkontakt.or.at)), filmABC or the Austrian Film Museum get some funding from the Austrian Federal Ministry for Education, Arts and Culture. There is the Austrian Film Archive and the Austrian Film Museum. Both these institutions offer film education, but their definition might differ in terms of theoretical background and practical realisation. Films may also be part of some museum or archive collections. Funding comes from the government, charities, or commercial sponsors.

Specific film festivals are organised for a variety of audiences including children and young people. Some festival websites: [www.kinderfilmfestival.at](http://www.kinderfilmfestival.at); [www.youki.at](http://www.youki.at); [www.klappe.at](http://www.klappe.at); [www.gaffa-filmfestival.at](http://www.gaffa-filmfestival.at); [www.identities.at](http://www.identities.at); [www.trickywomen.at](http://www.trickywomen.at); [www.viennashorts.com](http://www.viennashorts.com); [www.diagonale.at](http://www.diagonale.at) [www.crossing europe.at](http://www.crossing europe.at).

Film education is a requirement of the funding by national and regional governments.

## Professional development

There is a national programme of film literacy training for in-service teachers, freelance educators, youth and community workers, and cinema, gallery and festival staff. Professional programmes offer accreditation for initial teacher training, diplomas for short courses and Master levels.



# Belgium

Population: 10,951 266

School age children: 0–14 yrs: 16.9%; 15–24 yrs: 12.1%

Reporters: Gérard Harveng – project leader, Conseil supérieur de l'Éducation aux médias (Higher Council for Media Education), Belgium (Brussels-Wallonia Federation); Elise Van Beurden – co-ordination educational departement, Jekino Education and Distribution, Belgium

**There is no national film education strategy in Belgium because all cultural and educational matters depend on Communities' and Regions' political powers. Thus in each section, Wallonia, and Flanders are reported separately.**

## Formal education

In Wallonia, curricula are decided by the Minister in charge of education in the Brussels-Wallonia Federation and by educational networks to which the schools belong (including provincial, local, municipal authorities or independent catholic affiliated boards). Film education is part of media education and included in other subjects at all school levels. There are regional guidelines and regionally approved resources including pedagogical and content guidelines. There are some initiatives for teaching film as a separate part of the curriculum. Film learning may be tested, depending on the teacher, on the taught matter, and on the level. Each film education provider measures children's and young people's achievements and regional statistical records are based on this data. There is great willingness to ensure and develop film education and after school education programmes are run locally. An estimated 50–60% of all school age children regularly take part in film education in school.

As in Wallonia, in Flanders curricula are decided at a national and regional level. Film education is optional within media education. There are some resources to support film education but it is not tested separately. There are some after school programmes for film education.

## Informal education

In both Wallonia and Flanders, film education is provided within the informal education infrastructure, including through galleries and museums, film festivals, film societies, archives and community centres. In Wallonia, organisations specialising in film education have strategies for lifelong learning and other cultural organisations include film education in their lifelong learning strategies. Film education may also be used to support informal education in other areas including citizenship, fighting discrimination, multicultural values, and equal opportunities.

In Wallonia, film education activities are funded year on year by the government or the region, and there is also regional funding for short-term projects, but there are no records of this in Flanders.

## Audio visual sector

In Wallonia, the film industry and broadcasters occasionally support one-off short-term initiatives by approved organisations.

## Cultural bodies

In Wallonia, film is promoted by national and regional film agencies, and some cultural agencies, including La Cinémathèque Royale (Royal Film Institute of Belgium); la Cinémathèque de la Fédération Wallonie Bruxelles (Brussels-Wallonia Federation Film Institute); le Service Général de l'Audiovisuel

et des Multimédias (General Department for audiovisual Matters and Multimedia of Brussels-Wallonia Federation); Bozart; Flagey; la Médiathèque (Media Library of Brussels-Wallonia Federation). The Higher Council for Media Education is in charge of general coordination of all providers' initiatives in formal and informal education.

There is a national film archive, regional and specialist film archives, and a national film museum. Films may also be part of some museum or archive collections. The national film archive/museum provides film education, and the Brussels-Wallonia Federation Film Institute offers some film education.

Film festivals are organised nationally for a variety of audiences, including children and young people. There are regional film festivals for young people 13–21. Festival websites: [www.fifa-mons.be](http://www.fifa-mons.be); [www.fiff.be](http://www.fiff.be); [www.festivalfantastique.org](http://www.festivalfantastique.org); [www.brff.be](http://www.brff.be); [www.animatv.be](http://www.animatv.be); [www.fatp.be](http://www.fatp.be); [www.courtmetrage.be](http://www.courtmetrage.be); [www.festival5sur5.be](http://www.festival5sur5.be); [www.media10-10.be](http://www.media10-10.be); [www.centremultimedia.org/fifi/](http://www.centremultimedia.org/fifi/); [www.cinepoket.be](http://www.cinepoket.be); [www.befestival.be](http://www.befestival.be); [www.festivalsdeslibertes.be](http://www.festivalsdeslibertes.be). There are also festivals for local communities.

## Professional development

In Wallonia there is a voluntary national training programme for in-service teachers already working in schools. A few higher education establishments provide film education and organize training programmes.

# Croatia

Population: 4,412,137

School age children: 0–14 yrs: 15.1%; 15–24 yrs: 12.0%

Reporters: Ivana Jakobović Alpeza, Head of educational film programme at 'Kids meet Art'

The Ministry of Science, Education and Sport of the Republic of Croatia and the Croatian audiovisual Centre (HAVC) have a national film education strategy. Several film associations and groups in Croatia also campaign for film education.

## Formal education

The government decides the national curriculum in Croatia. Film is studied at all levels as part of other subjects. Film education is part of media education (film, TV, theatre, computer, media) within the subject 'Croatian language and literature' and up to 20 hours of media education per year are taught from 1st to 8th grade, depending on the teacher, including approximately 10 hours of film education. There are national guidelines for primary school children and middle school children, but there are no guidelines on pedagogical approaches, and no resources.

Where film is studied (in primary and high school within the curriculum), it is tested. The Faculty of Teachers Education and Croatian Film Association occasionally collect results of children's achievements in film education.

The number of all school age children who regularly take part in film education in primary and middle school is 349 423 (data school year 2010/2011). An estimated 192 000 high school children study film education.

## Informal education

An informal regional film education infrastructure exists in Croatia where film education is offered by different film associations and societies, kino/cinema clubs or Art-cinema educational programs, community spaces or informal education centres. Film education is regionally and locally a part of media education.

The national government and charity or philanthropy provide funding for year on year projects; the regions for short-term film education projects, and there is some commercial sponsorship, local government funding. The Croatian audio visual centre publishes data on annual expenditure on informal film education every year.

## Audio visual sector

The Croatian film industry funds cinema screenings and ticket discount programmes for schools; subsidises film clubs and festival education programmes for schools and young people, and for adult learners; and supports learning resources for universities and cinephiles.

Broadcasters provide screenings from film archives for all ages, and screenings of European and world cinema for high school and adult learners.

## Cultural bodies

The national film agency is the Croatian audiovisual centre (HAVC), funded by the Ministry of Culture and the audiovisual industry (broadcasters, digital, cable and satellite operators, Internet providers, telecoms, etc). HAVC supports networks of education providers for the formal and informal sector and funds several associations active in film education.

There is a national film museum and films may be also part of other museum or archive collections, but these do not offer film education.

There is a local festival that is aimed at children; some other film festivals have a separate section for children and for young people. The following URLs link to festivals showing films for children: [www.animafest.hr](http://www.animafest.hr); [www.jff-zagreb.hr](http://www.jff-zagreb.hr); [www.zagrebfilmfestival.com](http://www.zagrebfilmfestival.com); [www.pulafilmfestival.hr](http://www.pulafilmfestival.hr); [www.vukovarfilmfestival.com](http://www.vukovarfilmfestival.com); [www.sff.ba](http://www.sff.ba); [www.taborfilmfestival.com](http://www.taborfilmfestival.com); [www.festivalopravimadjece.org](http://www.festivalopravimadjece.org); [www.zagrebdox.net](http://www.zagrebdox.net).

## Professional development

There is a national training programme in film literacy for teachers before they begin teaching, for in-service teachers, and university education for teachers and professors. There is also the optional education programme 'Škola medijske kulture dr. Ante Peterlić' for in-service teachers. Initial teacher training, Master's programmes, and short courses all offer some form of accreditation or certification.



# Cyprus

Population: 804,435

School age children: 0–14 yrs: 16.9%; 15–24 yrs: 14.9%

Reporters: Berangere Blondeau, International

Children's Film Festival of Cyprus : ICFFCY

The International Children's Film Festival is one of the main campaigning agents for film education.

## Formal education

The national curriculum is decided by government, although private schools can use their own curricula, often following those of the UK, USA or France. Film can be studied as a separate subject and there are both core and optional film education components within the subject of media education and in various other subjects in the curriculum. There are no national or regional guidelines but there are nationally approved teaching resources.

The International Children's Film Festival (ICFFCY) along with the Cyprus Community Media Centre and European funded projects offer educational after school activities.

## Informal education

Cyprus has an informal education infrastructure and within that, at a local level, film education is offered as a separate subject and as part of media education and other subject areas, provided by adult colleges, film societies and community centres with year-on-year national government funding.

## Audio visual sector

The film industry and broadcasters are not active in film education.

## Cultural bodies

The promotion of film is part of the remit of the national cultural agency which is engaged in the organisation of the International Children's Film Festival and funded by national government.

The agency creates cinema programming and other activities specifically for schools, colleges, universities, local communities and cinephiles. It also supports film education networks in the informal sector.

Funded by national government, commercial sponsors and ticket sales, film festivals are organised for various audiences, including children and young people.

## Professional development

Cinema, gallery and festival staff with an interest in film education are offered training in film education and diplomas for short courses are available.

# Czech Republic

Population: 10,532,770

School age children: 0–14 yrs: 14.4%; 15–24 yrs: 12.1%

Reporters: Pavel Bednarik, independent film professional, National Film Archive (Narodni filmovy archiv) Prague; Additional comments and endorsement: Petr Platenik, independent educator and journalist

There is no national film education strategy yet, but in January 2012 an expert group was set up by the Ministry of Culture to develop a strategy in 2012. The Conception of Cinematography of the Czech Republic 2010–2016 (agreed by the Parliament in 2010) briefly mentioned the importance of film education and of a national film strategy.

## Formal education

The national government decides the curriculum, the 'Framework Educational Programmes', guidelines for schools supported and financed by the local authorities, based on which schools create individual 'School Educational Programmes'.

At Primary level film education is taught, since 2010, in connection to other aesthetic education subjects, especially art. On Secondary level, it supports other subjects and social and civil education. There are some national guidelines on media education that include film education. Film is not studied or examined as a separate subject, but the history of film is part of the curriculum in the history of literature in the final exams at high school.

Informal after-/out-of school programmes are offered by national, regional and local cultural and voluntary organisations and by some schools.

An estimated 40% of school children receive some form of film education (if one includes screenings of educational films).

## Informal education

There is no national infrastructure to support informal education. Some independent organisations offer film education through film screenings and education materials – funded year on year by the government, the MEDIA programme, and the European Social Fund. On a regional level, there are film societies, student film clubs, and some film clubs for children and young people.

## Audio visual sector

The film industry funds screenings for schools, festival education programmes, and some distributors fund educational camps for young filmmakers. There are also ticket discount programmes, film courses, and special screenings with introductions by invited speakers.

Broadcasters help develop film literacy by airing archive, European and World Cinema films, and the second public service channel shows film classics in the context of 'film clubs'. These programmes are aimed at older youth and adults; there is nothing for children, apart from a couple of franchise TV channels on pay cable TV and weekend programmes. Czech public service television (Channel 2) commissioned a film literacy series, but after the appointment of a new director and internal staff changes, the project was stopped.

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School age children: 0–14 yrs: 14.4%; 15–24 yrs: 12.1%

Reporters: Pavel Bednarik, independent film professional, National Film Archive (Narodni filmovy archiv) Prague; Additional comments and endorsement: Petr Platenik, independent educator and journalist

## Cultural bodies

There are several cultural agencies whose remit includes film. The national Czech Film Center and the Czech Film Commission—funded by the government and the Ministry of Culture—subsidise and promote the Czech film industry, but not film education. Support for informal film education providers is limited to advertising their activities in bulletins and websites.

Regional film agencies programme screenings for schools and young people, offer online resources for young people, and run other activities for local communities. Their grants come from the Ministry of Culture, the MEDIA programme, the Visegrad fund, and European Social Funds (Education for Competitiveness Programme).

There is a national film archive (government funded), several commercially funded specialist film archives, and other government-funded museums or archive collections which include films.

The Czech Republic hosts a large number of film festivals. About 11 festivals, all funded in different ways, are aimed at children, young people, local communities, and special interest groups.

## Professional development

Training is offered in short courses or projects to in-service teachers and academics. The film studies department in Olomouc (Palacky University) offer accredited programmes for distance education.



Czech Republic film class

# Denmark

Population: 5,560,628

School age children: 0–14 yrs: 17.9%; 15–24 yrs: 12.5%

Reporters: Ulrik Krapper, CEO, Station Next

Endorsement: Martin Brandt Pedersen, Danish Film

Institut

There is no government film education strategy, but the Danish Film Institute (DFI – Det Danske Filminstitut) have their own strategy targeting national film educational outreach programs in collaboration with several regional partners, reaching out across the country. They offer online film distribution, school screenings, teaching materials, teacher training and a range of other activities to enable children and young people to find, understand and create films. Station Next tries to raise the question of a government strategy (for the educational ‘food chain’). The DFI recently started a network to support formal and informal film education.

## Formal education

In the national curriculum of Denmark, film is studied as part of media education, and other subjects, to promote critical and wider viewing, film making, and personal/individual development across all age ranges, as well as to provide enjoyment (interestingly for 5–15 only). In high school (level B) Media and Film is an optional subject, taking up 8% (level B) and 3% (level C), is examined on level B, and the Danish Ministry of Education holds the statistical records of the results. The DFI and Station Next provide national approved guidelines and resources on teaching film education in relation to pedagogical approaches and content. After-school film clubs are organised by schools and cultural or film institutions on national, regional and local levels.

A best guess: the number of school children participating in film education activities is as high as 80%.

Station Next, Denmark



## Informal education

Informal film education is provided by adult colleges, as well as organisations such as Station Next, which offer practical film production around Denmark, and DABUF (Danish Children’s Film Club), who organise film clubs. Animation training is offered by the Animation Workshop, Animationshuset and Truemax Academy (3D, CGI and animation). The funding comes year on year from the government, the regions, or from charities.

## Audio visual sector

The film industry is represented on the board of Station Next but does not fund film programmes or initiatives in schools. National public service broadcasters play a role in developing film literacy: DR (Danish Broadcast Corporation) has a large free archive and a website with training activities for schools ([www.dr.dk/skole](http://www.dr.dk/skole)). DR and another large television station TV2 are both on the board of Station Next.

## Cultural bodies

The national film agency, funded by the Ministry of Culture, and regional film agencies promote film education to schools, colleges and universities via print and online resources, cinema programming, and in other ways. They also organise events for families and children, and programme films mainly for young people and cinephiles.

The Danish national film archive/museum, which is government funded, also provides film education. In addition, there are film festivals for children and young people (Buster, Oregon – part of the Copenhagen International Film Festival) and several local film festivals. Funding for these comes from the national and local government.

## Professional development

Station Next used to have in-service teacher training for film literacy at diploma level, but such training is not a priority for schools.

# Estonia

Population: 1,340,194

School age children: 0-14 yrs: 15.3%; 15-24 yrs: 13.4%

Reporters: Ulrik Krapper, CEO, Station Next ; Anu Krabo, Project Manager, Tallinn University Baltic Film and Media School

## Formal education

Film can be studied at high school as an optional separate subject and there are national guidelines on teaching film education. Where film is studied, it is tested through written research or practical work at the end of the course.

## Informal education

In the informal sector, film is studied as part of media education and as a separate subject, offered by film societies with inconsistent national and regional funding.

## Audio visual sector

The film industry subsidises film education programmes through ticket discount schemes for schools, young people and families. Beyond that, study days, workshops and learning resources are provided for schools and cinema screenings for young people. Adult learners are offered cinema screenings, workshops and festival education programmes. Broadcasters support film archive and European cinema screenings for high school students and adults.

## Cultural bodies

There is a national film museum and archive and film may also be part of some museum or archive collections. Some film festivals provide programmes for young people. Festivals are funded by national and local government as well as through tickets sales and commercial sponsorship.

## Professional development

Student teachers get some film education training and there are short course diplomas.

# Finland

Population: 5,259,250

School age children: 0–14 yrs: 16.0%; 15–24 yrs: n/a%

Reporters: Marjo Kovanen – Producer, Koulukino (School Cinema), and Rauna Rahja – Coordinator, Mediakasvatusseura (Finnish Society on Media Education)

Although there is no overall film education strategy in Finland, there are several agencies and non-government organisations highly active in the promotion of film education and which provide film educational training and materials.

## Formal education

Finnish schools form their own individual curricula on the basis of the national core curriculum created by the Finnish National Board of Education. Throughout the school years, film education is part of cross-curricular themed media skills and communication and is included in other subjects; it becomes an optional separate course of study in some junior high schools and high schools. In the formal context, there are no resources, guidelines or official systems of assessment for film education. Overall much depends on the activity of individual teachers.

In the Finnish context it is difficult to give any general information on film education activities associated with formal education other than individual examples because of the lack of nationwide structures:

Videovankuri (Video wagon) is a national hands-on media education project. It offers both video and photography workshops, whose aim is to teach children and youngsters to use media equipment. Videovankuri also trains teachers and others who can apply these skills and knowledge in their work. Besides letting kids and young people have their voices heard, the project records Finnish folklore and local history through photography, video and animation [www.videooit.fi/videoavankkuri2/](http://www.videooit.fi/videoavankkuri2/)

Some Finnish schools have an emphasis on film education and they have developed good practices in this field, for example Kitisenranta school, here is their website in English:

- [www.koulut.sodankyla.fi/elokuvakasvatus/kitisenranta/filmeducation.htm](http://www.koulut.sodankyla.fi/elokuvakasvatus/kitisenranta/filmeducation.htm)
- Some schools also organise film clubs etc, for example film club in the school on Tervajoki, municipality of Vähäkylä [www.vahakyro.fi/Suomeksi/SIVISTYSTYSPALVELUT/Tervajoen\\_koulu/5-6/-\\_elokuvakerho](http://www.vahakyro.fi/Suomeksi/SIVISTYSTYSPALVELUT/Tervajoen_koulu/5-6/-_elokuvakerho)
- In terms of after school provision, some schools provide film clubs for pupils and/or students at local level, depending on individual teachers' initiatives.

An estimated 30–40% of all school age children regularly take part in film education in school.

## Informal education

There is a national infrastructure for informal education in which film education is offered regionally. In this context it is part of media education as well as being offered as a separate object of study and is delivered in a variety of settings including adult colleges, film societies, the National Audiovisual Archive, libraries and regional film centres. NGOs play a significant role in Finnish society as well as being major stakeholders in the field of film education, for example, Koulukino (School Cinema) and Mediakasvatuskeskus Metka. Also:

- The online community for young film makers Kelaamo [www.kelaamo.fi](http://www.kelaamo.fi) includes a section for film educators [www.kelaamo.fi/fi/Edu/](http://www.kelaamo.fi/fi/Edu/)
- The Finnish Film Contact has a film education project called Kinoboxit that provides dvd-collection that includes films from different themes targeted for schools, community centers and art schools. [www.elokuvakontakti.fi/site/?lan=1&page\\_id=170](http://www.elokuvakontakti.fi/site/?lan=1&page_id=170)
- IhmeFilmi is an organisation which provides film classics for youth and promotes education of film heritage and history and film as an art form [www.ihmefilmi.fi/](http://www.ihmefilmi.fi/)

Funding for these initiatives from regional and national government varies, but no records are kept as to expenditure or young people's achievements in this field.

# Finland

Population: 5,259,250

School age children: 0-14 yrs: 16.0%; 15-24 yrs: n/a%

Reporters: Maija Kovanen – Producer, Koulikino (School Cinema), and Rauna Rahja – Coordinator, Mediakasvatusseura (Finnish Society on Media Education)

## Audio visual sector

The industry supports cinema screenings, study days, workshops, ticket discounts, festival education programmes and learning resources for schools and young people.

YLE (the Finnish public service broadcasting company) also provide training for education professionals and activities for schools.

Broadcasters offer a comprehensive variety of screenings, instructional programmes, including film history for adults, and online resources for primary, middle and high school children. Archive material is also used as a resource for middle, high school and adult audiences.

## Cultural bodies

Film education is promoted by national and regional film agencies as well as cultural agencies with a remit to include film, funded by national and regional government and some voluntary contributions. There is a National Audiovisual Archive which provides film education; film may also be part of some museum and archive collections. At the beginning of 2012 a new public authority, the Finnish Centre for Media Education and Audiovisual Media, started operating, continuing the tasks of the former Finnish Board of Film Classification by enforcing age limits of audiovisual media.

Film festivals are organised nationally and locally for a variety of audiences including children and young people. The Valve Film School for Children offers children opportunities to make and edit their own films. Every November, the Cultural Centre Valve is the location for Oulu International Children's and Youth Film Festival, arranged by the Oulu Film Centre, and the Oskari Awards Gala for films made by children and young people [www.kulttuurivalve.fi/sivu/en/children\\_young\\_people/](http://www.kulttuurivalve.fi/sivu/en/children_young_people/). Some other film festivals have separate sections for different ages of children and young people.

## Professional development

Professional educators receive initial and in-service training in film education.

# France

Population: 65,048,412

School age children: 0-14 yrs: 18.5%; 15-24 yrs: 12.4%

Reporters: Loïc Joffredo – CLEMI – Centre de liaison de l'enseignement et des médias d'information; Pierre Laporte, Patrick Laudet – Ministère de l'Éducation nationale, de la jeunesse et de la vie associative; Pierre Forni, Centre national du cinéma et de l'image animée (CNC), Chef du département de l'éducation artistique



Le Cinema cent ans de jeunesse screenings

Photo: Michelle Common

Film education is based on a partnership between three agencies: Ministries of Culture, Education and Agriculture, local authorities (regions and districts), and professional and cinema cultural action. Under the Ministry of Culture, the CNC is responsible for leading several programs to raise awareness of film culture. France has an established national film education strategy along with campaigning organisations supporting film education.

## Formal education

There are widespread national film education projects at primary, middle and high school levels and film study is offered as a distinct optional subject at high school. It is a core part of media education across the age ranges and also features in other school subjects. These subjects include French language and literature – film is a compulsory subject in the literature section of the Baccalaureate. Approved guidelines and resources are issued both nationally and regionally.

Where film is an optional subject, pupils are tested in high school with written and/or oral examinations. This is dependent on whether film is taken as an independent subject, or as an option within the literary section of the Baccalaureate. In the literary section, an annual programme of 3 films is mandatory, with variations made on an annual basis. Statistical records are kept for these students' achievements but not otherwise.

For over 20 years, the National Centre for Cinematography (CNC) has given children and youth arts education in the field of cinema and the audiovisual. It established three national programmes (Ecole au cinéma, Collège au cinéma and Lycéens et apprentis au cinéma) and outside school (Passeurs d'Images and Des cinés, la vie!) These initiatives are based on the same principles: the discovery of films in terms of cinematic spectacle in theatres

(at the rate of one session per quarter) and meeting professionals. Cinema and audiovisual education is offered by cultural partners and trainers in more than 2,000 theatres and mobile channels, carried out by 56,754 teachers and supported by dedicated learning resources, reaching 1.4 million students or 11% of French students and apprentices. Each year 150 representative works of world cinema, chosen by three national commissions, composed of professionals and members of the educational world, are offered each year to students. For each programme there are accompanying documents such as postcards for students and teaching notes, with details about the works and filmmakers. Additional digital materials are available at [www.site-image.eu](http://www.site-image.eu) and [www.cnc.fr](http://www.cnc.fr).

Many schools enjoy national, regional and local provision of after school film education programmes. The Passeurs d'Images programme allows young people from disadvantaged neighbourhoods to attend film screenings and participate in numerous workshops supervised by professionals. In 2010, 2,000 partners, including 280 theatres, held 2057 events in 564 cities. 242,000 youth and adults participated in this programme. Des cinés, la vie! is a nationwide operation designed to raise youth awareness of the moving image and citizenship. It is supported

by the Judicial Protection of Youth (PJJ). Each year, a selection of a dozen short films is available on DVD for young people, who, accompanied by their teachers and professionals in the film, debate and vote to award the prize Des cinés, la vie!. The award is presented at a seminar organized at the French Cinémathèque in the presence of award-winning director.

No specific figures have been given to indicate how many young people have access to film education activities, however, in the nationwide Ecole au cinéma programme (described below), 9% of primary, 16% of middle school and 7.5% of high school pupils are registered.



# France

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School age children: 0-14 yrs: 18.5%; 15-24 yrs: 12.4%

Reporters: Loïc Joffredo - CLEMI - Centre de liaison de l'enseignement et des médias d'information; Pierre Laporte, Patrick Laudet - Ministère de l'éducation nationale, de la jeunesse et de la vie associative; Pierre Forni, Centre national du cinéma et de l'image animée (CNC), Chef du département de l'éducation artistique

## Informal education

Film education as a separate subject is offered in various informal infrastructures, including film societies, museums and the widespread cinémathèque network. Many partners are involved in the education of young people: cinemas, Associations of cultural diffusion, Ciné-clubs and festivals. Screens classified as arthouse (1074 in 2012, 52% of French screens) organise many initiatives for young people. Of these, 230 (labelled "Young Audiences") are programming special events for children. Despite the economic crisis that has seen their numbers greatly reduce, the associations of cine-clubs continue to promote debates and discussions about film alongside commercial circuits. In addition are specialized festivals such as Ciné-Junior, Toddler Cinema, Paris CinéMômes, and My First Festival ([www.monpremierfestival.org/](http://www.monpremierfestival.org/)). Most festivals host programmes where young people can meet filmmakers.

## Audio visual sector

The film industry subsidises cinema screenings, festival education programmes, ticket discount programmes, film clubs and learning resources mainly for schools. These activities are managed by the National Centre for Film and the Moving Image (CNC). Broadcasters support film education for adults through European and world cinema screenings, and online resources for high school students. The national channel France 5 supports the website, *Internet-Ciné High School*.

## Cultural bodies

The National Film Centre (CNC) is mandated to promote film nationally, alongside regional bodies promoting film distribution such as the *Centre Régional de Promotion du Cinéma* (CRPC) associated with the *Ligue de l'enseignement*. The CRPC, one of thirty networks, funds regional mobile cinema projects e.g. *Cinéma Chez Nous* covering rural areas.

The educational service of the French Cinémathèque offers exhibitions, introductory workshops, film programmes for young people and their families, school activities and teacher training. One example of their work is the international programme *Le Cinéma, cent ans de jeunesse*, which brings together teachers, practitioners of cinema and cultural partners in school-based workshops using structures of arts education and French and European archives. Throughout the school year nearly 40 workshops are held for 1 000 students in seven countries, on a question of cinema. At the end of the year, the resulting films are presented to all the students involved, over three days at the Cinémathèque in Paris.

Numerous film heritage institutions also offer film education – the national film archive (INA), regional and specialist archives, the national film museum and those parts of other museums featuring film in their collections.

## Professional development

Qualified teachers receive in-service training within the established *École et cinéma*, *Collège au cinéma* and *Lycéens et apprentis au cinéma* frameworks under the aegis of the CNC. In-service teachers can also gain certification for teaching the film option at Baccalaureate level.

Apart from teachers, cinema education depends on the dynamism of thousands of partners often based in cultural associations; school coordinators' projects or *Passerels d'Images* host cinemas, educators, librarians where the CNC and its partners organize regular training.

# Germany

Population: 81,751,602

School age children: 0-14 yrs: 13.4%; 15-24 yrs: 11.2%

Reporters: Sarah Duve, Managing Director VISION

KINO; Additional comments and endorsement: Prof.

Dr. Markus Köster, Leiter des LWL-Medienzentrums für Westfalen

16 federal states and city states have independent authority over education issues, so there is no single strategy. All federal states have strategies for media education; most of them for have strategies film education. VISION KINO established a strategy for national school film weeks. In 2010 the 'Länderkonferenz MedienBildung', a board of representatives for Media Education in all federal states, published – in cooperation with VISION KINO – a joint paper on standards in film education. In March 2012, the national conference of federal ministries of education and cultural affairs ('Kultusministerkonferenz') published a declaration outlining common tasks of media education at schools, including film education.

## Formal education

Film education is part of media education across all school age ranges and supports many other subjects (such as German, arts, other languages and ethics). In primary years, film education is offered to promote wider viewing, to support social and civic education and to promote personal/individual development. It is used to promote film making and critical viewing only in middle in higher brackets. Film can be examined as part of other Abitur (equivalent to A-levels) subjects such as German or Art, and some Federal States have a media competences licence (middle level) in school leaving examinations. In addition, there are many local film education initiatives and projects which offer out-of-school film education programmes.

There are various guidelines and approved resources at federal state level. In addition the national conference of Federal Ministries of education and cultural affairs recently published a declaration of competencies to guide media and film education.

An estimated 10% of all school age children participate in film education activities within formal education structures.

## Informal education

There is a structure in place to support informal film education on a regional, and especially on a local basis. Film education is considered important for political, religious, ethical, individual development and for children and youth education, but funding is mostly there for short-term projects. There are some attempts at measuring informal learning outcomes: some organisations try to apply competencies to their projects.



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School age children: 0-14 yrs: 13.4%; 15-24 yrs: 11.2%

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für Westfalen

## Audio visual sector

Film education is well supported by the audio visual sector with cinema screenings for schools; film museums; film location tours; learning resources; and film education programmes, such as the national film school weeks (funded by the federal film board and various film funds of the federal states). There are also ticket discounts and special family events at cinemas.

Public service broadcasters, who have an obligation to educate by law, offer children's programmes and a children's channel (KiKa). There are also open TV channels within the countries, providing active film education for adults and children. Broadcasters also offer screenings of European and World cinema for all age levels, programmes on film history (higher level and adults), instructional programmes on film making (primary and middle level), and printed and online learning resources for children.

## Cultural bodies

Film education is provided by the national film agency, several federal state film agencies, and national and state cultural agencies. VISION KINO, as a public private partnership, is both a national film cultural body and a network for film education. Many other institutions, associations and cultural groups also promote film education online and in print to schools, colleges, universities, families and children, and young people.

There are numerous film heritage institutions in Germany. As well as film archives, museums and TV/media companies collect archive films.

Film festivals, supported by various funding sources, play to specific audiences including children, young people, local communities, and special interest groups. Many film festivals offer special film education activities.

## Professional development

In recent years – not least as a result of the work of VISION KINO – most federal states have acknowledged the importance of professional qualification in film education. Several federal states have started to develop training programmes for teachers, including during teaching training and for practising teachers, for youth and community workers, for cinema, gallery and festival staff, and other educators and social workers. Only teacher training is accredited: VISION KINO has developed an educational model project for trainee teachers and offers accredited training during the national school film weeks.

# Greece

Population: 11,309,885

School age children: 0–14 yrs: 14.4%; 15–24 yrs: 10.3%

Reporters: Irene Andriopoulou, Media Researcher –  
Media & Film Literacy Consultant

Additional comments: Menis Theodoridis, film director  
and media education specialist

## Formal education

Although there is no national film education strategy, film has recently been established as a means of supporting other subjects in the primary and middle school years. A pilot film education programme, 'Audiovisual Expression', is taking place in 250 registered schools: 21 kindergarten, 161 primary schools and 68 middle schools, as an optional subsection of Arts Education. 'Audiovisual Expression' activities can be delivered from within any subject. Any school can join the programme available online through the Ministry of Education, Lifelong Learning and Religious Affairs (MELLRA) website. The project has a broad spectrum of objectives promoting wider film access and understanding on many levels. National guidelines are approved by the Pedagogical Institute, the official body responsible for the national school curriculum. The guidelines are accessed by teachers interested in furthering their knowledge of the Visual Arts and the implementation of film literacy.

## Informal education

MELLRA supports a framework for informal education. Provision of film education takes place through festivals and events organised by regional cultural institutions as well as in adult colleges, film societies, museums and other community spaces. There is some year on year regional funding for these projects; the EU and corporate responsibility policies are also sources of funding. Some regional projects gather records of achievement as, for example, the school project 'Cine-Mathimata' (Film Courses) in Crete where questionnaires are handed out after screenings or the activities of NGO Karpos which publish films made by children online.

## Audio visual sector

The film industry takes an active role in film education activity, offering school cinema screenings, festival educational programming, learning resources, weekend film clubs, ticket discount schemes and adult master classes. Greek Radio Television ERT SA, the national public service broadcaster, participates in and supports film education activities in the audiovisual and formal education sector, including the joint initiative with EDU TV Greece and the Drama Short Film Festival for primary school children, the Olympia Film Festival, the School Lab, the School Tube, and the educational Mikropolis Festival. Public Service Broadcaster ERT SA shows material from film archives, and occasionally produces online learning resources for primary to high school students. In addition, material produced on education projects conducted by EDU TV Greece is featured on ERT SA during children's programming. Some attempts are being made, for example at the EU-funded International Olympia Film Festival for Children and Young People, to measure the impact of participating in film education.

# Greece

Population: 11,309,885

School age children: 0-14 yrs: 14.4%; 15-24 yrs: 10.3%

Reporters: Irene Andriopoulou, Media Researcher -  
Media & Film Literacy Consultant

Additional comments: Menis Theodoridis, film director  
and media education specialist

## Cultural bodies

The national film agency, Greek Film Centre, funded by the Ministry of Culture and Tourism does not promote film education. Until recently, the national research organization on audiovisual media – the Hellenic Audiovisual Institute (IOM) promoted film literacy and media education in formal and informal contexts with numerous publications, online content and children's film archive.

The Thessaloniki Cinema Museum, supervised by the Ministry of Culture and Tourism, is the national film museum, providing a wide range of film education programmes for students of all school levels, from preschool to high school. The most established and recognised festival is the International Olympia Film Festival for Children and Young People. Government funded festivals (via the Ministry of Culture and Tourism, MELLRA or IOM) include a film education component. Also, the Greek Film Archive is a non-profit cultural organization for researching, collecting, conserving and promoting Greek and international film heritage; it organises cinema screenings and clubs for students and adults.

As a result of the economic crisis, IOM was abolished as a separate body in December 2011 and the remit and functions were transferred to the national broadcaster, ERT SA, with no action however undertaken, thus far.

## Professional development

Both trainee teachers and in-service teachers are offered film literacy training based on the optional National Guidelines. For students of the Film Studies Faculty at Aristotle University in Thessaloniki and the National and Kapodistrian University in Athens, Faculty of Communication and Media Studies, there are courses on film education. An accredited national postgraduate qualification, which includes film, is the cross-university Master Course 'ICT in Education', operating since 2005.



Making Photostories, Greece

# Hungary

**Population:** 9,985,722

**School age children:** 0–14 yrs: 14.6%; 15–24 yrs: 12.3%

**Reporters:** László Hartai, Chairman of the Hungarian Moving Picture and Media Education Association, and Anette Hilbert, Lecturer, Department of Film, King Sigismund College and Foreign Relations Officer, Hungarian Moving Picture and Media Education Association

**Additional commentary:** Dr. Imre Szijártó, Dr. Imre Szijártó, Head of the MA on Film Pedagogy, Eszterházy Károly University

Although there is no national film education strategy, the Hungarian government, through the National Core Curriculum, mandates that media and film education be a compulsory separate subject.

## Formal education

Within the middle and higher bands of the Hungarian national curriculum, film education is part of media education, known as Moving Image Culture and Media Knowledge. This is a core subject offered for one year at the end of primary school (14 years of age) and then for an additional year at the end of secondary (17/18 years of age). It includes social and critical dimensions as well as film making. Film education, although not formally recognised as a distinct subject, is seen as a counterpart to the study of media; it also features in other subjects of study such as literature and visual culture. A stringent approval process precedes a nationally sanctioned set of resources and accompanying training. There is a system of assessment and national results are collated in the higher band of education, available online. After-school film clubs are organised at a local level.

Officially, about 17% of school children participate in film education activities, but a more realistic figure may be 10%, given that film education as a core subject is only studied for two years in all.



Filming workshop, Hungary

## Informal education

The Hungarian Motion Picture Public Foundation supported informal film education for 20 years but was abolished in 2010. At present, it is in the remit of the National Hungarian Cultural Fund to fund film clubs and festivals. A few film education schemes are delivered by film clubs, funded in part by local government, in a variety of contexts from the institutional and educational to community spaces.

## Audio visual sector

The film industry supports school screenings and festival education programmes. One of the largest film distributors, Budapest Film, funds free secondary school screenings. The industry also organise special screenings with guest speakers for adults.

## Cultural bodies

The National Cultural Fund plays an important part in film education initiatives through publishing resources, school screenings and financing festivals, film clubs, college initiatives and summer workshops. It remains to be seen how committed the new structure is to film education activities, following the dismantling of the Hungarian Motion Picture Public Foundation.

The National Audiovisual Archive of Hungary was partly established for training and educational purposes. In addition, a number of festivals are programmed for various audiences including children, young people and special interest groups.

## Professional development

Film literacy is included in initial teacher training as well as in-service professional training. Moving Image Culture and Media Knowledge is offered at BA and MA level for which limited bursaries schemes are available. There are also shorter certificated postgraduate courses. Limited funds are made available to schools towards teachers' postgraduate study.

# Iceland

Population: 318,452

School age children: 0–14 yrs: 20.9%; 15–24 yrs: 14.7%

Reporters: Guðni Ólgeirsson & Þórunn Jóna Hauksdóttir –  
Advisors, Dept of Education, Ministry of Education, Science  
and Culture; Laufey Guðjónsdóttir – Director, Icelandic Film  
Centre

In October 2011 research was commissioned on the needs of the film industry as regards film education. The resultant report: 'Film Education in Iceland' (Feb 2012) points to a need to establish film literacy in the primary and secondary years as standard, not only as a means of providing the industry with skilled individuals, but also because young people are recognised as being strong consumers of film and film 'could have a formative influence on their opinions and philosophy on life'. In early 2012 the Ministry of Education, Science and Culture appointed a steering group to form a policy on education for film makers to strengthen education and film making in Iceland, built on extensive consultation with stakeholders, including schools already offering film making.

## Formal education

The national government issues guidelines for teachers to adapt and create individual curricula for their schools. In primary and middle schools, film education is included in ICT and in life skills. The national curriculum was revised in 2011 and will be fully implemented in 2015. Media literacy, including film literacy, will most likely be integrated into social studies, Icelandic (the mother tongue) and ICT. 'Film Education in Iceland' highlights the activities of a few secondary schools who have taken the initiative to develop film study and film making independently:

'Even if a full-fledged film study is not an option in Icelandic secondary schools and universities, it does not imply total absence of film studies in the country. Within the public school sector, two secondary schools, *Borgarholt* and *Flensborg*, have designed studies in film making based on previous policy guides on media technique. Both schools nurture plans for advanced studies in film making. In addition to this, the *Ármúli Comprehensive School* is currently developing

pioneering studies where film making will be an important factor. The *W-Northland Comprehensive School* intends to initiate film studies in cooperation with a local film company and has already proposed a study policy guide in the field for recognition by educational authorities. Two private schools at the secondary level teach film making. One is *The Technical School* which positions the subject within the Multimedia Sector. Two courses are proposed at the Media Sector (a sector within the Technical School) and study guidelines will be published soon. The other is the *Icelandic Film School* which has offered specialized studies in film making for about two decades.'

## Informal education

In the informal sector, film education forms part of media education regionally but is studied as a separate subject more locally. *Bio Paradis* – [www.bioparadis.is/english/](http://www.bioparadis.is/english/) – is a new independent cinema in the centre of Reykjavik, screening the latest art house releases, documentaries, shorts, animations and experimental films. It opened in September 2010 and is owned and run by an association of Icelandic film makers, receiving government funding for short term film education projects.

## Audio visual sector

The film industry organises screenings for schools and young people as well as festival education programmes. Some attempts are made regionally to record the benefits of participating in film education activities.

## Cultural bodies

The national film agency and national film archive are funded by the Ministry of Education, Culture and Science. Festivals are funded by national and local government. Professional development

## Professional development

There is some provision for in-service teachers and freelance educators. Research is being carried out that suggests interest in providing student teachers with film-making skills.



# Italy

Population: 60,626,442

School age children: 0-14 yrs: 14.0%; 15-24 yrs: 10.0%

Reporters: Simone Moraldi, Coordinamento Universitario per la Didattica del Cinema e dell'Audiovisivo nei Nuovi Licei Artistici, Di.Co.Spe. – Dipartimento Comunicazione e Spettacolo, Università degli Studi, Roma Tre;

Endorsed by: Alessandra Guarino, Fondazione Centro Sperimentale di Cinematografia – Scuola Nazionale di Cinema, Roma

MIUR (Ministry of Education, University and Scientific Research) wrote national guidelines and learning objectives for film education, to be taught from September 2012 in fine arts high schools (Liceo Artistico), a new type of secondary upper school created in 2005.

## Formal education

Recent changes to school structures mean that specialist senior high schools now offer *Cinema and Multimedia* as one of six separate disciplines. This discipline is split into two sections: *Audiovisual* and *Multimedia Disciplines*, focussing on technical skill, film aesthetics and language and *Audiovisual and Multimedia Workshops*, focussing on professional and project management skills. Film studies is a separate field of study in the new fine arts high schools. Film and audiovisual is also part of a specific cross curricular approach (in humanities, arts, history). Guidelines and resources are provided nationally and regionally.

A major survey, published in 2000, involving 12,000 students over 2 years, reported on regional outcomes of *The National Programme for the Development of Film Literacy at School* promoted and financed by MIUR. This was directed by DiCoSpe – Dipartimento Comunicazione e Spettacolo / Roma Tre University and Fondazione Centro Sperimentale di Cinematografia / Scuola Nazionale di Cinema, with the collaboration of the ex-IRRSAE network (Regional Institutes for the Educational Research, Experimentation and Knowledge Refreshment), now called

ANSAS (Agencies for the Development of School Autonomy). Some regional curricula include film, such as 'Licei della Comunicazione', a private Upper Secondary School network.

The number of school students taking film education has decreased since 2000, because the new curriculum is not yet active. Very few regions (like Veneto or Marche or Lazio) continue to sustain film education, and it tends to be left to individual initiatives.



Film project, Rome



# Italy

Population: 60,626,442

School age children: 0–14 yrs: 14.0%; 15–24 yrs: 10.0%

Reporters: Simone Moraldi, Coordinamento Universitario per la Didattica del Cinema e dell'Audiovisivo nei Nuovi Licei Artistici, Di.Co.Spe. – Dipartimento Comunicazione e Spettacolo, Università degli Studi, Roma Tre;

Endorsed by: Alessandra Guarino, Fondazione Centro Sperimentale di Cinematografia – Scuola Nazionale di Cinema, Roma

## Informal education

Informal film education is provided by a number of institutions, including

- museums (e.g. Collection Minici Zotti in Padova, Pinacoteca dell'età evolutiva in Rezzato, in Lombardia, Cooperativa ricerca sul territorio – Ecomuseo del litorale romano in Ostia, Roma)
- film archives (e.g. Società Umanitaria network in Sardinia, including the cinémathèques in Alghero, Carbonia-Iglesias and Cagliari)
- Mediathèques (e.g. Videoteca Regionale in Emilia-romagna, Mediateca Cinemazero in Friuli, Cineteca di San Lazzaro at San Lazzaro di Savena or Cineteca di Carpi in Emilia-Romagna),
- local councils (e.g. Comune di Padova and Comune di Venezia in Veneto, Comune di Terni, in Umbria, or Comune di Ancona, in Marche)
- associations and cooperatives (e.g. ArciMovie in Naples, Zaffiria in Bellaria-Ignea-Marina, in Emilia-Romagna, AIACE in Torino or AviSco in Brescia, Animarici in Liguria, Cineforum Teramo Lumière –Gianni Di Venanzo 1920–1966 in Abruzzo, Cooperativa Get in Bari, Puglia, l'Eubage and Il Cinematografo in Valle D'Aosta)

- cinemas (e.g. Cinema Gnomo in Milano or CEC in Udine or Arsenale in Pisa, in Toscana), sometimes linked to national filmclub networks (FICC, FICE, FEDIC, UICC, CGS, ARCI-UCCA).

They enjoy year on year funding from national or local government, depending on local regulatory systems. For example, Friuli-Venezia-Giulia and Sardinia have laws promoting regular film education funding. Some of these institutions mainly work on film and audiovisual heritage promotion, focussing their core activity on screenings and retrospectives.

Over the past 10 years, some regional branches (Marche, Veneto) of the ANSAS have promoted informal education, including film.

## Audio visual sector

The film industry supports school screenings, film location tours (a permanent exhibition of film locations has been recently created in Cinecittà), festival education programmes, ticket discount schemes, learning resources, film clubs, and events for families and adults. The two main providers of these services are ANEC (National Association of Theatres holders) and Circuito Cinema. Many Italian cinemas are included in Europa cinemas network which supports film education. Cinema Ritrovato festival at Cineteca di Bologna hosts every year the Young Audience Seminar organised by Europa Cinemas.

The Italian public broadcasting service, RAI, offers educational material on film heritage. Online learning resources accommodate all ages from primary to high school, whilst RAI screening focuses on world cinema for adult audiences. The recently established channel RAI Scuola, part of the RAI Educational area, publishes resources for school students and teachers, preschool to university. Some national private broadcasters promote film heritage and collaborate with film festivals.

## Cultural bodies

A national cultural agency (AGIS, General Agency for the Promotion of the Performing Arts), funded by the Ministry of Culture, has a remit to promote film and cinema, and has a dedicated office for schools (AGISCUOLA), as well as promoting activities for the informal sector. Some film commissions linked to regional administrations offer film education services in partnership with other institutions in the region (e.g. The Valle D'Aosta Film Commission).

Film archives are maintained on a national and regional basis (e.g. Cineteca Nazionale or Cineteca del Friuli) and there are several national and regional film museums (e.g. Museo Nazionale del Cinema di Torino, Fondazione Maria Adriana Prolo). Some of those institutions offer educational activities (like Schermi e Lavagne at Cineteca di Bologna, Cineteca Italiana, Mediateca Fondazione Sistema Toscana, Società Umanitaria in Sardinia). All those institutions belong to the FIAF network.

A large number of film festivals are dedicated to young audiences and are funded by local and regional government, commercial sponsorship and ticket sales.

## Professional development

Two-year degree courses with film education components at Masters level are offered by some Academies of Fine Arts. In 2000–2001, 80 students were trained by the Centro Sperimentale di Cinematografia in Rome as part of the National Survey.

# Latvia

Population: 2,042,371

School age children: 0-14 yrs: 13.7%; 15-24 yrs: 13.9%

Reporters: Zanda Dādiņa – International Relations, National

Film Centre of Latvia

The curriculum is decided by national government. Although there is no national film education strategy, there has been discussion with the Ministry of Education about including film education more formally in school programmes.

## Formal education

At present, in middle and high schools, film education is part of the cultural history programme and teachers may choose how much time to dedicate to film. Its main aims are to promote wider viewing, personal/individual development, understanding of national film heritage and understanding of world cinema heritage. Guidelines are under consideration.

## Informal education

Film education as a separate subject is offered informally at local level by several educational organisations, including Riga Film Museum and a few independent organisations run by film theorists and filmmakers.

National government funds short term projects. Independent organisations offering film education classes mostly depend on tuition fees. Additionally, opportunities exist to apply for funding from the Culture Capital Foundation which is the only body in Latvia supporting cultural activities.

## Audio visual sector

Neither the film industry nor broadcasters subsidise any form of film education or training for professionals in the field.

## Cultural bodies

The National Film Centre of Latvia is a state financed organisation supporting Latvian films, preserving audiovisual heritage, promoting Latvian films abroad and organising training for film professionals. The NFC organises activities to promote films nationally. The national government funds a national film archive and museum which provides film education and offers project-based lectures.

There are very few film festivals in Latvia and these are locally based for specific genres and types of film: 2Annas International Short film festival: [www.2annas.lv](http://www.2annas.lv) and Baltic Pearl IFF which screens festival-winning films: [www.balticpearl.lv](http://www.balticpearl.lv). Festivals are funded by national government, ticket sales and commercial sponsorship.

# Lithuania

Population: 3,244,601

School age children: 0-14 yrs: 15.0%; 15-24 yrs: 14.7%

Reporters: Goda Sosnovskiene, Head of Education programmes, Cinema Center SKALVIJA (Vilnius) NGO Image Culture Studio (Vilnius)

In 2004, some young professionals (after study, internships and residencies abroad) initiated a 'film education movement'. Several organisations were formed and now coordinate their activities to cover different areas of film education.

## Formal education

Film can be studied at high school as an optional subject and there are national approved resources for teaching film education. In some schools teachers initiate film clubs for watching or making films. An estimated 1% of all school age children regularly take part in film education in school.

## Informal education

An informal film education infrastructure in Lithuania is based on film societies, small cinemas, festivals or small NGOs. Short-term film education projects may be funded by the government or by the region.

## Audio visual sector

Neither the film industry nor broadcasters subsidise film education.

## Cultural bodies

It is hoped that the opening of the Lithuanian Film Centre in 2012 will generate a new interest in film education. A national film museum and a national film archive both provide film education.

Some national film festivals have a special section for children and there is one for young people.

## Professional development

Several NGOs organise short courses for freelance educators or teachers interested in using film in the classroom.



Film making workshop, Lithuania. Photo: J Pastukas

# Luxembourg

Population: 511,840

School age children: 0-14 yrs: 17.6%; 15-24 yrs: 11.9%

Reporters: Anne Schroeder, film producer, head of educational department – Centre National de l'Audiovisuel (CNA), Union Luxembourgeoise des Producteurs de l'Audiovisuel (ULPA)

## Formal education

Media education is an optional separate subject in middle and high school and at high school level it includes core and optional film education components.

There are national programmes of after school film education: theoretical and practical courses provided by the Centre National de l'Audiovisuel and the Cinémathèque of Luxembourg-City. At local level, some film clubs focus on making films with young people and young graduates of film schools.

## Informal education

A national framework for informal education includes film education as a separate subject, taking place at film archives and community spaces. Such projects are funded by adhoc government grants and short term projects are funded on a regional basis.

## Audio visual sector

The film industry is active in its support of film education for schools and young people in a variety of ways and in a variety of settings including screenings, clubs, workshops and festival education programmes. The national film festival: Discovery Zone Luxembourg City Film Festival – offers scriptwriting courses for young filmmakers, filmmaking courses and film analysis for children. Children, families and adult learners also benefit from special screenings and initiatives located in museums.

## Cultural bodies

The government funded national film agency is the only agency promoting film. Promotion is via screenings to a wide audience base. Filmfund Luxembourg – [www.filmfund.lu](http://www.filmfund.lu) and the Ministère de la Culture / Centre National de l'Audiovisuel [www.cna.lu](http://www.cna.lu) support networks of film education providers. Cinema heritage is promoted via the National Film Archive and the National Film Museum who also provide film education activities. Film may form a part of other museum/archive collections. The National Film Festival – Discovery Zone – includes a special programme for young people from 6 to 18 years of age, all of which is funded by national government.

## Professional development

Film literacy training is offered to cinema, gallery and festival staff and freelance educators.

# Malta

Population: 417,617

School age children: 0-14 yrs: 15.3%; 15-24 yrs: 13.8%

Reporters: Mario Azzopardi – Director – Directorate for Lifelong

Learning Ministry of Education and Employment

An Education Officer in the Department of Education promotes media (including film) education although there is no film education strategy in Malta.

## Formal education

Film education forms part of media education in primary and middle school and is included in other subjects such as Personal & Social Education, English & Maltese in primary, middle and high school. There are national guidelines and approved resources. There are national and local programmes of film clubs and afterschool film watching activities. Several schools organize lunchtime film clubs. An estimated 60% of school children have access to film education.

## Informal education

Some film education is offered through government funds in the informal education infrastructure, provided by adult colleges and film societies.

## Audio visual sector

The film industry takes an active part in funding film education activities for schools, young people, families, children and for adult learners, supporting cinema screenings, film clubs and ticket discount schemes. They also fund learning resources for schools. A local film distributor in particular – KRS – has developed several initiatives to promote film education among schools.

## Cultural bodies

Film in Malta is promoted by the Malta Film Commission, along with KRS Film Distributors Ltd and the National Arts Centre – St James Cavalier, Centre for Creativity. The Arts Centre includes an art house cinema and organizes festivals for specific genres and talks on film appreciation.

## Professional development

In-service teachers, academics and freelancers can take professional development courses at Diploma and Masters levels. Scholarships are on offer from the Directorate for Lifelong Learning.

# Norway

Population: 5,000,000

School age children: 0–14 yrs: 18.7%; 15–24 yrs: 13.1%

Reporters: Øystein Gilje, post doc, University of Oslo

The Norwegian Film Institute (NFI – Norsk Filminstitutt) has been coordinating a national film education strategy for several years and has published two online film education websites. A new regional strategy brings together the online web resource: [www.filmport.no](http://www.filmport.no).

## Formal education

The national government decides the curriculum in Norway. In primary and middle school, film education is included in other subjects, such as Norwegian language and literature. In upper secondary school, film education and production is included in the optional vocational training subject media and communication. From autumn 2012, secondary schools can offer classes in working with moving images (for 2h a week). There are national and regional approved resources, but no pedagogical guidelines. Film study is tested in the subject media and communication.

Some schools provide film clubs at regional and local level after school. Five percent of school children in upper secondary choose media and communication and an estimated 10% of all school age children regularly take part in film education in school.

## Informal education

Film education, as part of media education, is offered within a national infrastructure for informal education. Regionally and locally it is also offered as a separate subject of study, mostly delivered in community spaces.

There has been a shift from national funding to regional funding during the last two years for short-term film education projects while regional centres, for example, now receive year-to-year funding. The estimated annual expenditure on informal film education is around 3–4 millions NOK (£4–500 000) and young people are encouraged to work and develop as filmmakers.

## Audio visual sector

The film industry subsidises study days and festival education programmes for schools; learning resources and festival programmes for young people; and film museums for children, families and adult learners. Broadcasters offer a comprehensive variety of screenings, instructional programmes, and online resources for high schools and adults.

# Norway

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Population: 5,000,000

School age children: 0-14 yrs: 18.7%; 15-24 yrs: 13.1%

Reporters: Øystein Gilje, post doc, University of Oslo

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## Cultural bodies

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Film is promoted by national and regional film agencies, as well as cultural agencies with a remit to include film – which means offering spaces for filmmaking as well as promoting film education. Funding for the activities, including online film education for young people and cinema screenings for schools and senior citizens, comes from the national government. Networks of film education providers can apply for money if they run informal projects.

Film & Kino ([www.kino.no/](http://www.kino.no/)), a member organisation for Norwegian municipalities and an industry organisation for the cinema and video industries, established in 1917, administers the Norwegian Cinema and Film Foundation and runs the Mobile Cinema. There is a national film archive and a national film museum which provide film education; film may also be part of other museum and archive collections; all of these are government funded.

Film festivals are organised nationally, regionally and locally for a variety of audiences including children, young people and local communities. Several festivals have separate sections for children and young people. National and regional agencies try to evaluate and measure film education. For example, film education provided by 'The Cultural Rucksack' ([www.nifu.no/Norway/Sitepages/Person.aspx?ID=779](http://www.nifu.no/Norway/Sitepages/Person.aspx?ID=779)) is evaluated on a yearly basis.

## Professional development

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In-service teachers, academics and freelancers can take professional development courses at Diploma and Masters levels. Scholarships are on offer from the Directorate for Lifelong Learning.

# Poland

Population: 38,200,037

School age children: 0–14 yrs: 15.1%; 15–24 yrs: 13.8%

Reporters: Agata Sotomska, Education Project Co-ordinator,  
Polish Film Institute (PISF)

Endorsement: Arkadiusz Walczak, director of the Warsaw Centre  
for Educational and Social Innovations and Trainings (WCIES).

The Coalition for Film Education, initiated by the Polish Film Institute (PFI) in 2011, is developing a national film education strategy. Eight organisations signed a document stating the initial aims: to make films more accessible to young people; to encourage critical understanding of films among young people; to popularise usage of films in teaching about culture and society; to provide young people with opportunities to make films to develop their creativity; to implement a professional development programme for teachers and other film educators to raise standards of delivery and quality of film education practices and projects.

## Formal education

The national government defines the curriculum, but schools can adapt it. Film education supports social and civic education across all ages. From 5–11, film education is used to promote critical viewing and film-making. In middle and higher school years, film education supports other subjects (such as foreign language learning, Polish and Arts) promotes critical and wider viewing and personal/individual development. In addition, film is a part of the knowledge of national heritage that students are expected to acquire aged 16–19.

There are no official national pedagogical guidelines, but the film education programme run by the Polish Film Institute is supported by the Ministry of Education and the education resources that are provided within the programme are understood as 'national approved resources'.

Some regional, local cultural and voluntary organisations support film education in the formal sector. Film education programmes that teach how to make films are less common.

An estimated 1% of school children receive some form of film education.

## Informal education

There are national and regional infrastructures for informal education where film education is part of cultural or artistic education. The PFI funds informal film education 'Film Education and Dissemination of Film Culture', a programme which supports vocational training, film events, local film initiatives, digital reconstruction and maintenance of film archives; research and development with the aims of promoting critical and wider viewing, film-making and enjoyment. Informal film education is also provided by film societies, museums, film archive centres, NGO's, local cinemas, film schools, private enterprises and community spaces.

## Audio visual sector

Film production or distribution companies occasionally organise film education events or initiatives. Some film distributors manage film education programmes for schools (e.g. based on the films they distribute) with ticket discount programmes and special family events, sometimes accompanied by artistic workshops. Education activities for adults are usually organised by cinemas, NGO's, or as part of film festivals. Local cinemas run film programmes targeted at particular groups including adults and seniors. Some of these events are organised in co-operation with universities or other institutions (e.g. 'Cinema and Psychoanalysis' is run in partnership with the School for Psychoanalytic Psychotherapy). Public service broadcasters have an educational mission but TV channels only broadcast challenging and/or artistic films in the late night slots. There are programmes dedicated to film history and World cinema, European or Polish cinema. The National Broadcasting Council has organised media education conferences once or twice a year since 2008.



# Poland

Population: 38,200,037

School age children: 0-14 yrs: 15.1%; 15-24 yrs: 13.8%

Reporters: Agata Sotomska, Education Project Co-ordinator,  
Polish Film Institute (PISF)

Endorsement: Arkadiusz Walczak, director of the Warsaw Centre  
for Educational and Social Innovations and Trainings (WCIES).



Film-making workshop, Poland

## Cultural bodies

The national film and cultural agencies – the Polish Film Institute, the National Film Archive, and the National Audiovisual Institute – all have film education listed as an objective, and offer cinema programming, publishing and online resources to promote film education to schools, young people, colleges and universities, and cinephiles.

The Polish Filmmakers Association, the Polish Federation of Film Societies (co-financed by the PISF and membership fees), and regional film agencies and film museums also subsidise and promote film education programmes. The Arthouse Cinemas Network disseminates film culture through promoting arthouse films, committing themselves to allocate 50% of their repertoire to European film – out of which 20% is granted to Polish films (co-financed by the National Film Archive, PISF, Ministry of Culture and National Heritage). Film festivals cater for a range of people, for example, children and young people (International Young Audience Film Festival ALE KINO!), special interest groups (e.g. the Mountain film festival).

In 2009 the PISF distributed 55 Polish films to schools for free and has since added online resources and workshops. The next step is to research how this project has impacted on teachers' use of film in the classroom.

## Professional development

Nationwide training programmes for teachers are organised bi-annually as part of Filmoteka Szkolna (the film education programme run by the PISF) since 2009. The annual, four day National Film Conference, with lectures, workshops and screenings for teachers and film educators, has been running for 20 years, each year with a different main theme.

# Portugal

Population: 10,636,979

School age children: 0–14 yrs: 15.1%; 15–24 yrs: 10.9%

Reporters: Miriam Tavares and Vitor Reia-Baptista – CIAC  
(Research Centre in Arts and Communication) and  
Universidade do Algarve;

Additional comments and endorsement: Manuel Pinto,  
Communication & Society Research Centre Universidade do Minho

There is no national film education strategy, but there is a regional strategy in the Algarve incorporating both formal and informal sectors through DERALG – Direcção Regional de Educação do Algarve. It is the only region of the country developing formal film education through the program JCE – Juventude – Cinema – Escola

## Formal education

Film is studied as a separate, optional subject only in the middle age group, however, it supports other subjects including social and civic education across all age ranges. Whilst film is promoted as a form of enjoyment in primary years, critical and wider viewing is seen as more important in both the middle and higher brackets. Film making is evident across all ages groups. Although there are no national guidelines or resources on teaching film education, there is some regional provision. There are systems of assessment for film education for the middle and higher age groups but records of achievement exist only in the Algarve.

After-school film education is delivered through local and voluntary agencies along with more widespread provision through national and regional cultural and film institutions.

An estimated 10% of all school age children participate in film education activities within formal education in the Algarve. Estimates are not available for the rest of Portugal.

## Informal education

Film is studied through the regionally funded informal film education infrastructure both as a separate subject (including filmmaking and critical viewing) and supporting other disciplines.

There is a highly developed national federation of cineclubs with 53 branches, some of which offer occasional educational initiatives, for example: Cineclub de Faro, Cineclub de Viseu with its programme Cinema para as Escolas. Cineclub de Avanca, in particular adopt creative approaches to international conferences around the themes of art, communication and technology and their relation to cinema.

## Audio visual sector

The film industry funds film and festival education programmes for schools as well as offering ticket discount initiatives to encourage more frequent cinema-going outside school. The national film agency, Instituto do Cinema e do Audiovisual (ICA), has no provision for film education.

National broadcasting offers adults and higher level school children instructional film making programmes and world cinema screenings.

# Portugal

Population: 10,636,979

School age children: 0-14 yrs: 15.1%; 15-24 yrs: 10.9%

Reporters: Mirian Tavares and Vitor Reia-Baptista - CIAC

(Research Centre in Arts and Communication) and

Universidade do Algarve;

Additional comments and endorsement: Manuel Pinto,

Communication & Society Research Centre Universidade do Minho

## Cultural bodies

Several cultural associations occasionally work with schools, linking with other organizations like museums, libraries and foundations to provide workshops; for example: Os Filhos de Lumière have a partnership with the French Cinématèque project, and the programme O PRIMEIRO OLHAR with its series of practical workshops on film production, mainly based in the North of Portugal. Other cultural institutions such as the Fundação Gulbenkian in Lisbon or the Centro Cultural do Belém occasionally offer film oriented educational projects.

There is a National Film Archive and a National Film Museum and film forms part of other museums' collections. The Cinemateca Portuguesa has created a children's section Cinemateca Júnior which is popular with schools. Generally, national institutions tend to provide educational film activities whereas this only applies to some of the regional film archive establishments and museums.

A variety of film festivals for specific audiences including children and young people operate with various sources of funding, but with no specific educational requirement

## Professional development

Universities and professional schools across the country (Porto; Beira Interior; Coimbra; Algarve and Lisbon – including the professional College for Theatre and Film Studies which is connected to CIAC) offer Doctoral, Masters and other professional development courses in cinema and film studies, but the subject of Film Literacy is only offered at the University of the Algarve.



Film education session, Algarve

# Republic of Ireland

Population: 4,480,858

School age children: 0–14 yrs: 21.8%; 15–24 yrs: 11.7%

Reporter: Alicia McGivern, Irish Film Institute

The IFI has developed a national programme as part of our formal education programme but there is no national strategy.

## Formal education

The national government decides the country's curriculum which is formulated by the National Council for Curriculum and Assessment. Film education is an element of formal education from ages 5–19 as a source of enjoyment, as a means of engaging students of different abilities, and as a means of supporting the school curriculum. From 5–11, film education is part of media education, and there is a considerable amount of filmmaking through the Film in Schools (FIS) project. In middle school years it is a specified part of media education where it promotes wider film viewing and supports other subjects, notably English (comparing film and written texts) and Irish language. In addition it supports social and civic education and personal development. From 16–19 it continues as a specified part of English and Irish study, and social and civic education.

There are no official national pedagogical guidelines but IFI produces guidelines and resources which are used nationally. Through its touring programme IFI provides expert film education to schools, through introduced school screenings: at least three films per year to over 20 venues, reaching about 20,000 schoolchildren. This is funded by local council and arts council funding.

For school children outside the classroom, IFI operates a teen film club. Several organisations around the country run filmmaking programmes and after school film activities in e.g. youth clubs and summer camps. A number of regional festivals for young people operate after school during their events and post-festival; some arts centres regionally operate after school screening possibilities.

An estimated 80% of school children receive some form of film education.

## Informal education

There is a national framework for informal education in that there are state-funded, locally funded and Arts Council programmes for young people out of school and 'at risk' etc. Many in the youth sector operate film education programmes; and regional festivals operate youth programmes. Film education is provided to support other fields of interest, promote wider viewing and film making, and enhance enjoyment. Informal film education is provided by film societies, galleries and museums, and by community providers.

The Fresh Film Festival offer year-round filmmaking training opportunities and operate Ireland's Young Filmmaker Competition which has a national reach and invites participation from young people in formal and informal sector.

# Republic of Ireland

Population: 4,480,858

School age children: 0-14 yrs: 21.8%; 15-24 yrs: 11.7%

Reporters: Alicia McGivern, Irish Film Institute

## Audio visual sector

The Irish Film Board (IFB) [www.irishfilmboard.ie](http://www.irishfilmboard.ie), the national development agency for the film industry in Ireland, funds occasional programmes and projects (including study guides and film tours) at IFI, which have supported delivery of national screenings, resources and teacher education. IFB has supported special events on Irish film through the Irish Film Archive (part of IFI), and contributed funding to several other specific projects. Distributors occasionally provide free previews for schools; and private companies occasionally sponsor film education events.

Cinemobile, Ireland's mobile cinema, also tours films nationally, mostly to primary schools.

The national broadcaster (RTE) has supported the IFI's Family Festival and the Fresh Film Festival; the Irish language station (TG4) has supported the production of short films in Irish for schools. Both broadcasters offer screenings of world and European cinema and of films from film archives. There is no attempt to record learners' achievement from these activities. The IFB funded Film Focus, a two year action research project aimed at devising a national strategy for film education for young people. The Broadcasting Authority of Ireland (BAI) is funding a short term research project into media literacy this year.

## Cultural bodies

The national film agency – the IFI – is part-funded (23%) by the Department of Arts via the Arts Council and otherwise self-funding; it provides cinema programming for school children, families, young people, cinephiles and senior citizens. As well as running its own educational programme, IFI works with other cultural bodies such as the French Embassy to produce occasional study guides. In addition, FIS, [www.fis.ie](http://www.fis.ie), based at IADT (School of Art Design and Tech) and established in 2000, is involved in filmmaking in primary schools and provides a platform for sharing films. The Arts Council 2012 film budget is €2.5m with no specific allocation to film education.

A national film archive (the Irish Film Archive of IFI) is funded by the national government, and this provides some film education in conjunction with IFI. IFI Education runs a couple of film tours of schools screenings each year – usually French/German or English titles to support relevant curricula ([www.ifi.ie/learn](http://www.ifi.ie/learn)).

Film festivals (such as the Fresh Film Festival) are organised for children, young people and local communities, funded through various sources including national and local government, charities and ticket sales.

## Professional development

The IFI provides some in-service training for teachers; some colleges offer pre-service training as an option. Within the youth sector, there are frequent training programmes in filmmaking for youth workers. FIS offers online teacher education in filmmaking.

# Slovak Republic

Population: 5,404,322

School age children: 0–14 yrs: 15.3%; 15–24 yrs: 14.0%

Reporters: Natasa Slavikova, independent expert, EU Media Literacy Working Group; Director General of Department of Media, Audiovisual and Copyright, Slovak Republic Ministry of Culture from 2007 to 2012; Lubica Bizikova, School Education Expert, National Institute for Education, EU Media Literacy Working Group

The Slovak Republic is currently forming a multidisciplinary working group focussing on 'The Concept of Media Education in the Slovak Republic in the Context of Lifelong Learning' and film education is included in this initiative.

## Formal education

In the main, national government decides the national curriculum, however most schools have some autonomy with the support of local government. Film education is incorporated as a core part of media education spanning primary, middle and high school and features in other subjects such as Slovak Language and Literature, ethics, foreign languages, civic education and the arts. It can be also studied as an optional separate subject in middle and high school.

Despite its compulsory status, there appears to be relatively little film education within schools: 'the incorporation of media education as a profile theme in school educational programmes is only a formality and most teachers devote little or no attention to it'. However, educators who wish to pursue media/film education can develop practical projects within specified Model Curriculums for Media Education which have a 'relatively rich tradition'.

In 2009, the Ministry of Education, Science, Research and Sports approved the framework teaching plans and syllabi for 'Multimedia and Audio-visual Production', a new subject at special elementary schools of art. These schools offer programmes in which students learn how to create news, adverts,

documentaries or more artistic films and work with contemporary technologies. Along with The Amateur Centre (comprised of a film club, journalism, photography and animated production clubs), they operate within the framework of lifelong learning, the organisation of workshops and participation in festivals. The aim of this programme is to teach students to critically reflect on media production and its influence. The content and form of this programme are age-related and work is divided into 5 basic fields: theme and script design, camera, sound, editing and interpretation and moderating.

In addition to these initiatives, there are local and national film clubs in after school settings for watching, discussing and making films.

## Informal education

There is an informal education infrastructure in operation nationally and regionally in which film education is offered, depending on the subject matter and the professional context, offered by cultural bodies such as film societies, film archive centres and film festivals organisers.

Creative Studio of Film (Animated) Production ANIMOLine Studio provides informal media and film education through creative youth workshops, focusing on the evaluation of media texts, discussion, and appropriately targeted creative media production. In the future, the Studio plans to create Media House, to directly communicate with schools to support meaningful, out-of-school activities and projects for young people in individual schools.

# Slovak Republic

Population: 5,404,322

School age children: 0–14 yrs: 15.3%; 15–24 yrs: 14.0%

Reporters: Natasa Slavikova, independent expert, EU Media Literacy Working Group; Director General of Department of Media, Audiovisual and Copyright, Slovak Republic Ministry of Culture from 2007 to 2012; Lubica Bizikova, School Education Expert, National Institute for Education, EU Media Literacy Working Group

## Audio visual sector

The support of the audiovisual industry in Slovakia changed fundamentally in 2010, when the Slovak Audiovisual Fund started its full operation. It now includes support for film education among its objectives.

There is a private secondary school of film art in Košice: its aim is to offer creative studies linked to practices at art agencies, radio and television in particular. The school cooperates with Slovak Radio and Television, art agencies, regional television stations and international film and art schools in Finland, the Czech Republic, Hungary, Great Britain, Greece and Spain. With regard to the above mentioned syllabus item: 'Multimedia and Audio-visual Production', Slovak Radio and Television collaborates with students of the J. Albrecht Elementary School of Arts in Bratislava and involves them in broadcasting.

There is a television educational series entitled – 'Mediálni špióni' (Media Spies) – comprised of forty programmes on media education and film education for children, parents and teachers. In 2010, the Ministry of Culture arranged for the production of the series (as a programme of public interest) by allocating 108,000 EUR to the public broadcaster Slovak Radio and Television. Broadcasters also produce instructional programmes for adults on film history. Film clubs for schools, young people and adult learners are funded by the film industry as well as ticket discount programmes. However there is no training for education professionals nor any recording or assessment of achievements

## Cultural bodies

There is a national film agency responsible for promoting film funded by commercial sources and voluntary contributions. The Slovak Audiovisual Fund supports the distribution of films and film festivals: [www.avf.sk](http://www.avf.sk). There are also national, regional and specialist film archives.

The agency promotes film education by producing online material for schools, colleges and universities, families, children and young people. Print material is produced for schools and young people. Cinema programming is also specifically aimed at schools, families, children and young people as well as senior citizens. The Slovak Film Institute promotes film education but not consistently so.

Slovak Republic have developed an active film festival culture funded by national government where film education is a required element. There are regional festivals with distinct sections for children of different ages as well as festivals designed specifically for children in different age groups, local communities and particular genres of film. There is however no provision for film education evaluation

## Professional development

Training is provided for lecturers and other academics, cinema, gallery and festival staff with an interest in film education and freelance educators. There is an accredited educational programme for secondary school teachers in the independent subject Media Education incorporating film education. It is also reported that student teachers and in-service teachers receive film education training and can work towards accredited certification at Masters and Diploma level.

# Slovenia

Population: 2,050,189

School age children: 0–14 yrs: 14.2%; 15–24 yrs: 11.2%

Reporters: Jelka Stergel, Slovenian Film Institute, and Petra Slatinšek, Kinodvor Cinema

## Formal education

In the Slovenian national curriculum there is no regular film and audiovisual education, rather, it is subsumed under media education which is an optional subject from primary to middle schooling. Teachers have to choose between several options, thus participation in film education is largely down to the teacher's individual interests. In higher education it becomes more of a supportive medium for other subjects. Within these contexts, film appreciation is geared towards film as a text, as an art form and as it pertains to world cinema heritage.

There are nationally organised and approved film clubs and resources where local film education activity can be found. On the whole, however, schools offer little or no provision for film making, creative pedagogies or critical viewing. An estimated maximum of 10% of children participate in school-based film education.

## Informal education

There is an established infrastructure for informal education both nationally and regionally, with a network of 25 art house cinemas housing cultural education programmes and film clubs. Informal educational initiatives are delivered in various film-related centres with year on year national and regional government funding; supported by informal engagement of teachers in schools and cultural bodies they include activities such as one-day workshops/lectures in local cinemas.



Musical performance at Kinobalon, Slovenia

## Audio visual sector

The film industry provides film and festival programmes incorporating educational events aimed at children and young people, along with organising special lectures and screenings for adults. For example, the children's film sections at Ljubljana International Film Festival and Isola Cinema International Film Festival. These projects are an extension of Kinobalon, curated by Kinodvor Cinema, an initiative that runs throughout the year. Animateka – an International Animated Film Festival – also has a strong children's section called Elephant which runs throughout the year. Other examples include Videomania for young people and a special audience festival focussing on horror films.

Public broadcasting services contribute to film education – mainly aimed at high school/ adult audiences – through printed guides and screenings of world, European and archive films. Primary schools are offered world and European cinema screenings and middle schools only the latter. In general, there is a wide repertoire of film viewing amongst most age groups, aided by national television providing quality film programming for children.

## Cultural bodies

The important cultural body in the field of film education in Slovenia is Kinodvor cinema in Ljubljana, founded and financed by Municipality of Ljubljana. Kinobalon – its children and youth programme – has received commendation from Europa Cinemas. Kinodvor was co-financed by The Ministry of Culture to create a national film educational programme in 2010 and 2011, which took place in selected cinemas around the country. With no further funding, the national aspect of the programme is mainly reduced to online resources.

The national film agency started to fund film education projects in 2011 for the first time, receiving funds for one year only. It supported smaller projects within cinemas and other cultural bodies, for example Elephant – an animated film education project, taking place nationally in cinemas, clubs and schools. The national film agency funds online educational material targeted at schools, families and young people while its cinema programming is mainly aimed at schools and cinephiles.

A national film archive and some regional film museums offer film education. The Slovenian Cinematheque also offers film education within its national and international festivals and art-house cinema programming.



# Spain

Population: 46,152,926

School age children: 0-14 yrs: 15.1%; 15-24 yrs: 10.3%

Reporters: Cristina Tresserras – OETI – European Observatory on Children's Television, Catalunya; Nacho Andarias – President of Fundación Proyecta

Responsibility for education is divided between the State, the 17 autonomous regions, local authorities and schools. Central Government fixes the national core curriculum, which amounts to 55% of the timetable in autonomous regions and 65% for all others. There is no overall film education strategy in Spain; however, there are many regional and local campaigns, initiatives and organisations engaged in the promotion of film education for young people.



Cinema en Curs, Barcelona

## Formal education

There is a broad set of national curriculum guidelines which are then interpreted at regional and local government level. Film is not regarded as a distinct subject but it features across the curriculum in primary, middle and high schools. There are regional guidelines on approaches to film education as well as regionally approved resources. Since 2007 post-compulsory schooling (the *Bachillerato*) has comprised of three broad disciplines: Science & Technology, Humanities & Social Sciences and the Arts. Audiovisual Culture, covering film and photography, features in the Arts category.

Some regional governments have developed film education activities. For instance, the Department of Education, Culture and Sports of Aragon and the secondary school IES *Pirámide de Huesca* organise *Un Día de Cine*, consisting of screenings for students aged 12–18, complemented with educational materials [www.undiadecineiespiramidehuesca.com](http://www.undiadecineiespiramidehuesca.com). Another example is *El cine en la enseñanza* organized by the Departments of Health & Social Services, and Education, Culture & Sports in Cantabria. Using film as a teaching tool, it consists of 5 screenings throughout the year aimed at pupils aged 15; in parallel, workshops for teachers and seminars for parents are conducted. The objective is to

develop critical thinking, personal autonomy and more particularly drug awareness. Since its creation in 1996, more than 76,000 schoolchildren and teachers from over 30 towns in Cantabria have participated in the programme. Nevertheless, due to the economic crisis, the initiative may be abolished in 2013. There are good examples of after-school film education programs especially at the regional level. These are mainly collaborations between regional administrations and private companies. One example in Catalunya is *La Filmoteca*. Aimed at young audiences, this film archive centre promotes critical awareness and film as art. *La Filmoteca* helps children, young people and their teachers attend screenings with educational activities.

Estimates of children participating in formal film education programmes nationally range from 0.01% to 0.1% while an estimated 15% of children nationally have access to film education in formal and informal contexts collectively.

# Spain

Population: 46,152,926

School age children: 0-14 yrs: 15.1%; 15-24 yrs: 10.3%

Reporters: Cristina Tresserras - OETI - European Observatory on Children's Television, Catalunya; Nacho Andarias - President of Fundación Proyecta

## Informal education

Spain has national and regional infrastructures for supporting informal education within which film education is offered. It can be studied as a separate subject as well as being incorporated into other subjects including media education. Examples of informal educational activities involving film:

- *Orson the Kid*, [www.orsonthekid.com](http://www.orsonthekid.com), is a film school in Madrid for children aged 8 to 18; it hosts an annual study programme (100 hours), a summer camp (15 days) and winter and spring seminars (50 hours each). Their programmes cover scriptwriting, directing, camera, editing, acting, etc. They also organise the international film festival *Orson the Kid* 'Cinema Made by Children'. To date, students have shot three feature films and over 30 short films, some of which have won prizes in several international film festivals
- *Drac Magic* [www.dracmagic.cat](http://www.dracmagic.cat): founded in 1970 in Barcelona, is actively involved in educational activities. Since 2000, for Universal Children's Day in November, *Drac Magic* has organised a film cycle about human rights
- *Asociación La Claqueta* [www.asociacionlaqueta.com](http://www.asociacionlaqueta.com): association of teachers and film professionals based in Madrid conducting audiovisual workshops and training courses for children and adults alike, including workshops for young people in Andalucía

- *Cinema en Curs* [www.cinema-en-curs.org](http://www.cinema-en-curs.org): film workshops in schools in Catalunya
- *Jornadas de Cine Infantil en Educación y Valores* is an initiative of the Unicaja Foundation and the *Lumière Foundation* based in Madrid that seeks to make children aware of human values through the screening and analysis of films [www.bit.ly/KcVTKP](http://www.bit.ly/KcVTKP)
- *The European Observatory on Children's Television* (OETI) [www.oeti.org](http://www.oeti.org) is a non-profit organisation based in Barcelona. Since 1997 OETI has promoted media literacy projects and activities and promoting educational, formative and entertaining children's television programming
- *Proyecta Foundation* develops online educational materials and games about films [www.eula.es](http://www.eula.es)

## Audio visual sector

The audiovisual industry provides screenings of world cinema across the school age spectrum as well as ticket discount schemes for schools, children and families. There is evidence of initiatives for education professionals, but usually they are driven by the private sector (associations and NGO's) in which broadcasters collaborate. Examples of festivals and initiatives aimed at young people include:

- *The Festival Internacional de Cine para Infancia y Juventud* (FICI) [www.fici.info](http://www.fici.info) organised by the non-profit association *Tambor de Hojalata* since 2004
- *Telekids* – a festival for film and education in Madrid
- *Lobster Films* developed an initiative whereby selections from the Spanish Film Archive are available online – [www.europafilmtreasures.es](http://www.europafilmtreasures.es) in five languages where one can freely watch films from some 30 European partner film archives. The project has received the support of the EU MEDIA Programme, as well as other public and private partners
- *El Meu Primer Festival* [www.elmeuprimerfestival.com](http://www.elmeuprimerfestival.com): the festival in Barcelona combines sessions aimed specifically at schools and other sessions open to family audiences
- *Gijón International Film Festival* [www.gijonfilmfestival.com](http://www.gijonfilmfestival.com) started in 1963 as the *Certamen Internacional de Cine y TV Infantil*. It has a special competition section for children and young people entitled *Enfants Terribles*.
- *Cinema Jove Festival* started in 1986 as a student competition and became an international film festival where filmmakers under 35 years of age can screen their work. At their *Encuentro Nacional de Jóvenes*, teachers and young people up to 22 years of age meet and learn about audiovisual [www.cinemajove.com](http://www.cinemajove.com)
- *Festival Internacional del Audiovisual* (FIAB) in Barcelona [www.oeti.org/web/festival-presentacion.php](http://www.oeti.org/web/festival-presentacion.php) (FIAB) organised by OETI, working since 1997 to promote media literacy, film and the audiovisual with ethical contents.

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## Cultural bodies

Film is promoted by national and regional film agencies, and cultural agencies which include film. Funding comes mainly from government departments related to culture and from broadcasters, with minimal commercial support. These cultural bodies promote film to schools, families, young people, local groups and cinephiles, producing online and published material, cinema programmes and other activities. In 2008 the Ministry of Culture published an online resources portal for school students and teachers about film: [www.recursos.cnice.mec.es/media/cine/index.html](http://www.recursos.cnice.mec.es/media/cine/index.html)

Cultural agencies support networks of film education providers in the informal sector: the ICAA (Instituto de Cinematografía y de las Artes Audiovisuales) at the national level and there are corresponding regional bodies (e.g. ICEC – L'Institut Català de les Empreses Culturals in Catalunya). Film heritage is mainly preserved by the *Filmoteca Española* and its collection is open for viewing to film students and researchers. The *Museu del Cinema* [www.museudelcinema.cat](http://www.museudelcinema.cat), located in Girona, features an educational programme. The *Filmoteca de Catalunya* is particularly active in providing film education activities for children including special screenings at weekends; the programme *Filmoteca per a les Escoles* includes a wide range of activities for schools complemented by educational activities. They also maintain a blog with information on students' activities.

## Professional development

There is training in film literacy at the initial teaching training stage and at diploma and Masters level. In November 2010, the Ministry of Education and the Teacher Training Institute organised the seminar *Aprender y enseñar de cine* aimed at teachers from public schools; it explored the possibilities of film as a teaching resource [www.bit.ly/JZi8hD](http://www.bit.ly/JZi8hD). Additionally, some independent non-profit associations organize congresses, seminars and resource portals for teachers – *Cinemanet*, *Aula Mèdia*, *Grupo Comunicar* and *Aire Comun*.



*Cinema en Curs, Barcelona*

# Sweden

Population: 9 415 570

School age children: 0-14 yrs: 16.6%; 15-24 yrs: 13.3%

Reporters: Per Eriksson, Programme Officer Children & Youth,  
Swedish Film Institute

The National Media Council has formulated a strategy which includes film education and the Swedish Film Institute has a strategy to further film education in municipalities and schools.

## Formal education

The general curriculum is decided by the national government, but local authorities (municipalities) control the schools and decide how to make the curriculum happen in their schools. Film education forms an important part of Swedish language, History, Social sciences and Arts. There are national approved resources and regional guidelines on film education. National statics are collected for cinema attendance by schools and there is a bi-annual survey of the students' media preferences.

There are local after-school film education programmes, and many after school 'cultural' programmes (that also teach music and drama) offer filmmaking as an option. An estimated 75% of all school age children participate in film education activities within formal education structures.



## Informal education

There is a framework and infrastructure in place to support informal film education on a regional level at adult colleges, film societies, museums, local cultural schools, and regional film centres where it is both a separate subject of study and part of media education. Many organisations provide film education: community spaces.

The funding for informal film education varies, but there are charity or philanthropy funds for short-term projects.

## Audio visual sector

The film industry supports cinema screenings, festival education programmes and learning resources for schools, young people, children and families and adult learners. Broadcasters provide instructional programmes about film history and filmmaking, screenings of European, world cinema and archive films, and online and printed learning resources for all school children. Adult audiences get to see archive films and European and world cinema; and the sector also supports short courses for education professionals

## Cultural bodies

In Sweden, film is promoted by national and regional film agencies, funded by national and regional governments, the Cultural Department, the Education Department, and some commercial sources. The agencies support film education providers for the formal and informal sector and for the Swedish Film Institute. The national film archive/museum (based at the Swedish Film Institute) offers film education.

Film festivals are organised nationally and regionally for a variety of audiences including children and young people. There are also local film festivals for specific social groups. National and regional agencies try to evaluate and measure film educational programmes.

## Professional development

There used to be a national programme of training for professional educators, but now there are only occasionally short courses that are offered by some universities, and short study seminars and college courses and one-day conferences supported by the film industry.

# Switzerland

Population: 7,870,134

School age children: 0-14 yrs: 15.1%; 15-24 yrs: 11.9%

Reporters: Dr. Jan Sähli, Lecturer, Film Studies Departement,  
University of Zürich – cineducation.ch

The campaigning organisation, 'Cineducation.ch/Verein zur Förderung der Filmbildung' ([www.cineducation.ch](http://www.cineducation.ch)), was founded in 2011 to bring together the most important institutions, projects and individuals engaged in film education

## Formal education

The curriculum in Switzerland is decided by the regional and local governments. Film education is an optional part of media education in primary, middle and high school. At a best guess, it is estimated that 5% of school children have access to film education.

## Informal education

An informal education infrastructure exists on a national and regional basis, where film education is offered as a separate subject. This is funded on a year-on-year basis, with some short term projects being funded regionally or locally. Some non-government organisations offer programmes which have to be paid for by users. Informal film education initiatives are provided by film archives, community centres, universities, colleges of education, private associations and film festivals. Several projects evaluate the learners' achievements.

## Audio visual sector

The Swiss film industry funds film education activities for schools, supporting cinema screenings, festival education programs and film museums. They also fund learning resources for all schools levels and adults.

## Cultural bodies

Film is promoted by Swiss Films, the national film agency, and funded by the national government and the Ministry of Culture.

The national film archive offers film education, and film education may also be offered by some museum and archive collections which include film.

A number of film festivals (such as [www.castellinaria.ch](http://www.castellinaria.ch), [www.solothurnerfilmtage.ch](http://www.solothurnerfilmtage.ch), [www.pardo.ch](http://www.pardo.ch), [www.kurzfilmtage.ch](http://www.kurzfilmtage.ch), [www.fiff.ch](http://www.fiff.ch), [www.animatou.ch](http://www.animatou.ch), [www.jugendfilmtage.ch](http://www.jugendfilmtage.ch), [www.zff.com](http://www.zff.com), [www.fantoche.ch](http://www.fantoche.ch), [www.pinkapple.ch](http://www.pinkapple.ch)) are organised nationally for children, young people and other special audiences.

# The Netherlands

Population: 16,655,799

School age children: 0–14 yrs: 17.5%; 15–24 yrs: 12.3%

Primary: 1 534 362; Secondary: 939 629; Other (4–18): 111,600

Reporters: Victoria Breugem, Head of Education, EYE Film

Institute Netherlands (until 2012); Endorsed by: Eeke Wervers,

senior projectleider, Cultuurnetwerk Nederland

The Dutch government does not have a national strategy on film education, but funds different projects and organisations with distinct approaches to film and media education. EYE (Film Institute Netherlands) is funded by the government for a national strategy for co-ordinating, collecting and disseminating film education content and initiatives. EYE is responsible for co-ordination and exchange between the separate players, and has a few national projects in which the film sector participates. There are lobby groups for a national film strategy, such as the Network Film education, coordinating national initiatives. EYE is the 'caretaker' of this Network. Members are: Africa in the Picture, Cinekid, Digital Playground, Dutch Directors Guild, De Frisse blik, Europese Stichting Joris Ivens, EYE Film Instituut Nederland, Film by the Sea, Holland Animation Film Festival, Imagine Filmfestival, Impakt, International Documentary Film Festival Amsterdam, International Film Festival Rotterdam, Latin American Film Festival, Movies That Matter, Nederlands Film Festival, Nederlands Instituut voor Animatiefilm, Nederlands Instituut voor Beeld en Geluid, NFFS, School@Pathé

## Formal education

The national government decides the country's curriculum but there is some flexibility for schools to choose to offer film education. Film is generally studied in school to support social and civic education at the ages 5–11, and from the ages 12–19 to support art and other subjects and to promote wider viewing. Although it is not part of the official curriculum, many schools in the Netherlands teach media, and film as a part of it. Because there are no central guidelines, each school chooses how to teach film. There are several middle and higher schools in the Netherlands that offer film as a separate subject.

After-school film education is offered by schools and cultural and film institutions nationwide, regionally and locally. Some organisations (SCP, Cultuurnetwerk) keep track of children's 'cultural' participation as a whole (not only film), and some keep track of film visits.

An estimated 5% (at most) of school children regularly and consciously taking part in film education.

## Informal education

There is a national and regional infrastructure for informal learning in the Netherlands. Informal education in the cultural field is more or less linked to the formal framework, e.g. music schools, dance schools. Many organisations that provide film education projects for schools, such as film societies and film archive centres, also offer informal education. Moviezone, a national EYE project, is for young people (12–18) in and out of school. The organisations keep track of the number of participants, but do not measure achievements.

## Audio visual sector

The film industry supports cinemas screenings for schools, film festival education programmes and ticket discount programmes, as well as film courses for adults. National broadcasters occasionally show programmes that focus on film, archive films, and instructional programmes for children on film making.

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EYE Film Institute workshop. Photo: Hans Boldeke

## Cultural bodies

The EYE Film Institute, funded by the Ministry of Education, Culture and Science and commercial sponsorship, combines responsibility for film education, promotion of film heritage and distribution of new films. EYE provides cinema programming for school children, colleges and universities, families, young people, cinephiles and senior citizens. In addition, it provides educational resources (including online for a wide range of learners).

Film heritage institutions (the national film archive at EYE, the Institute for Image and Sound and Joris Ivens Stichting) are government-funded and provide film education on heritage.

Film festivals are organised for children and young people and local communities, funded through various sources including national and local government – in this case film education is required, commercial sponsorship and ticket sales.

There are attempts to measure learners' achievement or benefits in taking part in film education on a national level. Important research on this subject has just been completed.

## Professional development

Film organisations, such as EYE and Cinekids, receive funding to provide training on a national basis for professional film makers to work as freelance film literacy educators. They also offer training for in-service teachers as every school has special funding for training programmes, including training in film/media education. There are diplomas for some short courses in professional development programmes.



# United Kingdom

Population: 53,426,681 (England); 1,794,362 (Northern Ireland); 5,208,091 (Scotland); 2,006,575 (Wales)

School age children: Primary: 4.1m (England); 163,451 (Northern Ireland); 370,839 (Scotland); 246,323 (Wales).

Secondary: 3.9m (England); 147,902 (Northern Ireland) 303,978 (Scotland); 205,421 (Wales)

Reporters: Mark Reid, Head of Education, BFI; Bernard McCloskey, Head of Education, Northern Ireland Screen; Tom Barrance, Media Education Wales; and Scott Donaldson, Creative Scotland



BFI Southbank, London. Photo: Michelle Cannon

There are a number of national agencies for different aspects of film education around the UK. Each devolved nation has a film agency or a cultural agency whose remit includes film. Regional infrastructure is in a transitional state, with one national 'supra-regional' organisation looking after some regional activity, and some other vestigial regional agencies supporting film education without national funding.

A strategy for film education in the UK was inaugurated in June 2008, under the auspices of the (now closed) UK Film Council. BFI has taken over the responsibilities of UKFC, and will publish its own strategy in 2013.

## Formal education

Each of the four devolved nations in the UK has a National Curriculum, and this is written, administered, assessed and managed differently in each country. There are similarities in references to film education in the English curriculum in England, where viewing films is seen as part of the development of critical reading skills in Literacy and English. Equally, film has a place as integrated into social and civic education (Scotland and Northern Ireland); and Citizenship education (England). The use of film as a learning tool is common across the curricula. There are optional qualifications in Film Studies/Media Studies for high school students aged 14–19 in England and Wales. In Scotland the Moving Image Education programme supports the broader curriculum in schools, using a model of 21st century literacy through learning and teaching practices that develop moving image media literacy. Moving Image Arts (Northern Ireland) is a qualification that supports creative production work alongside critical understanding of film/media texts. Film and Media qualifications are written by examination boards following national guidelines.

Two national organisations (BFI and Film Education) produce resources to support film in the curriculum. NI Screen coordinates a strategy for film education work in the region. Media Education Wales runs film education projects and workshops in schools, and Scottish Screen, now part of Creative Scotland,

publishes information on film screenings in schools alongside downloadable teaching guidance material.

Two national organisations support film-making (CineClub) and after-school film watching (FilmClub) in schools mainly in England, although FilmClub support a version in Northern Ireland and Wales. Some regional bodies and local providers support film education beyond the classroom; e.g. Northern Ireland Screen contributes to after-school film club work and participates in evaluating the film clubs

Public examination statistics are published by examination boards and BFI collates statistics from Film and Media Studies examinations. The Scottish Qualifications Authority plan to assess literacy in Scotland through tests that will include the reading of films texts for children.

An estimated one million primary children (25%) study some element of film in the literacy/ English curriculum in England, 10% in Northern Ireland and Scotland, and 5% in Wales.

Of 16–19 year olds: 19,019 study film; 67,474 study Media (with some film). Of 14–16: 4669 study Film; 63,182 study Media (with some film). Take up for formal qualifications in Scotland is estimated at under 10%, in Wales at only 1–2%.

## Informal education

Across the UK, some local authorities support film education activities for young people and adults in evening classes, generally tracking impacts on learners. First Light Movies supports film-making in the informal sector across the UK, with a spend of £1.1m and tracks impacts of its funded projects on learners. In England, *Film 21st Century Literacy Strategy* piloted some youth-centre based film education activity. In Northern Ireland film education work takes place in a wide variety of venues; Media Education Wales offers some film education community projects and workshops. However, the provision of these activities is uneven and there is no hard data to show how learners' achievements are improved. *Film 21st Century Literacy* tracked some impacts for film education in informal settings.

The Film Societies network receives around £50K a year from government; there is regional funding for cinema-based provision; charity funding tends to focus on project funding. Government also funds high profile one-off projects (e.g. Olympics Film Education programme). Until 2011, regional agencies spent £0.75m on cinema-based education.



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Reporters: Mark Reid, Head of Education, BFi; Bernard McCloskey, Head of Education, Northern Ireland Screen; Tom Barrance, Media Education Wales; and Scott Donaldson, Creative Scotland

## Audio visual sector

Until 2013, the film industry subsidised film education programmes and screenings for schools through the body Film Education. The reach of National Schools Film Week (see case studies) is an example of this initiative. The film industry also supports weekend film clubs and family events; and for adults it subsidises special screenings (with an introduction by invited speaker). Northern Ireland Screen provides development funding and ongoing support for the film industry, screen culture and moving image education in the formal and non-formal sector.

Broadcasters (mostly public service) occasionally support wider film viewing, understanding, and appreciation of film. Channel 4 has a variety of online projects, including online resources to support young filmmakers and produced Mark Cousins' *The Story of Film*. Film4 channel often 'curates' seasons which broaden or deepen audience access to and understanding of different aspects of national and world cinema. The BBC (the main broadcaster in the UK) has dedicated some primetime to screening and discussion of British archive film. It also ran a 'Me and My Movie' project, supporting children in film-making at home, and runs an annual UK wide School News project, and evaluates its impact. BBC Scotland has a workshop space for creative work. There is some minor support for programmes such as *Filmclub Wales* (S4C) and *It's my Shout* (BBC) in Wales.

## Cultural bodies

The government funds cultural agencies across the UK within the separate countries' funding structures, which has secured provision of a range of film education work including film heritage and film festivals. These activities are often supplemented through partnered funding from commercial or charity organisations. The Department of Education in England has recently announced allocation of £3 million over 3 years to develop film academies for 16–19 year olds.

Most of the festivals have an education remit as a condition of the funding e.g. Leeds Festival (England) is funded by local government and requires an education programme. Northern Ireland has three annual film festivals funded by the Department of Culture Arts and Leisure through Northern Ireland Screen: Cinemagic Screen Festival for young people (aged 4–25), Foyle Film Festival (all ages) and the Belfast Film Festival (adults). The Cinemagic Screen Festival and Foyle Film Festival were inspected and the impact reported at [www.etni.gov.uk/index/document-archive/document-archive-department-of-culture-arts-and-leisure.htm](http://www.etni.gov.uk/index/document-archive/document-archive-department-of-culture-arts-and-leisure.htm)

There are film archives in all four countries. Film heritage in England is supported by a national film archive, eight regional film archives ([www.filmarchives.org.uk/](http://www.filmarchives.org.uk/)), a number of specialist film archives, and a national film museum; films are also part of some museum or archive collections. The national

film archive supports film education online through [www.screenonline.org](http://www.screenonline.org). Some regional film archives also provide online educational resources. Northern Ireland Screen supports public access to archive film of the region. The national film archive for Wales supports film education activities and is planning a small pilot on using archive materials for creative film-making in a Welsh secondary school. The Scottish Screen Archive is incorporated into the Scottish Library but works in close association with Scottish Screen to provide archive-based film education resources.

## Professional development

For teachers, there is only one dedicated initial training programme for media teachers in England, and a handful of teacher training courses that provide some media and film component, usually in English, Modern Foreign Languages, or primary literacy. There are a few Masters level programmes in media or film education. The situation is similar in Scotland and Media Education Wales provides short courses for teachers in supporting film and media work in schools. Financial pressures are undermining continued professional development. Northern Ireland Screen supports training for teachers before and during their teaching careers, for youth workers, voluntary workers and freelance educators, with some bursary support for teacher professional development in film education, available through Creative Learning Centres and Masters Levels Modules in the university sector.

There are several networks for supporting film educators, including film societies and MOVIES, a small professional body funded through subscriptions

Beyond training for teachers in formal education, Media Education Wales has developed a Level 2 short course on 'Film and Youth Work' for youth workers.



Film  
Forever