



Screening Literacy: a survey of European Film Education

Mark Reid, BFI

When the outcome of an issue is unclear,
or cannot be resolved, it is important to
learn to love the question

Rilke, Advice to a Young Poet

Research objectives

- A ‘European-scale experts’ study which identifies and analyses film literacy provision in Europe – in formal and informal settings, and all age groups’:
 - Film literacy and AV national policy; film industry; broadcasters
 - National Curricula: single subject or cross-curric; learning objectives; film institutes and other orgs?
 - Informal sector: film institutes, NGOs, grassroots groups
 - Role of film industry and media professionals in film literacy projects
 - Eggs of good practice
- 27 EU, 3 EEA nations, plus Croatia, Switzerland
- Policy recommendations to EC, for Creative Europe

Research team structure

Advisory group of experts

Vitor Reia-Baptista Laszlo Hartai Simone Moraldi
Irene Andriopoulou Sara Duve

Ian Wall
Film Education

Andrew Burn
Institute of Education,
London University

Mark Reid
BFI

Wendy Earle, Project Manager

Caren Willig
Benelux France Germany
Czech Republic Slovakia
Scandinavia Baltic Austria

Michelle Cannon
Spain Portugal
Italy Greece
Cyprus Malta
Romania Bulg
Poland Hungary
Slovenia

Wendy Earle
UK and Ireland

Kate Domaille

National Research partners - Phase 1

Polish Film Institute EYE /NDS Film Institute Irish Film Institute
University of the Algarve University of Roma Tre Vision Kino
Hungarian MPAA Slovenian Film Centre CZ National Film Archive
Hellenic Audio-Visual Inst. Station Next (Denmark)

Phasing the work

- Phase 1 survey Jan - March:
 - Online qu'aire sample of 12 nations via Survey Monkey;
 - case studies of 3 sectors in each nation
 - 2pp summary of provision in each nation
 - 'survey 'triangulated' by third parties
 - Advisory group seminar 26 March to refine qu'aires and absorb initial findings
- Phase 2 survey May - July:
 - qu'aires and case studies from 20 nations
 - Fewer case studies as examples of good models
 - Transnational projects examined
 - Additional surveys - heritage, families, cinemas

'Deliverables'

Short Report Sept 2012:

- 12pp Exec Summary (suitable for presentation to general public)
- description of methodology
- 1 page summary picture for each nation
- Recommendations

Full Report end of 2012:

- Expanded findings
- 50+ case studies
- Focus on transnational programmes
- Sections on family, cinema-based, and archive film education

Main findings

<i>Why</i>	aims and purposes of film education
<i>What</i>	strategies in place; types of provision
<i>Where</i>	in the classroom, after school, outside school
<i>How</i>	funded, assessed
<i>Who</i>	providers and recipients

National strategies

National strategies
endorsed by Ministries of
Education and Culture

*Norway, France, Croatia,
Northern Ireland, Denmark*

High levels of co-ordination
between national agencies

*Sweden, Poland,
Netherlands, Germany,
Finland*

Otherwise no national strategies reported

NB, federal states like Belgium, Spain, Portugal

Some key examples

- Trans-national programmes: *le cinema cent ans de jeunesse*
- German film literacy competence statements
- *A Wider Literacy*, Northern Ireland
- *Reframing Literacy*, UK

Draft recommendations

- 'Translation Fund' for joining or inflecting programmes and resources that are valued in other nations
- Support for further research especially on take-up and impact of film education programmes
- Create a set of models of film education that suit different settings
- A Film Literacy Advisory Group to advise on priority areas for funding, and to steer research
- Priority to be given to exploring and developing programmes for families and diverse communities, and for developing activity in accession states
- Support and guidance on exploiting heritage film, and changes to IP law required
- Develop models of professional development across the sector, including a European MA in Film Education

Film heritage education

Film heritage education

- 23/ 25 respondents have national film archives, govt funded; 80% offer film education
- 10/25 have regional archives offering education
- Variable connection with other film culture bodies
- Threats - Greece
- Access (digitisation) doesn't equal education...

Film heritage education

Case studies

- Poland
- Netherlands
- Germany
- Spain

BFI and Screen Heritage education

- Short film compilations for schools



- [The Ring residency](#)

A note on *Translatability*..

Film literacy's potential to be *translated* into different:

platforms (Youtube; cinemas; galleries; TV; mobile phones)

Social purposes (industry skills; citizenship; creativity; wider literacy)

Artforms (music; drama; art and design;)

Subjects (history; language learning; geography; science;)

Europe is a culture of translation; why not film literacy?