



Film  
Forever

# SCREENING LITERACY: CASE STUDIES



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## PREFACE TO THE CASE STUDIES

We asked all respondents to provide case studies of film education work in their country covering work in the formal sector (schools/ examinations), informal (outside school), and work supported by contributions from the film industry or wider A/V sector. We asked respondents to say whether case study projects were evaluated, what the reach was, the sources of funding, and whether it was sustainable.

The case studies presented here provide accounts of work and give a fuller flavour of some of the similarities and typicalities of work across Europe as well as some of the key differences. The case studies are organised under headings that were generated after we received all of the case studies submitted. It is rare to find ‘pure’ examples of film education work sponsored through one specific sector, setting, or funding source. Much film education work takes place in many different contexts with different sources of funding.

## Section 1

# Formal Education

It is rare anywhere in Europe to find a sustained project or programme for film education in schools, during the school day, or through the curriculum. There are examples of film education integrated through arts education in many school settings, or as part of literacy learning, or in support of a wider humanities agenda. There are also some examples where film education is opted for as a subject of study in the upper stages of secondary education, post-14.

We found few examples of programmes that integrate the ‘three Cs’ of film education in schools (that is, the critical, wider cultural, and creative dimensions of practice).

Even though we have a separate section on work supported by the film industry, it should be noted that many industry-sponsored initiatives directly support schools in school time and through the curriculum.



## Primary Education

5–11 years

Although many case studies submitted were all-age, or cross-phase, in their address, Primary (or Elementary)-only examples were quite rare. In addition to the two Primary-only case studies below, we also include some which have a large, or majority focus, on Primary age children.

### Greece

In Greece, the Audiovisual Expression (Cinematic Expression Programme) is a national programme, introduced as an optional part of Visual Arts Education, a mainstream curriculum subject aimed at pre-school, primary and middle school children. Set up with government money, the pilot programme which has run since 2011 is aimed at cultivating audiovisual expression as an art form, familiarising students with all forms of art in a new way, using new technologies and digital education tools.

To this end, Visual Arts Education is taught two hours per week in Primary and Middle/Secondary schools, and consists of five strands: Music, Visual Arts, Drama, Dancing – Movement and Audiovisual Expression. The term 'Audiovisual Expression' refers to all forms of expression involving audiovisual media and tools, focusing not only on technical elements but also on cultural and creative aspects. It includes the following topics: art photography, all film genres (content analysis, direction, production), animation, video art, visual reality projects, comics and digital production (i.e. 3D animation, computer graphics etc.). It focuses on narrative communication, which uses the norms of written and spoken language in a more open, 'out-of-the-box', cultural way, creating an alternative audiovisual language, in parallel with mainstream literacy in schools. Using the 'spiral curriculum' teaching model, where topics are taught in a more simplistic way in primary education, and returned to



in a more complex way later on in secondary education, the main themes covered are audiovisual and cinematic narration; film semiotics; creator's/director's (subjective) point of view; film genres – animation, feature film, documentary, reportage; point of view critical analysis of film tools (sounds, film language); analysis of the technical parameters of film – interview and reportage on screen; advertisements; skills and professions in the film industry; production, promotion and circulation of audiovisual products in the film industry.

National Guidelines and a Manual are provided for the teachers who wish to apply and work on film education in the classroom. Because the programme is optional and one choice among others in Visual Arts Education, it is not possible to record how much and how often it is taught in the classroom. Ideally the course of Audiovisual Expression should be taught independently either as a core subject of film education or as a part of media education at schools, involving evaluation and assessment. We would like the programme to become a more regular part of the school curriculum, either as a separate core subject focused on film education or cross-curricular throughout the school or as a part of media education (currently non-existent). For further information please see:

[www.digitalschool.minedu.gov.gr/](http://www.digitalschool.minedu.gov.gr/)

## Primary Education

5–11 years

### Lithuania

**MOKAUSI IS KINO** – 'I am learning from film' – is a 2 year project running until June 2013. This project is funded through the European Social Fund with the support of the Lithuanian Ministry of Education, developing the concept that reading and understanding the world requires a knowledge of a wider range of texts, including film texts. The project is convened through a collaboration of cinemas, A Film Festival (Kaunas) and the NFO Cuma (Travelling cinema). Aimed at schoolchildren of all ages and teachers, the project consists of film programmes designed for schools and film workshops for school groups. The emphasis is on European films including several national titles and is designed to develop taste and critical response. The cinemas screen films at the request of teachers/schools outside the normal cinema screening schedule. All of the school screenings are accompanied by short introductions to the film and discussions after the film. Special speakers (film professionals or media educators) are invited to discuss the films with groups of children (in classes of up to 25 children). The project is supported with teaching materials. In addition to film-viewing and critical reading of films, this project also supports practical film-making workshops for different age groups of students. Mostly these are on the lines of 3 day short courses that do take place during the school timetable, thus requiring schools to opt into the value of the programme. The project also runs seminars for teachers and for film professionals to assist in teaching about film beyond the programme and back in their schools or institutions.

### Portugal

Film is studied in **Portugal** most commonly as part of social and civic education areas. There are some small-scale opportunities to study film as a separate subject in the middle age group. Without a national film education strategy, this case study reports specifically on a regional project.

The Juventude Film School (Youth Film School) is a programme run by the DREALG (Regional Educational Authority) in Faro, Algarve. This is a voluntary, optional programme aimed at schools with objectives to implement the analysis, appreciation and evaluation of films including structured sessions about film language and film processes. It is a systematic, sequential programme aimed at five different levels in primary schools (from Grades 5–9) and a course of 3 levels for secondary schools (from grades 10–12). The programme was launched with a training opportunity for teachers in how they might introduce and develop the programme in their schools. Essentially, the programme works around film screenings (4 sessions per academic year). Students can then take part in a range of other activities, including close analysis of the films and worksheets are available to support pupil responses to the films. Follow-up work includes entering student responses to film into competitions, or to be judged by pupil juries.

It is also possible to complete the programme with a small festival showcasing student work. There are extended activities attached to the programme including a possibility for some

further teacher education that might achieve accreditation.

Evaluation is undertaken through feedback from the participants. This programme is regional currently, but is entirely replicable and sustainable on a nationwide basis.

[www.drealg.min-edu.webside.pt/content\\_01.asp?BtreeID=02/05&treeID=02/05/00/00&auxID=menuDir](http://www.drealg.min-edu.webside.pt/content_01.asp?BtreeID=02/05&treeID=02/05/00/00&auxID=menuDir)

### Slovenia

In **Slovenia**, in 2007, an animation project was established as part of the art curriculum in primary school drawing on guidance from the Society for Animated Films. This project focuses on teaching pupils how to make animated films from the process of storywriting, art and drawing work through to animating the story and screening it. An important feature of the project is the pedagogic work of the project: pupils always work together to develop their animation. Pupils are involved in all aspects of the work including producing the script from a story they create themselves. Each member of the group has a clear role and takes responsibility for an aspect of the art-work. The group decides on how the work should be sequenced and then the animation is made through photographing the pictures and entering them into a programme for animation, Monkey Jam. The outcome is a short animation film that is then screened to other pupils and parents.

The project could be sustainable and is replicable in a form of additional school program, like school clubs

[www.animateka.si](http://www.animateka.si)



## Primary Education

5–11 years



### United Kingdom

Film Education exists as an integral part of literacy learning across all four nations in the UK and as an optional separate subject post-14.

In the **United Kingdom** in 2004 the BFI set up and managed the Reframing Literacy project, a programme aimed at all 5–14 year olds – the principle purpose of which was to support the teaching of mother-tongue literacy by incorporating the study of short films into literacy teaching. The programme advocated the centrality of film in any model of 21st century literacy. It therefore promoted all aspects of film – national and world heritage, film form and language, and appreciation of film as art – but all within a definition of literacy. There were 5 objectives for the scheme: to build an infrastructure in the local authorities to ensure the long-term sustainability of moving image education from Early Years to end of KS3 (aged 14); to develop a cohort of **lead practitioners** who are confident in designing and disseminating curricula, resources and training for other practitioners; to identify and explore learning outcomes and pedagogies related to moving image work in classrooms across Early Years and KS 1–3; to explore ways of integrating moving image education into mainstream literacy practice; and to develop ways of integrating the three sometimes separate dimensions of moving image media education (that is the creative, the critical and the cultural).

The project reached 70 different municipal areas (just over 50% of all municipal authorities in England, and with contact in Scotland, Northern Ireland and Wales). It ran 7 training seminars for 'lead practitioners' in literacy learning in schools, in municipal authorities, and universities and that cohort in turned trained over 2000 teachers in the 3 years the project ran – and since 2008, many more have been trained. In addition to the input at the level of teacher education, the BFI also created a series of resources that promoted the use of short films in literacy learning activities. 20,000 copies of the resources sold nationwide to date. 60 local authorities committed £850,000 (£1 million) into promoting film in literacy between 2005–09.

Evaluated by researchers in literacy development from the UK Literacy Association, the results included positive impacts on literacy (especially boys' writing) and teachers' motivation and confidence, and are published in *Moving Literacy On*, a research project which was examining progression in literacy. [www.ukla.org](http://www.ukla.org)

The programme has been exported to Belgium, Poland and Mexico. Since the project ran there has been a further reporting of continued work in at least 15 of the original 60 local authorities engaged in the work. The BFI is exploring how replicable the project is.

The British Film Institute is charged with reaching into all four countries of the United Kingdom and this initiative made its way across the UK but not evenly. It was running alongside the formal qualifications that are taught separately and differently in each of the countries and was a supplementary project exploring the value of moving image work in literacy learning. To gain an insight into how this project worked with other formal projects in the UK at the same time, it could be looked at alongside Moving Image Education in Scotland ([www.creativescotland.com/](http://www.creativescotland.com/)) which also had a primary purpose to widen the concept of literacy; and with a close focus on pedagogy.

[www.ccea.org.uk/movingimagearts](http://www.ccea.org.uk/movingimagearts).

## Secondary Education/ High School Education

The case studies below represent examples of film education work, predominantly taking place in high school settings, as integrated into wider arts, media, literacy and humanities work. Most countries reported that film education has the potential to reach right across the formal education sector but that film-in-curriculum activity tends to be a marginal attachment to other subjects, and often only being trialled locally rather than nationally.

### Denmark

In **Denmark**, some schools have a specialist status and offer media and television study, and also offer film as a separate subject of study. As a high school subject it is supported through government finance. There are formal examinations and the Danish Ministry of Education collects statistics of achievements in film learning from school. Encouraging a love of film is part of a broad educational mission across all age-ranges as is an appreciation of culture. There is an emphasis on understanding film as an art form. The examination, however, also places critical viewing and film production as core aims.

There is no formal training in film education for teachers pre-service. But there are a range of providers of resources and supporting workshops – the Danish Film Institute and Station Next. These resources are focused on teaching film and detail pedagogical approaches.



### Finland

In **Finland** film education does not occupy any mandatory formal space in the school curriculum, though it is offered as a separate optional subject in the latter stages of secondary education.

Work in 2004 to raise the status of children's culture in Finnish schools resulted in a year of focused film activity in schools, funded by the national government. Whilst one aspect of the project was to see, discuss and evaluate films, a very important objective was to encourage children themselves to make films, showing them to real audiences and analysing what they had produced.

An important legacy from this project was the collaboration it initiated, bringing together all sectors of media education and was considered a vital first step to answer the question about how children's culture could be developed. The high profile nature of the events provoked public discussion about the importance of film education in children's learning and led to the introduction of some specific film education work in individual schools, an example of which can be seen here:

[www.koulut.sodankyla.fi/elokuvakasvatus/kitisenranta/filmeducation.htm](http://www.koulut.sodankyla.fi/elokuvakasvatus/kitisenranta/filmeducation.htm)



## Secondary Education/ High School Education

### France

In France, teaching film and audiovisual education is part of the overall offer in education, based on a law passed in 1988 to include arts education as a vital component in the development of individual skills and access to culture. Teaching of film as an art promotes awareness of cultural heritage nationally and internationally and contributes to the development of artistic expression. The most widely accepted model of film education includes teaching film history, film theory and practical workshops about cinema.

The Ministry of Culture and The Ministry of Education in France oversee a number of outreach programmes in schools in partnership with cinemas and film professionals. Three programmes have been operating for more than 20 years: *École et cinéma* (School and film), *Collège au cinéma* (Secondary School at the cinema) as well as *Lycéens et apprentis au cinéma* (High schoolers and trainees at the cinema). The *École et cinéma* programme is aimed at children from kindergarten upwards and introduces students

to discovering film through watching the big screen and discussing emotions. *Collège au cinéma* develops knowledge of cinema further through more formal study of genres and filmmaking. Finally, *Lycéens et apprentis au cinéma* develops appreciation of film by focussing on directors, screenwriting and the craft of filmmaking. It is estimated in 2011 that nearly 1.5 million students experienced film through *École et cinéma*; 681,000 participated in the *Collège au cinéma* and 11% of French students were involved in *Lycéens et apprentis au cinéma*. Since the launch of the programme over 17 million students have participated in one or more of the three programmes. In all, these figures aggregate to 10.5% of the school age population.

These programmes are supported by the film industry and by the production of support materials and training opportunities for teachers. Work in this programme is supplemented by website materials:

[www.site-image.eu/](http://www.site-image.eu/)

### Germany

In Germany, film education is part of media education and taught across all school age ranges, supporting work in other subject areas such as German, Arts, languages and ethics though not generally offered as a separate subject. There are some examples of formal film study in Higher level study in schools and some localised pilot projects in Film Education e.g. **Film in Deutsch-Zentralabitur in Bremen**, a high profile pilot project which commenced in 2007 and ran for three years. This project was a collaboration between the Department of Education and Sciences in Bremen, the University of Bremen, the municipal cinema in Bremen, and VISION KINO. The project had half of high school students **opting into studying film** as part of the common school leaving examination in German. The study of film in the examination was organised around a main focus, e.g. in 2008, this was around the theme of 'literature and war'. The study involved looking at representations of war in film. This pilot has fed wider activities to support a broader film education strategy in Germany and there are now new examples

of the programme having spread more widely. Something similar in Lower Saxony gained national attention. What's significant about this pilot approach is that it fed wider interest and in 2010, the Landerkonferenz MedienBildung, a board of representatives for media education in all federal states, published – in collaboration with Vision Kino – a paper on standards in film education and in March 2012, the national conference of Federal Ministries and cultural affairs published a declaration outlining common tasks of media education in schools, including film education.

[www.visionkino.de](http://www.visionkino.de)

## Secondary Education/ High School Education



### Hungary

Film Education does have a formal place in the school curriculum in **Hungary** as an **optional** area of study, reaching approximately 10% of all children. Film education activity, however, has a wider reach. Since 2011, the Education Authority, part of the Ministry of National Resources in Hungary has funded a Secondary School Academic Competition in Moving Image and Media Knowledge. The main aims of the programme are to develop talent. The competition has high status in providing some entrants with 'additional points' for university entrance. See **Competitions** section below for further detail.

### Iceland

In **Iceland** there is a project promoted by the Film Centre for Compulsory schools in Reykjavik by the Reykjavik municipality, to provide ongoing support to schools in the area of film education. It is supplemented by some grants and schools buying in to part of the service. The main goals are that through film education work there will be audience development and a widening out of young people's taste. The project also supports using film as a tool across the wider curriculum and aspects of the project are focused on personal and individual development as well as encouraging creativity. The Film Centre's main aim through this project is to increase the competence of pupils and teachers to create films and to use the medium positively in all areas of the curriculum.

This project is ongoing and feedback is collected periodically from participants.

In Spring 2012 the Centre ran a series of free training courses aimed at students and teachers. Courses were on: film literacy, cinematography and scripts, image analysis, adobe illustrator training, moviemaker and more.

[www.myndver.hvasso.is/](http://www.myndver.hvasso.is/)

## Secondary Education/ High School Education

### Republic of Ireland

Film education is an element of formal education from ages 5–19 as a source of enjoyment, in Ireland. Within school programmes of study, film study exists to support other subjects, notably English (comparing film and written texts) and Irish language.

In 2005, the Irish Film Institute produced a Transition Year Moving Image Module and this module was taken by students in high schools. The module was written collaboratively with input from a range of partners including the Irish Film Board, the Irish Film Institute, PDSS (Teacher Education) and the Arts Council in film and moving image education. The module comprised a national film screening programme, national teacher education and the production of accompanying film education resources. The programme was delivered by teachers who were recruited in

ten venues around the country and worked with their own school groups. Films were screened in local cinemas/arts venues and included Independent films, US, Irish film, world cinema and documentary. The screenings were free of charge to encourage participation. The project was evaluated in-house and by each teacher involved through collating numbers of and successful completion by participants and through some feedback.

The Module was delivered for Transition Year programmes and is now online along with several other recognised national programmes.

The Irish Film Institute produces a range of film study guides

[www.irishfilm.ie/learn](http://www.irishfilm.ie/learn)

### Italy

Whilst there is very little provision in the primary years for film education, there have been recent changes to education in Italy, that mean that specialist senior high schools now offer Cinema and Multimedia Disciplines, focusing on technical skill, film aesthetics and language, and a strand of Audiovisual and Multimedia workshops, that focus on professional and project management skills. Film studies is a separate field of study in the new fine arts high schools. Film is also used as a tool of study in wider areas of the curriculum. There are currently 110 fine arts high schools or liceo in Italy.

Prior to these wider changes, the Art Institute 'Depero', Rovereto, North-East Italy, represented **an example of film education in an Arts schooling context**. The school was designed as a school of graphic design but over the years it changed its objectives and its operational guidelines to include the study of

languages and communication technologies, multimedia, film and the use of global image. A group of professionally trained teachers have been delivering two hours of film study a week and post the films on YouTube.

[www.youtube.com/user/istitutodartedepero](https://www.youtube.com/user/istitutodartedepero)

There has also been some collaboration on production with the Scuola Nazionale de Cinema.

From 2012–13 the school will follow the new curriculum in Audiovisual and Multimedia learning. There is no formal assessment of pupils' skills in this programme beyond self-evaluation. The Art Institute 'Depero' promotes itself as a specialist centre of the Arts. To extend this model of film education further, there would need to be a national vision for teacher training, and an expansion of technical equipment

## Secondary Education/ High School Education

### Netherlands

In the **Netherlands**, there is no national strategy for film education in schools, but there is government money available to support projects and organisations in delivering film and media education.

This case study is based on the work that has taken place in one high school in Zwolle, that developed formal film education and integrated it across the curriculum in all subject areas. The project was established in 2008–09 through cooperation between the Head and school teachers at the school and outside film and media organisations, notably Mediawijzer.net Mondiaan Foundation.

The programme was called **Modern Media** and aimed to give students the knowledge, attitude and skills to prepare them for the digital society. It is a structured programme where in First Grade (middle school), students can select to follow a sequence of tasks. Spending approximately 5 hours per week on the subject, they variously studied film through a range of viewing and analysis activities supplemented by production activities. These activities are used to study film through a range of concepts: who sends the message? (production); how is it made? (technology); who is it made for? (audience); what is the message? (film language) and what is the goal of the message? (form/genre). The cross-curricula element works in integrating film study into Economics (finance of film); History (context) and Languages (communication). Everyone delivering the programme received

training either in-house or through e-learning and some formal film production training at Open Studio (a recognised training centre) so that production skills for teachers were developed. The process of how to assess the achievements is still in development. Together with the Radboud University of Nijmegen they have developed a baseline assessment to measure skills at the beginning and after the work. Students produce work to be assessed: portfolios, questionnaires and through showing their work for feedback. These latter two tools of assessment are still in development and there is not yet reporting on achievements. Currently, the programme is evaluated primarily via participant feedback and its success might be marked by the fact that it has continued on a year by year basis. Nevertheless this is seen as a very specific project for this school and there has been no further development of a wider film education strategy in the formal sector in the Netherlands. The survey 'Measuring Media Literacy' carried out by EYE, Cinekid and News in the Classrooms has produced an extended case study on the value of this programme and the potential for it to reach more widely into the Dutch education system.

[www.thorbecke-zwolle.nl/kiesthorbecke/  
plusprofielen/media.php](http://www.thorbecke-zwolle.nl/kiesthorbecke/plusprofielen/media.php)

[www.mediawijzer.net/?q=partners/thorbecke-sg-  
maakt-kinderen-vroeg-mediawijz](http://www.mediawijzer.net/?q=partners/thorbecke-sg-maakt-kinderen-vroeg-mediawijz)

### Poland

In **Poland**, a strategy to secure a more sustained programme of film education in secondary schools was established in 2009 by the Filмотeka Szkolna. It was set up in 2009 by a coalition for Film Education between the Polish Film Institute, the Centre for Citizenship Education and the Warsaw Film School with input from teachers, film theorists and academics. The programme collated a DVD of 55 key Polish films including documentaries and animations and sent this to 14,000 secondary schools. This resource is free to ALL schools online.

Training for teachers to use this resource was initially available through a workshop programme managed by the Ministry of Education and the Ministry of Culture and National Heritage. Approximately 800 pupils and 500 teachers have taken part in film education workshops. One of the main achievements of the programme was the opportunity to engage with films in the native language and explore the relationship between film and national culture.

Training is available for project coordinators through attendance at national and international conferences, rather than through a formalised programme. Filмотeka Szkolna does not have data on the take-up of the DVDs but the achievements of those who have taken part in the training have been assessed through feedback collected in evaluations. As these evaluations have only been collected on a voluntary basis there is not a complete

picture of exactly how much the DVD is used. In addition there was a comprehensive e-learning training package for teachers accessible to all and free of charge when the project first launched but it was reported that there may now be a charge for the training resources.

[www.filмотekaszkolna.pl/](http://www.filмотekaszkolna.pl/)

## Secondary Education/ High School Education

### Spain

*Cinema en curs* ([www.cinemaencurs.org](http://www.cinemaencurs.org)) is a film education programme of the nonprofit cultural association A Bao A Qu, which is dedicated to thinking up, managing and developing projects linking together art, culture and education, especially within the school setting, with creators and in partnership with cultural institutions.

*Cinema en curs* was established in 2005 with the aim of creating structural links between cinema and education, placing film at the heart of primary and secondary schools and, at the same time, encouraging the participation and involvement of students and teachers in the cultural life. The two main objectives are to enable the discovery of film as art and to explore the pedagogical potential of film in the school setting.

The programme is organised in three key areas:

- The Workshops. They are carried out in public primary and secondary schools within the school timetable with students aged from 3 to 18 years in three different modes. They are jointly taught by a film professional and a team of teachers. In its 8 editions more than 4,000 students have participated directly in *Cinema en curs*.
- Teacher training to equip them with the instrumental and methodological tools needed for introducing cinema in the school setting as art, culture and creation. Training has been given to more than 2,000 teachers in various towns in Spain and in countries such as Argentina, Brazil or Chile.

*Cinema en curs* is currently deployed in five strands:

- A regular annual workshop programme (since 2005), with students aged from 9–18 years of very diverse social and cultural characteristics. *Cinema en curs* started with this mode taking its inspiration from *Le cinéma, cent ans de jeunesse*, which it has worked in cooperation with since its beginnings. Currently, 3 of the annual programme workshops are directly associated with the project of the Cinémathèque Française. Since 2005, 82 workshops in this modality have been carried out; in 2012–2013 there are 11.
- Modular workshops (since 2010) structured around documentary and fiction practical tasks. In 2012–2013, 23 workshops with pupils aged between 9 and 18 years are to be conducted.
- Little *Cinema en curs* (since 2010), for 3–9 year olds, currently in eight schools, with 1200 students and 23 teachers.
- *Atlas Cinema en curs*: documentary workshops in primary and secondary schools within the *Cinema en curs* modular program; and a website where the documentary pieces are published, leading to an exchange between participants from all countries. A selection of Lumière Minutes, Portraits of trades and crafts and Portraits of spaces may be seen at the web. At the present time, the project is being carried out in Catalonia, Madrid and Galicia (Spain), Portugal, Argentina and Brazil. Work is underway to incorporate Valencia and the Basque Country (Spain), Italy, Croatia and Korea.

### Sweden

The Swedish Government initiated a Creative Schools Initiative aimed at offering all children, regardless of their circumstances, good opportunities to experience professional cultural activities and develop their own creativity, as well as to achieve better goal fulfilment at school. In 2011 the Swedish government provided SEK 150 million per year, targeting all years of compulsory school (grades 1–9).

In 2012 this was increased to SEK 156 million, and the activities reached out over 252 municipalities and 126 independent schools, involving over 620 000 pupils in grades 1–9 across Sweden (about 40% of the cohort). The activities bought from this money are self-selected by schools. They use the funding to buy in cultural activities such as performances or guided tours at museums, or to build collaborations with the arts and convene seminars/conferences in school. Schools can buy in activities from any area of the Arts. But film work became one of the most popular activities within the Creative Schools Initiative. The success of this initiative as backed by government funding now needs to be matched with some further investment in teacher education so that the film work embeds more fully into the curriculum, beyond the voluntary aspects of it.

## Section 2

# Out-of-hours film education, partnerships with schools

This survey asked respondents to provide case studies of film education that might take place outside school hours and whether any of these activities engaged teachers and other professionals in further training and development. These case studies reveal a range of different work in film education often initiated by cultural organisations. Funding is mixed between government, local agency funding and film industry inputs. Some of the projects work with children out of school hours, whilst others have a specific purpose to work with harder to reach youth groups and have goals about using film education as a route to social cohesion and inclusion.





## Austria

Film ABC in **Austria** is funded through a mix of government and industry sponsorship to lead a nationwide initiative on media and film literacy. Its main work involves organising a series of seminars and events aimed at teachers and pupils focused on developing cultural understanding of film. It has a key role in developing successful partnerships with the film industry to create opportunities for film-making and convenes events at the Film School in Vienna, as well as brokering opportunities to work across the border in **Slovakia**.

Film ABC offers basic and advanced training to teachers, successful completion of which results in an accreditation from the central pedagogic institute for education and training of teachers. Film ABC believes the successful education of teachers enables high quality film education work to happen in school settings.

[www.filmabc.at](http://www.filmabc.at)

## Denmark

Station Next is a film school for young people and their teachers based in Hvidovre, Copenhagen, **Denmark**. It was set up with support from the Ministry of Culture in 2000. It offers short and long-term production courses and holiday courses for middle and high school students. There are multiple aims and outcomes for these courses including: individual development through the study of a wide range of film, encouraging creativity, enhancing cultural experiences and notably, developing production skills. The materials for the workshops have been developed in collaboration with film professionals. Station Next offers a range of courses that last from one day to three years. There is also an annual professional development session which reaches around 60 professionals. Station Next does track participants who go further with their interest in film/media and enter jobs in the film/TV industry. Evaluation of the success of the programme is made in a variety of ways: Station Next monitors numbers attending workshops and completing workshops, as well as collecting feedback. The organisation has national and international contacts in similar organisations e.g. Uganda.

## France

'Passeurs d'images' is a cultural and social organisation promoting Film & Image education, contributing to the French urban development policy and supported by the ACSE (National Agency for Social Cohesion and Equal Opportunities). It is registered in the agreements on film and audiovisual development signed by the French government and regions as part of a plan called 'Dynamic Hope Suburbs'.

This project is supported by a range of agencies including the Ministry of Culture and Communication, the State Secretary in charge of urban development, the National Cinematography Centre (CNC), the National Agency for Social Cohesion and Equal Opportunities and the High Commissioner for Youth, Education and Community Life.

The project reaches all the French regions and overseas territories, and is supported by a number of partnerships with local authorities, cinemas, film and audiovisual associations and social integration organisations.

'Passeurs d'Images' organises extracurricular projects promoting film and audiovisual cultural initiatives, aimed primarily at young people, who, for social, geographical or cultural reasons, don't have easy access to films and other audiovisual events and activities. It enables them not only to watch films, but to learn the techniques of making and showing films.

Its objectives are to provide better access to film, to educate youngsters on film, to raise public awareness to cultural diversity, to fight against discrimination, and to mobilise several partners in the same country to work towards an overall strategy.

[www.passeursdimages.fr/-A-film-education-initiative-?lang=fr](http://www.passeursdimages.fr/-A-film-education-initiative-?lang=fr)



## Greece

Established in 2008, **Karpus Education and Intercultural Communication centre** began coordinating projects primarily aimed at teachers of film in schools. Karpus has a reach across **Greece** through its wider film education seminar work. These seminars have been delivered in several regions of Greece, and in cooperation with local schools. The centre was founded by professionals working both in the media industry and in media education and is funded through a mix of grant funding from the Ministry of Education, cultural institutions and European money.

The main goals of the centre are to offer opportunities to develop skills, through media training with professionals as well as offering a space to develop self-expression through the exchange of views and creative ideas. The centre produces educational materials and organizes educational seminars. Teachers are then encouraged to take the skills, ideas and processes learned from the centre's work into their school teaching. The focus of much of the work is on how media, image and sound can develop narratives. Whilst most of the centre's

activities are directed at teachers, some of their work has been aimed directly at young people through workshops.

More widely, the centre has had success in other partnerships beyond Greece: a partnership with Turkey, within the EU programme 'North Aegean Narratives', through providing an educational workshop on how to create a documentary film and with T-NET ([www.theatro.edu](http://www.theatro.edu)) where Karpus offered a workshop at the National Students' Theatre Festival in Nuremberg, Germany.

Karpus has had an important role in assisting the integration of the school optional subject 'Audiovisual Expression' into schools through workshops about cinematic expression and in designing educational materials for assisting the teaching of History in Primary schools.

[www.karpusontheweb.org](http://www.karpusontheweb.org)

## Hungary

The **Ars Longa Art Society** in Cered, Northern Hungary has hosted an annual film literacy project aimed at teachers who teach film in high schools, since 2005. The project was originally established by the Hungarian Moving Image and Media Education Association who received funding from a range of different industry bodies.

The aim of the programme was to develop the technical and analytical abilities of film teachers to help them produce films. It has teacher education as a core goal in assisting teachers to improve student work and help them to develop creative tasks.

The project works on a one-week residential intensive workshop, open to 15–20 teacher participants led by a technician and three filmmaker tutors, taking place in late August. Participants are divided into beginners and advanced groups. Everybody is tasked to undertake a film-making project following the tutor's instructions and as part of a team. The projects focus on: dramaturgy, script-writing, organizing and preparation work for

shooting, camera placing, lighting, and editing. The films made by participants are evaluated and analysed together on the last day of the workshop and participants receive a certificate and level of achievement.

There are several courses or workshops on filmmaking in Hungary but this one is specifically aimed at teachers who are teaching the subject in school. The 'Cered Model' is seen as meeting the needs of teachers who need practical filmmaking skills in order to teach effectively in school. There are no higher education structures in place to provide this education for teachers. Since 2011, the funding for this project is much less certain. The Hungarian Moving Image and Media Education Association are applying for grants to support its continuation.

## Republic of Ireland

The work of the **Irish Film Institute** has reach across the formal/informal sector and has supported initiatives such as *Cinemobile* – Ireland's mobile cinema which operates throughout the country and brings a screening programme to children across Ireland, from primary to secondary schools. It provides access to a wide range of films including Irish film shorts and animation in order to broaden young people's experiences of films. A lot of film education work that takes place in the informal sector in Ireland is targeted at groups of young people out of school of 'at risk'.

## Luxembourg

*Crème Fraîche* is a specific film and creativity project which began in September 2011, aimed at young people out of school and school-aged children. Funded and organised by the National Youth service (Service National de la Jeunesse) in conjunction with the National Audiovisual Centre (Centre national de l'audiovisuel) and the Luxembourg City Film Festival, the project is in receipt of funds from central government and through donation.

This project is principally about developing the creative potential of young people who are not normally in touch with film education. The project includes three steps: a scriptwriting contest with scriptwriting courses, a screening event with the presentation of young filmmakers' work and a video-film-competition. The winning script is moved into production and young people gain support from experienced professional staff to create the film.

This is a relatively new project and positive feelings about the project have been registered by participants, though there is no hard data to report a bigger impact at this stage.

The project is related to the annual programmes of the Service National de la Jeunesse, the Centre National de l'audiovisuel and the Discovery Zone Luxembourg City Film Festival; by these bodies, the project is linked to the Europe-wide project 'CréaJeune' and to the programmes of some schools. The programme is a national programme defined by the specificities of Luxembourg; potential partnerships with different schools and film clubs are being discussed to take the programme out more widely across the country.

[www.snj.public.lu/actualites/2011/10/19\\_concours/index.html](http://www.snj.public.lu/actualites/2011/10/19_concours/index.html)

## United Kingdom

First Light is a **UK** wide organisation that uses film and media production to develop skills in young people aged up to 25. They work with over 5,000 young people aged 5–25 every year, giving them the opportunity to learn the craft of high-quality short filmmaking from industry professionals using industry standard equipment.

First Light's programme Second Light identifies talented young people aged between 18 and 25, from a wide range of backgrounds, and enables them to achieve their potential through targeted training activities, led by film and media industry professionals that develop creative and technical production skills, as well as a range of 'life skills'. First Light is unique in that it offers realistic progression routes for these talented young people to find employment in the creative sector by working closely with industry partners.

[www.firstlightonline.co.uk](http://www.firstlightonline.co.uk)

## Section 3

# Competitions for students in film education

A common approach to encouraging practical film-making for children and young people is to enter their work into competitions. As some of these case studies show, an important aspect of the process is to have youth juries and for participants to be involved in reflecting, evaluating and judging other work. We also note that many festivals or celebrations of young people's work do not have to involve a competitive element. The Co-op Young People's Film Festival in UK famously screens all films submitted, and the annual screenings of *Le Cinema cent ans de jeunesse*, screen all the films made by young people over three days, in a salon atmosphere, with filmmakers as young as 8 years old encouraging and interrogating their peers, and their films.



## Finland

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The Valve Film School for Children offers children and young people the opportunity to make their own films. This initiative is part of a wider arts-based initiative to develop cultural awareness in children and young people. At the video workshop, they can practice film editing with the help of an instructor. Every November, the Cultural Centre Valve is the location for Oulu International Children's and Youth Film Festival, arranged by 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/)

## Hungary

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Since 2011, the Education Authority, part of the Ministry of National Resources in Hungary, has funded a Secondary School Academic Competition in Moving Image and Media Knowledge. The main aims of the programme are to develop talent. The competition has high status in providing some entrants with 'additional points' for university entrance. The call for the competition appears in the Educational Official Journal every summer. It is open to every secondary school student of the two higher classes (16–19 years old). Students are able to choose from three practical tasks and from three essay tasks as both film production and film analysis form part of the competition. Student work is carried out in discussion with teachers, but is independently submitted and the submissions are evaluated by a committee of applicants. The process

of the competition involves students being shown a short film or film excerpt in the first part of the finals and given one hour to analyse it. The second stage of the competition involves competitors shooting a few shots, edited in camera, and discussed with each other in front of the jury.

As this is a competition the achievements are evaluated with scores and verbal feedback provided. The competition further offers evaluation training and an opportunity for professional exchange of experience for the teachers whose students got into the finals. The number of participants in the competition is very small – just 60–100 per year but this means that this project is replicable and sustainable.

## Republic of Ireland

**Ireland's Young Filmmaker Competition & Fresh Film Festival** began in 1997 in Limerick as the Irish Schools Video Competition, an annual festival to showcase the work of filmmakers under the age of 18 years. Funded by the Irish Arts Council, the local authority and some sponsorship, the festival is organised by the Board of Directors, lead by Jayne Foley.

'Fresh' provides an annual programme of events in support of young filmmakers in Ireland. The festival hosts International Film Shares, creates opportunities for filmmakers to travel and network on an international level, provides workshops, produces various showcases and hosts the Ireland's Young Filmmaker Awards.

'Fresh' advocates film-making by young people in all genres and many entries come from local and regional youth groups, local film festivals and schools nationwide. There are both educational and artistic objectives to 'Fresh'. Educationally, it promotes an awareness of film, encourages young people using film, video and digital applications and ensures that programming in the festival reflects the development and interest needs of children and young people, and artistically. It offers technical training in filmmaking and

runs a Young Film-makers award to encourage and showcase young people's creative work. Submitted films are of a very high standard. Final Cut Pro training for professionals supervising the project has been provided.

Achievements are formally evaluated and feedback is collected. This project is replicable and sustainable with continued funding. For further information:

[www.freshfilmfestival.net](http://www.freshfilmfestival.net)

In 2006 the **Irish Film Board** set up the Gearscannain Project/Irish Language short films for schools. This initiative is aimed at high school students. The project originated from a **film-making competition** which encourages new Irish film-makers to create and submit short films made in the Irish language. These are then compiled onto a DVD with subtitles and accompanying study guides with teachers' notes. The DVD and Guide were made available to all schools nationwide. Subsequent screenings of the films took place at the Irish Film Institute and other venues. The Irish Film Board is committed to the production and release online of two short films in the Irish language for schools each year. There is no professional development training with this programme.

This project evaluation is based solely on the number of DVDs that have been sent to schools and the number of subsequent downloads. This project is very distinctly linked to the inclusion of short films in the study of Irish language. One measurable impact of the use of the DVDs was a change in how the Irish language exam was organised at senior level, to include a section on short film. Screenings of the films have taken place in many regional venues and at IFI over the years.

It is expected the project is sustainable with funding and money for film production.

[www.irishfilmboard.ie/funding\\_programmes/Gearscannain/83](http://www.irishfilmboard.ie/funding_programmes/Gearscannain/83)



## Norway

In Norway, the Amandus Film Festival – [www.filmport.no/Amandusfestivalen/](http://www.filmport.no/Amandusfestivalen/) – is a week long film festival, that's run on a yearly basis (from 1988), convened through a partnership between the Norwegian Film Institute and Lillehammer University College. This is essentially a film-making competition where the festival is organised around the films sent in by youngsters. Support for the process is provided through a range of seminars prior to the festival on film, film-making and film history and on current trends in cinema. These are given to young people and teachers with an opt-in of approximately 800 participants.

A successful showing of a film at this festival can mean that the young people get to take their films to other film festivals across Europe.

The emphasis of film education in Norway, currently is that much more activity is related to young people's creative production rather than film viewing or film heritage. The project for critical reading of films was more prevalent in the 1990s but did not make an impact in schools. The Norwegian Film Institute used to have a role in distributing European and Norwegian films but this also seems to have fallen away more recently.

## Slovenia

In **Slovenia**, there is support for informal film education and a network of activity supported through art house cinemas and film clubs.

Videomanija is a youth film festival for Slovenian youngsters aimed at 15–20 year olds and is focused on practical film-making. Young people get together either in school or in after-school settings, to make films and submit them for **competition**. The films are judged by a jury of young people and professional film-makers. At the heart of this project is a creative exercise for young people. The aim is that the films come from the ideas of the young people, rather than being taught, such that the festival is seen as a space for young people's emerging ideas. Nevertheless, about half of the films are made in organised workshops and do bring together opportunities to learn skills as well as to execute independent ideas. The festival and the competition bring together all people working in this area and provides a space to screen and discuss films and film-making.

At the festival, young people's films are screened and discussed. The mentors overseeing the projects have an opportunity to share and debate their experiences, their processes and any special insights.

A film jury that consists of 3 film professionals and a number of young film-makers assess the submissions and award prizes. The main prize is that the winning films can gain a wider screening to the public in a regular cinema.

This project is sustainable in the sense that it is regular annual event with similar size of participants and stable public financing from the Ministry of Education, Culture, Science and Sport.

[www.videomanija.org](http://www.videomanija.org)



## Sweden

### November film festival

Each year young filmmakers are welcomed to a national film festival where they get to screen their own films. This work is initiated locally where students will first submit their films to one of the 19 regional film festivals in Sweden. The winners from these local events are then nominated to go to the national festival in Trollhättan Sweden called November Film Festival. Until recently, this was aimed at young people generally, up to the age of 26 but has just been altered to cut out the younger age group (0–14 years). The idea is that the regional competition is enough for this age group, and that the national festival is something to aim for.

## Section 4

# Film Societies/Film Clubs/ Film Programmes for Children and young people

Film clubs and societies for young people are reported widely across Europe. These have different funding roots, sometimes supported by government or local government to extend cultural experiences for children and young people. They are often funded through a mix of public and private money. Many of these examples show films moving out of traditional cinema settings into different contexts that fit better with where and how young people live. Cinema buses, for example, bring cinema to rural communities in Estonia, Ireland and Switzerland whilst children's film festivals also exist to showcase student production work as well as to provide special screenings.

## Croatia

Reported by the Kids Meet Art project, in April 2012 a pilot project in Zagreb took place, supported by relevant experts in the field of film and media culture from the Faculty of Education at the University of Zagreb, and with institutions such as the Ministry of Culture, the Croatian Audiovisual Centre, and Mediadesk. The goal was to assemble an educational programme of film viewing including some non-contemporary titles. The selections were made on the basis of the quality of the content, the genre and directorial diversity. The films were further selected according to suitability for different age ranges, from children in kindergarten to elementary school children. Five movies that were selected for the pilot were suggested by the **European Children Film Associations (ECFA)** and have been awarded by the world's film festivals for children. The pilot lasted six days, and 2, 400 children of primary schools

and kindergartens in the city of Zagreb took part, accompanied by 50 teachers and 12 other educators. The screenings took place in April and May 2012 in the Museum of Contemporary Art, in a movie theatre and other relevant venues across the city where screenings could be held with workshops. During the pilot there were two screenings of selected films each day and four workshops with expert guidance. In total, over 50 workshops took place over the 6 days of the project. Each screening opened up new topics of discussion and were drawn upon to support children in discussing their growing up and maturation. The workshops covered many different thematic areas in relation to film art, under the guidance of a professor and film specialist from the University of Zagreb. The pilot was evaluated positively and it is hoped to use the success of the pilot to develop a nationwide programme on similar lines in the future.

## Czech Republic

In **Czech Republic** there are regional film societies, film clubs and some film clubs for children and young people run at an informal level. Most of it is provided by independent organisations, funded through a range of sources including European Social Fund money and commercial input.

Aertek is a Film and Cinema Camp which is organised every summer and focuses on informal training of children and young people from 10–16 years of age. The 14-day camp was founded by Prague cinemas Aero, Oko, Svetozor and is a privately funded initiative with a main goal of offering an initial filmmaking programme to young children from Prague. The programme is about supporting young people making good use of their free time, but it is also about how they can become creative through using film-making tools and through opportunities to work with famous filmmakers who help them learn about the processes and gain confidence with the camera.

There are other similar initiatives in children and youth out-of-hours programmes, partly because the Czech republic retains a strong tradition of camps from the socialist times. Now these have a focus on the increasing popularity of cinema, filmmaking and animation activities for children.

There is no professional development involved in the Camp. An evaluation does take place so some participant feedback is collected. The sustainability depends on the cinemas' Chief Executives to finance the programme into the future. They are supported by small grants from the local municipality and the Ministry of Culture, but these are year-by-year sources and there are pressures on funding.

For further information: [www.aertek.cz](http://www.aertek.cz)

## Cyprus

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The International Children's Film Festival of Cyprus (ICFFCY) has been running for seven years. It offers screenings, events and workshops on film in a festival setting, designed to complement formal learning taking place in school. In relation to film screenings, ICFFCY fosters a critical approach to film viewing. The Festival itself blends screenings – aimed at broadening the access to films that children and young people have – with workshops for school children, young people and families. In addition to watching films, children are given opportunities to participate in film-making. ICFFCY is sponsored through a mix of private and public funding. Future plans are to develop a media centre that will act as an ongoing resource around film education beyond the festival aimed at children and young people as well as their educators. Currently, the festival offers some workshops specifically aimed at teachers to be able to draw upon the festival further back in their classroom settings.

[www.icffcy.org/](http://www.icffcy.org/)

## Estonia

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Kinobuss (Cinema Bus) is a Cinema on Demand, a travelling cinema in Estonia, working as an exhibitor, an independent distributor, a film and media educator and as a platform for projects that unite film-culture-education-creativity.

Sponsored by a wide range of organisations from government agencies (e.g. The Ministry of Culture) to Film Archives and commercial backers, the Kinobuss provides a wide range of screening and film education services to school children and young people. In addition to making cinema accessible through the bus travelling to audiences, the organisation also runs a series of workshops from teaching animation to pre-school children, through to documentary making with young adults. The workshop programmes are available on a participant fee basis and provide opportunities to work with professional film-makers in the process of designing, developing and shooting short films. Kinobuss has a wide reach in being able to act as an exhibitor, an educator and to forge other possibilities for festivals showcasing the work produced. A strong statement on their website positions Kinobuss as a key voice in trying to modernise the education system in Estonia to include chances to learn through and with A/V texts and move children towards media literacy.

[www.kinobuss.ee/en/](http://www.kinobuss.ee/en/)

## Italy

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In Italy, The Giffoni Film Festival is a high profile event, attracting big names from the industry to its annual festival in Salerno, Campania. The Festival began in 1971 from an idea by Claudio Gubitosi which was to promote and develop cinema for young people, elevating it from the marginal position it had back in those days, and leading it to where he felt it belonged as a high quality genre with wide appeal.

The festival provides opportunities for participants to assess and evaluate short films submitted to juries and to view, discuss and assess feature films viewed in sessions over 14 consecutive days. The age of the jurors ranges from 6–18. They are placed into 4 official competitive sections according to their age group. Two further sections have been added for children aged 3–5 (Elements+3) and for over 18s (Generator +18). The jurors view, assess, discuss and vote for films in the sections. Running juries of young people to discuss and assess film-making is one of the unique aspects of this festival. Upwards of 120,000 people attend the 14-day festival.

Giffoni generates further activity across the year in the form of a modular programme to schools called Giffoni Movie Days. The festival is funded by private sponsors and public institutions.

[www.giffonifilmfestival.it/en/](http://www.giffonifilmfestival.it/en/)

## Netherlands

**Cinekid** in the Netherlands is an organisation that has grown from modest beginnings to convene a film festival, running activities throughout the year in film, television and new media for children. Cinekid has developed in line with the generally recognized need for knowledge, expertise transfer, product development and education. The main objective of the Cinekid Foundation is to promote the quality of image culture for children, and to promote active and creative participation of children in the media to strengthen their position serving taste development and developing critical abilities.

The Cinekid Education programme is a feature of the annual Cinekid Festival, where media professionals work directly with children to teach them the processes of making films. This programme works in the following way: the work of the professional is first viewed by the children in the cinema, then the children begin to produce their own short work under the guidance of the professional, who acts as an advisor and an instructor. During the process the children learn more about the film maker, their profession and the processes of production. The main goal is that children

discover their own talents and gain a greater appreciation and understanding of film. There are also opportunities to get insights into careers in the audio-visual industries. The programme views the activities as important for the professionals as for the young people, it is a good opportunity for them to talk directly to their audiences and understand what young people see in film. Examples of film-making work include: making an animation movie under the guidance of a professional animator, acting classes by a director, and writing filmscripts under the direction of a scriptwriter. There have been opportunities to work on set design and costume.

Outside of the Festival, Cinekid provides some training for media professionals working with children, where they learn about didactics and pedagogy and about where and how media work might have been placed already for children, including telling them about the CinekidStudio. Successful completion of these short courses means film-makers and media professionals are able to be workshop leaders in schools. Some of this work is continued in an online environment. See Section 5.

## Northern Ireland

After School Film Club is a scheme available for all primary and post-primary schools in Northern Ireland offering Extended Day Services, that is, schools with large number of pupils designated as disadvantaged. It is part of the larger FilmClub initiative, which supports after-school film clubs in 7,500 schools in England. The scheme is coordinated by Northern Ireland Screen with funding from the Department of Culture, Arts and Leisure and by the Office of the First Minister and Deputy First Minister. Delivery and support for schools is provided by Cinemagic, the annual film festival for young people based in Belfast, and the Nerve Centre media hub based in Derry/Londonderry.

Schools commit to a minimum of 15 screenings each academic year. Each club has on average 19 members who upload a

minimum of 20 online film reviews following screenings to the official club website. Teachers and pupils can select age appropriate films from the FilmClub website. A DVD is then delivered to the schools in the post. Funding in kind is provided by the Department of Education in infrastructural costs and staffing. In an Inspection report of the scheme it was found that participants displayed a high level of enjoyment in, and engagement with, the films provided.

[www.filmclub.org/blog/northern-ireland](http://www.filmclub.org/blog/northern-ireland)

In Northern Ireland Cinemagic Screen Festival Workshops Programme provides a further localised example of National Schools Film Week, organised by industry body Film Education.

## Poland

In Poland, The Nowe Horyzoty Edukacji Filmowej (New Horizons in Film Education) is a 10 year old project launched by the Ministry of Culture and National Heritage, the Polish Film Institute, the National Audiovisual Institute and some funding earned by income from ticket sales at participating cinemas. This programme takes place in cinemas in 26 cities across Poland. Aimed at teachers and pupils of all ages, and members of the public, the programme is organised by age categories, and aims to present cinema to young people in out-of-school settings with educational objectives. The main goal is to make young people more familiar with the language and history of film, as well as to encourage them to visit cinema more often.

Monthly screenings of films are preceded by lectures. Each programme is organised into nine sessions taking place across the year. Whilst organised into a coherent short course, there is no formal assessment. It is estimated

the programme reaches approximately 42,000 pupils each year.

Each year, during the International Film Festival NEW HORIZONS in Wrocław, there are workshops for teachers who have decided to use film in their teaching. These workshops are delivered in many forms including lectures, masterclasses with film-makers and practical workshops. There are classes also on the history of cinema, film analysis, and film pedagogy.

'New Horizons in Film Education' generates other educational activity including the production of teaching packs, support for young people and film-making and a competition for film-making, workshops and online learning opportunities.

[www.nhef.pl/edukacja/artykul.do?id=666](http://www.nhef.pl/edukacja/artykul.do?id=666)







## Spain

'Festival Internacional del Audiovisual de Barcelona – FIAB (Barcelona Audiovisual)

[www.oeti.org](http://www.oeti.org);  
[www.oeti.org/web/festival-presentacion.php](http://www.oeti.org/web/festival-presentacion.php)

This festival, organised by the Observatory on Children's Television, is primarily aimed at children and young people who participate through their schools. It also brings together professionals in education and from the film/ audiovisual sector and has a wider reach to the whole community.

The International Audiovisual Festival of Barcelona (FIAB) was born 15 years ago to promote ethical audiovisual content aimed at children. Today the main objective is to provide opportunities for children to read and understand the language of film. The festival screens hundreds of films from all over the world. More than thirty countries are represented, with an important contribution from the countries of Europe. The screenings are divided into different categories and have been previously selected by a distinguished jury, chaired until last edition by UNICEF, and with representatives from institutions related to the world of television, audiovisual, film and education.

Some of the films screened have been made by children, and are screened under the umbrella of media literacy, showcasing young people's talents. Other screenings are from film-makers who have created films for young people or about the issues they face.

Children and young people participate each year with their schools, either presenting work they've created or attending viewings of films and hearing professionals discuss the production process. As part of the festival, there are some worksheets and study guides made available to schools so that the work can travel back from the festival to classrooms.

This project shows collaboration across many different sectors to achieve film education opportunities: academics, film-makers, educators and children are brought together and support for the initiative has enabled it to run for fifteen years with support from the local government and the City of Barcelona. The connection to the Observatory allows for further dissemination of the outcomes of the festival and has ensured the festival has been able to continue locally and have an influence beyond Barcelona, e.g. through creating alliances with another festival in Spain. With continued funding the organisers hope that the work undertaken with students will be further developed in schools and more progress can be made in the programme of teaching and learning around film.

## Switzerland

*Roadmovie* is a non-profit, mobile cinematic project to promote Swiss cinematic culture. Running since 2003, it brings the cinema experience to areas where none exists and facilitates contacts between those who make film and those who watch it. Moreover, it also promotes cultural exchange among the four linguistic regions of Switzerland. *Roadmovie* aims to fill a gap between the cinema that is commercially available and a wider repertoire of films that may have political and cultural significance

*Roadmovie* is a mobile cinema project. It screens Swiss films and provides film education in remote schools and municipalities. The basic idea is that the people participate in creating their own local cinema event, and thereby deal with and learn about film culture and film as a media. The whole process is coached by *Roadmovie*.

*Roadmovie* loosely works together with other regional projects (e.g. learning resources for screened films).

[www.roadmovie.ch](http://www.roadmovie.ch)

## Section 5

# Film Education in the online environment

The growth of websites and online resources has had a marked effect on support for film education. The online environment divides into two distinct areas of support: one is through providing tools and resources aimed at teachers/parents; the other is online forums for young people to share their production work and discuss films.



## Denmark

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One resource to have been developed by Station Next in Denmark is a web application [www.filmlinjen.dk](http://www.filmlinjen.dk) based on the 10 years experience gained working with young people. The resource assigns roles from pre-production to post-production and assigns specific tasks to each member of the film crew.

For a short presentation in English:

[www.filmlinjen.dk/Public/Info.aspx?articleid=784](http://www.filmlinjen.dk/Public/Info.aspx?articleid=784)

## Finland

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Kelaamo is an online community for young film makers ([www.kelaamo.fi](http://www.kelaamo.fi)) that includes sections for film educators ([www.kelaamo.fi/fi/Edu/](http://www.kelaamo.fi/fi/Edu/)). Kelaamo beta is a new community for Finnish film enthusiasts, students and young people who want to share their work and to network with other interested groups. The site aims to combine the interests of amateur and professional film-makers in a new way: it brings together into one community, the film industry organizations, festivals, film schools and showcases their respective needs and aspirations.

## Germany

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**Spinxx** is an online magazine for young media critics, aged 5–15. Using a web 2.0 platform children submit articles, interviews and discussions about films that interest them. The aims of Spinxx are that through engagement with film criticism, children and young people acquire a deeper understanding of the media world and reflect on their own media use.

From 2007–2009 Spinxx was supported with funding from the Child and Youth Support Plan. Spinxx has worked to develop a set of criteria to evaluate 'good films' and to develop the training of new editorial directors. From 2010, with the support of the Prime Minister and the Federal Agency for Civic Education Spinxx held a critics summit.

All output is published online so there is ongoing peer assessment enhancing critical judgement, writing skills and articulation about film.

Currently, Spinxx reports over 6000 articles submitted to 25 editorial offices. For further information:

[www.spinxx.de](http://www.spinxx.de)

## Netherlands

In the **Netherlands**, Movie Zone is a national film brand aimed at young people between 12 and 18 years old and supported by EYE, the national film institute. Movie Zone consists of a digital learning environment providing information about film and where young film lovers can come into contact with each other. In addition to the online environment, MovieZone has an offline presence and coordinates film events and activities in 80 towns and cities across The Netherlands.

Movieone provides information about films, creates access to materials on film analysis and film creation and stimulates young film talent. The projects work on a pyramidal structure where participants have opportunities to engage with film at different levels. The entry point is that all participants have access to the Introduction to film which provides guides on viewing and opportunities for reviewing films. At a step up from that, Moviezone focuses on selecting special films for youngsters and marks these with Moviezone label and Moviezone presents. Delivering this part of the work relies on working with distributors and cinemas across the Netherlands, organising special screenings

and events. There is training provided for professionals working in cinemas in how to make best use of the facility. Equally, EYE runs training sessions on how to work with young people. In the Moviezone Redaction team, young people learn to write good film reviews. Moviezone supports Moviesquad, film juries of young people who attend the many film festivals across the Netherlands. The top activity of MovieZone is focused on developing young people's talent.

At this moment MovieZone has secure funding thanks to the SNS REAAL Fund.

[www.moviezone.nl](http://www.moviezone.nl)

Cinekid in the Netherlands also has an online platform to encourage practical work (CinekidStudio.nl) where children can access moviemaking tools. These tools assist in movie-making happening at school or at home. The website has recorded more than 110,000 children using the online tools to create films.

[www.cinekid.nl](http://www.cinekid.nl)



## Section 6

# Film Education sponsored by the Film Industry/AV Industry

Most commonly, the industry sponsors programmes including screenings for young people or festivals. The National Schools Film Week initiative in Germany and UK are both examples of the industry sponsoring much larger, national programmes for young people. Although these take place largely outside of classrooms and formal teaching spaces – much of the activity in the NSFW are cinema screenings – the educational emphasis is on supporting curriculum subjects.





## Belgium

In **Belgium**, the 'Wide Screen on a Blackboard' programme is offered each year from September to June, screening about 30 films for primary and secondary school children. These films are projected in cinemas or arts institutions and are selected for their accessibility. The aim is to make the films reach the widest possible numbers of children and young people. The selection of films is focused on both the craft of the film-making and the choice and interest of the subject they deal with. Each film is supported by a pedagogical guidebook in order to help teachers analyse the film they attend with their pupils. These guidebooks are given free just before the film begins and give teachers working tracks in order to exploit the film immediately after in the classroom and to analyse relevant aspects of it. Each year, Wide Screen on a Blackboard touches about 140.000 pupils (60% secondary and 40% primary). About 5000 teachers are involved in this project.

This project relies on teachers' skills and experience in different areas without demanding a specialist capability in film analysis and techniques.

Because the programme is supported by 'Europa Cinemas' [www.europa-cinemas.org](http://www.europa-cinemas.org) the emphasis of the screenings is on European films.

This project has been run for more than 25 years now and it is renewed each year mainly thanks to movie events. 'Wide Screen on a Blackboard' could easily be adapted in other European countries: as it is reported there is no need for the teachers to have cinematographic pre-requisites or special training. Moreover, pedagogical documents issued from Widescreen on a Blackboard are already available in other European countries, essentially French-speaking countries. Two of them, dealing with 'Die Fremde' (Feo Aladag) and 'Les Neiges du Kilimandjaro' (Robert Guediguian) are already translated in most European languages:

[www.grignoux.be/dossiers/32/](http://www.grignoux.be/dossiers/32/)

## Germany

Generally there is good provision of film education by the audio-visual sector in **Germany**, supporting cinema, film museums, tours, learning resources and film education programmes. The most wide-reaching of these is the **National School Films Week**, supported through a collaboration between Vision Kino, local education ministries and the film industry. National School Films Week reaches 617 cities in 16 states and screens films suitable across a broad age-range from 5–17. The list of films screened in 2011–12 reveal a strong, though not exclusive, emphasis on showing German films. The event is organised in cooperation with local initiatives, schools, cinemas and film distributors. Sometimes the screenings are preceded by talks given by film-makers or with opportunities to discuss a film with a production team. This is similar to the model of events offered in the UK through National Schools Film Week – a blended approach, that involves screenings, discussions and follow-up activities.

Training courses for teachers are offered in advance of National Schools Film Week on topics such as film aesthetics, film language and film analysis adapted to primary and secondary levels so that work with film can

continue after Film Week has finished. A range of Study Guides are published and made available for work before/after the screenings. There is no formal assessment of achievement but feedback is taken from participants through evaluations.

This project is similar to those in **France** and the **UK** (though the French model is state-funded) and is argued to be sustainable and replicable, an embedded part of the curriculum. For further information:

[www.visionkino.de](http://www.visionkino.de)

## Greece

In Greece, the film industry takes an active role in film education activity, offering school cinema screenings, festival education programmes, support for learning resources, weekend films clubs and discounted tickets.

The International Olympia Film Festival for Children and Young People started in 1997, and the Camera Zizanio festival began in 2001, coming out of the Olympia Film Festival. Both projects are organised by the non-profit film organization "Youth Plan" (Neaniko Plano) and funded through a combination of government money, grants and cultural sponsors.

The Olympia Festival is the only festival created specifically for children and young people in Greece and delivers both a single festival in December each year and follow-on activities across Greece and across the year afterwards. At the Festival in December there are a series of organised screenings of films from all over the world in different categories: feature films, short films (fiction); short films (animation) and Digi Kid. Alongside the screenings are parallel events, such as

film education workshops (direction, editing, animation, short film etc.) all aimed at children and young people.

Camera Zizanio, which was established in the Olympia Film Festival 10 years ago, has a closer focus on young people creating films and being involved in production and assessment of films. At Zizano young people attend workshops on film-making, actually make their own films and then screen them for wider discussion. The emphasis is on creativity and imagination. Screenings of young people's work at the festival are marked through an Awards Ceremony and films are judged by panels of youth juries. There is a parallel programme of workshops for professionals. The Olympia Film Festival is the only children and youth film festival taking place in Greece and it is considered among the top 10 film festivals for children and young people in Europe.

[www.olympiafestival.wordpress.com/](http://www.olympiafestival.wordpress.com/)  
[www.neanikoplano.gr/](http://www.neanikoplano.gr/)

## Hungary and Romania

The Film Industry does provide screenings for schools as well as festival education programmes in Hungary. One such programme is the Joint Residential Creative Camp of Filmtett Journal (Romania) and Duna Workshop (Hungary). Duna Workshop was established in 1995 as the creative experimental field of Duna Television in Hungary. The Workshop was created to find talented Hungarian speaking filmmakers living across the border and to help share their film ideas. Filmtett (the name means roughly Film Act) was a Romanian monthly journal of the moving image, but since February 2008 the printed version was removed and instead they started Filmtett – a Transylvanian Film Portal.

The aim of this project is to bring together young film enthusiasts from Hungary and Transylvania with film-makers. This is a residential course that takes place in the Transylvanian mountains in different locations for ten days. Applicants apply to develop their skills in a number of areas: film director, animation film, cinematographer, film actor/actress, editor, sound engineer, producer-unit manager, film critic. Participants work with a professional crew and they can work with animation and special effects too. The aim is that participants can learn from the profession's best.

Participants learn alongside established film-makers, many of them well-known film-makers in Hungary and Romania. It operates more like a masterclass than a formal learning experience. There is no assessment of the film they make but there is ongoing evaluation of what they produce in the workshops. Most of the costs are covered by Duna Television supplemented by a participation fee.

The workshop is not connected directly to other projects. However, through showing the films made there, this project is linked to several festivals. It is also related to the Department of Film, Photography and Media of the Sapientia Hungarian University in Transylvania in Kolozsvár.

Since the workshop is self-financing, the participation of a sufficient number (15–20) of paying audience is required to be sustainable and replicable.

The films are shown in the Hungarian programme of the Roman Television's Kolozsvár Editorial Region in every year. The short fiction films are shown on Duna Television as well. The films are represented on festivals like the Alter-Native in Marosvásárhely, Hungarian National Film Week, BuSho etc.

[www.filmtett.ro/filmtett-duna-muhely-alkototabor](http://www.filmtett.ro/filmtett-duna-muhely-alkototabor)





## Malta

Some countries make use of initiatives started in other areas in Europe. One example was that Malta drew upon materials produced by UK's Film Education to support work around the film 'The Boy in the Striped Pyjamas'. The event was part of the commemoration of the Holocaust Day. Students from several schools were organised in groups, and several themes were developed as the result of the film. Before the event, teachers and Education Officers were briefed on how to use film across the curriculum to support the various lessons in the national curriculum

## Slovenia

In Slovenia, in one of the main cinemas in the Municipality of Ljubljana – Kinodvor – was given finance by the Ministry of Education to run projects for children and young people in 2010 and 2011. Two of these educational projects were financed by the Slovenian film centre.

One of the programmes – 'Kinobalon' – was aimed at families. It was occasionally held during the week but was mostly run at weekends and in schools holidays. The programme is a mix of screenings and creative workshops where young people develop a response to what they've seen. The programme is developed to target particular age ranges and to give access to a wide range of genres. All screenings are accompanied with an introduction and the majority of them have follow-on teaching materials. Some projects are accompanied as well with a resource to take away from the session. The booklets present the characteristics of the selected films to children and promote creative and independent responses immediately after and long after the film has ended.

After the screenings, the programme has workshops where children can present their feedback on the films in visual work or in discussions. Again, this emphasis in Slovenia is on **film as art**. Attendance at the programme is carefully counted and monitored and an increase in attendance was noted during 2011–12.

In 2010 and 2011 this programme was nationally organized and distributed throughout the arthouse cinema network; however in 2012 Slovenia faces budget cuts which puts the continuation of the national spread of this programme in question.

[www.kinodvor.org/kinobalon](http://www.kinodvor.org/kinobalon)

## Spain

Eula is an innovative educational project, funded in part by the cinema industry in Spain and with goals to build future cinema audiences through grassroots education activities. Eula education aims to promote film and audiovisual culture in Spain, offering children and young people a structured and systematic opportunity to see movies and to take part in filmmaking, as part of their overall preparation for adult life.

Its main goals are: to provide children and young people with opportunities to watch a wide range of film, to encourage learning, critical understanding, debate and conversation about films and the issues and emotions they raise. Additionally, through workshops, children and young people are encouraged to use film as a vehicle for their own creativity, and encourage the film industry to respond to them. The project raises questions about responsible viewing, enabling children to reflect on the threat of piracy and abuse of intellectual property rights, to educate schoolchildren and encourage young people to respect them.

Eula offers services to children, to teachers and to families in a range of activities that include opportunities to participate in an online environment, to take part in day workshops and to participate in a range of activities in and out of school settings.

[www.eula.es](http://www.eula.es)

## Sweden

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### Pupils take over the cinema

The Swedish Film Institute have together with a regional film centre issued a guide book about how a school class can do a project where they run a cinema for a day. The emphasis is on the skills pupils need to use to plan a cultural event. They work together in all areas to make the day successful, including the booking of a film, the publicity, the screening and the selling of tickets. It provides an insight into how the industry works at the exhibition stage.

## United Kingdom

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In the UK, up until 2012, National Schools Film Week provided teachers and their students opportunities to see a wide range of films at local cinemas entirely free of charge, across the UK.

The Festival's goal was to support classroom teaching by providing schools with a powerful experience for their students that links directly to elements of the curriculum supported by an online library of resources related to individual films and more generic topics, essentially an extension of the classroom.

It was the largest event for schools and cinemas in the world and continues to received high praise from all participants. In 2011, more than 470000 students attended the event in over 2,600 screenings in 520 cinemas.

Produced by the industry-sponsored charity, Film Education, the core purpose was to enrich the education of young people across

the UK by providing schools with unique film and cinema learning experiences inside and outside the classroom that are directly relevant to the curriculum, placing film at the heart of the cultural experience.

Before a screening the teachers prepared for the event through prior research tasks into the film, issues within the film, or into processes of production or the director. They could even explore the history of the local cinema. Back in the classroom, Film Education provided for focused teaching materials for exploring issues in greater depth. The website collected feedback from screenings.

[www.nationalschoolsfilmweek.org](http://www.nationalschoolsfilmweek.org)



## Section 7

# Film Education in the Community

Both the film industry and cultural organisations have an interest in providing cinema screenings and other film events for the community to sustain an interest in cinema-going and to keep the profile of cinemas in the public eye.



## Austria

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The **Austrian** Film Museum provides an educational programme that has a broad reach to the public and a specific Summer school aimed at teachers who would like to learn more about how to teach film. The Summer School regularly attracts up to 50 teachers, who spend up to three days learning different approaches to the study of film. The Museum also provides an open lecture series which involves lectures, artists' talks, screenings and open audience discussions with film-makers. One further programme, Fokus Film, is offered every semester to give up to two school classes the possibility to deepen the involvement with film. These classes spend up to 30 hours a semester in the Film Museum

## Italy

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The Cineforum Teramo, in Abruzzo in Southern Italy has been promoting film and film-making across the community since 1995. An annual festival Cineramnia is a week-long project hosted in September that brings a range of activities in film-making and viewing to the local community. One significant element of this festival is the invitation to the whole community to be involved in making a short film. Events across the week include targeted workshops to school students, screenings of films, presentations and discussions. In 2011 the focus was very much on new Italian Cinema. The festival reports 6000 attendees across the week-long event.

Cineforum Teramo programmes educational activities throughout the year. At the festival itself the number of workshops are intensified and participant numbers are recorded, as well as feedback collected through questionnaires.

To retain the richness of the festival, funding partnerships have been established between local and regional administrations as well as a regional bank: Tercas. National partners include Rai Cinema and the Cineteca Nazionale.

[www.cineramnia.it](http://www.cineramnia.it)

## United Kingdom

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In the UK, there are localised projects in film education and these projects are funded in a variety of ways from local authority funding, to charity, national lottery and commercial funding. These are sometimes designed very closely to explore the regional issues, e.g. in Northern Ireland the Renewing Communities – Intergenerational Film Project which ran from 2006–2008 was focused on bringing together young and older people to create films that examined aspects of local history. Youth projects have been reported in Scotland, Wales and England too, although funding sources tend to be short-term and specifically focused on a key outcome.

## Section 8

# Trans-national Case Studies



## Le Cinema, cent ans de jeunesse

This case study was developed from material on the 100 ans de jeunesse webpage and blogs, and thanks to Michelle Cannon (UK programme coordinator), Chris Waugh (educator, London Nautical School), and Mark Reid (BFI Education Director).

### PROGRAMME PRESENTATION

The *Cinema 100 ans de jeunesse* (Cinema, 100 years young) project began in 1995, as part of series of events organised by the French Cinematèque in Paris to celebrate the centennial of cinema. Inspired by the Lumière Brothers' first films such as *Arrival of a Train at La Ciotat* or *Workers leaving the Lumière Factory* (both 1895), students across France were asked to produce a one-minute-long still-frame film, which was edited into a one-hour film and shown at the Cannes Film Festival the same year. What started off as a one-off project has now been running and expanding successfully for seventeen years. Originally involving three hundred and fifty school-pupils from four French cities, it has now extended to a number of European – and most recently world – countries<sup>1</sup>. Its 2011–2012 edition involved over a thousand pupils from seven different countries: France (Metropolitan and Overseas Territories), Spain, Italy, Germany, Great-Britain and very recently Brazil<sup>2</sup>. Run annually by the Cinematèque, the programme involves children aged seven to eighteen who work with a team of supervising adults composed of a teacher and an independent filmmaker. Throughout the year, the pupils are asked to reflect on and produce material around a

specific theme. This *thématique* is selected by the Cinematèque amongst ideas suggested by participating teachers, filmmakers and coordinators the previous year, and changes annually. Previous topics have included:

- light (2005–2006)
- foreground/background (2006–2007)
- point of view (2007–2008)
- colour (2008–2009)
- camera movements (2009–2010)
- showing/revealing (2010–2011)
- the place of the real in fiction (2011–2012)

Using these themes as an angle of approach, the programme consists of a mixture of practical and theoretical activities, providing as the project's artistic director Alain Bergala calls it 'an equilibrium between seeing and doing'.<sup>3</sup> Pupils are expected to engage with the practical side of filmmaking (scripting, shooting, editing etc.), but also to reflect on already-existing films as well as their own. For this purpose, a series of 'recommended' films are selected each year by the Cinematèque, in order for the classes to engage with the issues raised by the year's topic. These often rare works are selected on the basis of suggestions by participating teachers and filmmakers, and stem from a variety of countries and periods in cinema history. For instance recommended viewings for the year 2011–2012 included Renoir's *Boudu Saved from Drowning* (Fr, 1932) and Ray Ashley and Morris Engel's *The Little Fugitive* (USA, 1953).<sup>4</sup>

The practical activities consist of a series of short film-exercises, as well as a longer eight to ten minute film (*film-essai*), all to be made following the guidelines set out by the Cinematèque. All films are screened over a three-day presentation session in Paris around June each year, where schools take part in a Q&A session about their film.

Each exercise focuses on a specific issue related to the topic, and allows student to think about various aspects of cinematography. For instance the first exercise for the 2011–2012 topic 'the place of the real in fiction' was labelled 'Interaction between Real/Fiction': the pupils were asked to film the same basic situation ('a character waits for another character and they meet') in two different settings, in order to grasp how the 'real' of each setting affected the fiction of the film (eg. weather, light changes, passing people or objects invading the frame etc.) The exercises are designed to nourish the creation of the *film-essai* to be produced in the second half of the year. The 2011 'rules of the game' for the longer film asked the pupils to create a work during which 'real and 'fiction' should coexist, with the real 'taking over' temporarily from the fiction mid-way through the film.<sup>5</sup> The principle of the fairly strict guidelines is intended to set a framework to channel and fuel the pupils' creativity, as they are challenged to find inventive ways of 'going around' the rules.<sup>6</sup>

### AIMS

The programme offers students access to unprecedented resources and talent, as the pupils work with equipment and see films which they would not have access to in a regular school context. The teacher-filmmaker partnership – from the start a central element to the programme<sup>7</sup> – allows for innovative pedagogical approaches to teaching, and aims to benefit the pupils as much as the supervising adults. Indeed, the programme is also intended as a 'laboratory' to experiment with film literacy pedagogy.<sup>8</sup> A high level of importance is attached to the dynamic between teachers and filmmakers, who are offered a two-day training at the Cinematèque at the beginning of each year. This takes the form of a series of lectures by Alain Bergala, which reflect on this year's theme and its implications, both practically and theoretically. The 'recommended viewings' are also presented during the training sessions.<sup>9</sup> Supervisors meet a second time in March to present, discuss and reflect on the short exercises produced by the students. Finally, all teachers and filmmakers meet after the screening of the pupils' films in June for a last assessment (*bilan*) of the year's progress, and to exchange ideas about the following year's programme.

In addition to vocational benefits for the supervising adults, the programme thus aims to help pupils gain a better access to and understanding of European/world cinema heritage, as children familiarise with rare

## Le Cinema, cent ans de jeunesse

films from around the world, often not in their native language. The practical side of the programme encourage the students' **personal/individual development** whilst working on a group project, and the 'rules of the game' help **stimulate their creativity**. In particular through the preliminary short exercises, the programme takes a cinematography-oriented approach to filmmaking where the pupils are asked to focus on film technique rather than message, which **enhances their aesthetic appreciation of film**. Through the collaboration with schools from around the globe, the programme also aims to **enhance pupils' cultural experience**. In addition to meeting in Paris in June and discussing their respective projects in various languages, the student groups are also encouraged to exchange with one another through an online blog (in French<sup>10</sup>), where each class can post updates on their progression throughout the year. Due to its language this is disproportionately used by the French-language pupils, though other students participate as well.

### ORGANISATION

The project is coordinated centrally by the Cinematèque, though a lot of the administration and organisation is done by the regional/national institutions with which the Cinematèque has developed partnerships. Participating international institutions now include the Deutsche Kinemathek (Germany), the Scuola Nazionale di Cinema (Italy), the association Os Filhos de Lumière ('the Children of Lumière', Portugal), The British

Film Institute, A Bao a Qu (Spain), and the association Imagens em Movimento (Brazil). In France, local participating institutions include the cinema and cinématèque Jean Vigo in southern France and the Ciné Woué organisation in Guadeloupe.

Partner institutions run the activities in their country/region, with general coordination and supervision from the Cinematèque: In Britain for instance, the BFI is in charge of selecting the participating schools, though the Cinematèque requests information on the programme's application (for instance the group sizes, meeting time and premises, the filmmaker's CV etc.) Funding for schools' activities (such as the equipment and filmmaker's salary) and expenses of travelling to the Cinematèque is also taken on by the national institutions, who contribute themselves or work with their own local contacts to obtain funding. The schools might also contribute to the funding, though this varies greatly, even at a national level. In the British case, the total expenditure from the BFI amounted to about £10,000 in 2011–2012. the Cinematèque finances the central coordination of the project, as well as the training and presentation events (numbers unknown).

Similarly, the Cinematèque sets up a framework for the activities by furnishing schools with suggested films and setting a timeframe and guidelines for the exercises and the film. Exercises are to be completed in time



for the second supervisor meeting in March, and the eight-minute films need to be finished before the presentations session in June. Generally the content of the programme is set by the Cinematèque, but the way in which it is implemented is up to the individual national bodies and schools.

Evaluation of the pupils' progress is achieved in two ways: Firstly through a blog on which the students' exercises and updates from their projects are posted. Secondly, the principal evaluation is done during the presentation sessions at the end of year, where pupils present their work to other participating schools. This allows Cinematèque organisers to question the pupils on their experience of the project, but most importantly allows pupils to examine and discuss each others' work. As detailed above, a general assessment of the programme is also done by teachers, filmmakers and coordinators in June following the presentation sessions.

### FUTURE OF THE PROJECT:

The Cinema 100 ans de jeunesse programme has been running for seventeen years and shows no sign of stopping. Plans are already in place for an eighteenth edition, the theme of which will be decided on over the summer months. However while the project is sustainable on its current scale, the Cinematèque does not plan for it to expand any further. This is partly due to financial reasons – in order not to put pressure on the current distribution of resources – but also

because of the desire for the programme to remain an experimental scheme. The Cinematèque envisages the network of 'pilot-workshops' as a small-scale laboratory for the development of pedagogical tools for the teaching of film. While the programme in itself is not due to expand however, the Cinematèque hope it will serve as a model for other (trans)national education projects, to be replicated and modified according to varied national contexts.<sup>11</sup>



## The DocNext Network

*Case study compiled using material from the DocNext Network, ECF and other websites, and thanks to an interview with Noel Goodwin and Matt Cuzner (UK DocNext Network partner).*

### PROGRAMME PRESENTATION

The DocNext Network is at the heart of the European Cultural Foundation (ECF)'s *Youth and Media Programme*. Founded in Geneva in 1954 the ECF, currently based in the Netherlands, has for the last 60 years played an active role in fostering European identity and community by enhancing transnational cultural exchange. The ECF's *Youth and Media Programme* was created in 2010 to last for a duration of approximately 3 years, and is now entering the third phase of its existence. It specifically **aims to promote and support the work of young European film and media-makers** who 'as a result of social, cultural or political conditions, are likely to be excluded from mainstream public discourse'<sup>12</sup>. It does this through the DocNext Network in partnership with a number of hubs from across Europe in Britain, the Netherlands, Poland, Spain and Turkey. It collaborates specifically with the following 6 cultural organisations:

Association of Creative Initiatives 'e' (Warsaw, PL)  
British Film Institute (BFI) (London, UK)  
IDFA (International Documentary Film Festival Amsterdam) (Amsterdam, NL)  
Metropolis TV (Amsterdam, NL)  
Mode Istanbul (Istanbul, TR)  
Zemos98 (Seville, ES)

### AIMS OF THE PROGRAMME:

According to its manifesto:  
'DocNext Network has a broad idea of Youth.  
DocNext Network has a broad idea of Media.  
DocNext Network has a broad idea of Europe.'<sup>13</sup>

The DocNext Network centers around three wide-reaching aims: The first, as indicated in the above statement is the **broadening of the access to and understanding of European cinema heritage**. Indeed, its partnership with a Turkish organisation expands the traditional association of European cinema heritage with production from the EU and EEA. Moreover the DocNext Network's key mission statement is to claim a space for the works of young filmmakers within the realm of European cinema heritage. Secondly it also seeks to **expand audiences, exhibitors and filmmakers' understanding of film as an artform** by promoting a DIY approach to filmmaking, and encouraging young filmmakers to make full use of new technologies: it recognises the use of new video and sound recording equipment such as mobile phones, digital tools for post-production, and online exhibition/distribution possibilities through social media and online sharing platforms. Through appropriate training, exhibiting and funding opportunities, it also stimulates and **encourages the creativity, personal and individual development** of young Europeans. The DocNext Network therefore focuses primarily on **creative and cultural** approaches to media literacy as set out by the 2005 *Charter for Media Literacy*.<sup>14</sup>

### ACTIVITIES AND FUNDING PROCESS:

The DocNext Network promotes the work of young people in two different ways:

This first is through the creation of an online **Media Collection**, which seeks to make multimedia works produced by young people (documentary shorts, photos, reportages etc.) available and freely accessible to a wide audience.<sup>15</sup> Industry professionals in particular, such as festival programmers or broadcasters, are encouraged to make use of the collection.. DocNext is currently in the process of creating a special website for these users to facilitate the distribution of works from the collection at events, screenings, festivals etc. However, the Collection is also available to the general public on the video-sharing platform Vimeo.<sup>16</sup> All work in the Collection is under Creative Commons License stipulating that it can be reproduced for noncommercial purposes. The Collection is overseen by a DocNext coordinator in Amsterdam, but content is scouted or commissioned and uploaded to the database by the individual hubs. Part of the collection also consists of works produced within the context of the ECF's previous youth program.

Secondly, the DocNext hubs are also engaged in organising events and activities to foster the development of media and filmmaking-related skills amongst young Europeans. This might be providing funding or support for youth groups or individuals already familiar with media-making, or on the contrary trying

to reach groups traditionally excluded from such opportunities. Events which include screenings, workshops and conferences are organised independently by the different hubs, with financial support from the ECF. The hubs are however asked to provide a proposal of their activities at the beginning and an evaluation at the end of each phase of the programme. When possible, the Network also asks that some feedback from participants be collected by the hubs. Funding for each hub varied slightly, but the British allocation consisted of approximately €30,000 for the first phase of the programme, which then rose to €40,000 for the second and third phases, to be allocated freely by BFI Future Film on their different projects and activities within the Network. Some of the hubs' projects also receive funding from or collaborate with other European institutions. For instance the Association of Creative Initiatives 'e' has received financial support from the Polish Ministry for Culture and National Heritage for its Poland.doc project (detailed below). Moreover, the Zemos98 project European Souvenirs has received funding from the ECF's *Neighbourhood* as well as its *Youth and Media Programmes*. Generally, each hub makes use of its own national or European connections when organising activities within the DocNext Network. Thus the BFI Future Film Festival, during which DocNext documentaries were screened, also included events in collaboration with institutions such as the *British Academy of Film and Television Awards* (BAFTA).



## The DocNext Network

As time has gone on the specifications for funding allocation have increased. Furthermore, representatives from the various hubs meet regularly throughout the year (usually in the context of a particular event or festival organised by one of the organisations) in order to exchange ideas and consult on their activities, which has led to an increased unity in the activities offered by the hubs. The DocNext Network has now laid out 5 different activity categories which are supposed to be covered, though the way in which these are covered remains up to the individual hubs. These categories are: **media literacy, production of works, presentation of works, research and debate, and digital development.** The following examples will serve to illustrate the kind of activities organised by the hubs within the framework of the DocNext Network:

### POLSKA.DOC

An initiative run by the Polish Association of Creative Initiatives 'e', Polska.doc/Poland.doc seeks to expand the possibilities for media education in Poland. It does this by helping young media-makers develop their creative skills, through a series of intensive workshops. The young filmmakers are mentored through the entire process of media-creation from beginning to end. Throughout the project, they will be offered lectures, Q&A and hands-on activities by industry professionals.<sup>17</sup> After the completion of their projects (available online<sup>18</sup>), the young artists are encouraged through the 'Animate your own!' pathway to use the skills they acquired to themselves become assistant

cultural educators. Further support in these endeavours is available on the Poland.doc website, with a series of 'how to' videos and case studies.<sup>19</sup>

### BFI FUTURE FILM

The BFI's collaboration with the DocNext Network is achieved through its *Future Film* programme, aimed at engaging 15–25 year olds with the BFI through regular events as well as an annual festival.

The Future Film Festival, now in its 5th edition, takes place in January each year. It includes a wide array of activities for young people led by industry professionals: workshops, masterclasses, panel discussions, and screenings, covering many aspects of the film-making process from screenwriting and producing to acting and digital post-production. Shorts from the DocNext Media Collection are also screened throughout the festival.<sup>20</sup>

Future Film is also launching a new initiative entitled the *Doc Next Media Lab*. After an open call out for submissions, 6 promising filmmakers will be selected to receive financial and technical support to complete a film project over a period of 6 months. They will be mentored and receive training in a number of documentary techniques as well as blogging, as they will be expected to use social media to share their experiences of the program.<sup>21</sup>

### IDFACADEMY AND METROPOLIS TV

In the Netherlands DocNext is working in partnership with two organisations: Metropolis TV, which is based on a network of around 60 video journalists from around the world who report on cultural differences and particularities, and focus on finding the 'extraordinary' within the ordinary. In October 2011 it made a call for recruiting young reporters through the DocNext Network.<sup>22</sup>

As part of its festival, the IDFA organises a series of educational activities in collaboration with the DocNext Network. In particular the IDFAcademy, which runs for a couple of days during the festival, offers skill-development opportunities for a young guest filmmakers. The 2011 Academy Programme included a panel discussion entitled '*Is the documentary industry over the hill?*'<sup>23</sup>. The festival also included a workshop run in collaboration with Metropolis TV on using a new phone application for photojournalism.<sup>24</sup>

The IDFAcademy also organises a Summer school, where first-time or second-time filmmakers are given the opportunity to meet industry professionals. The are also offered support and feedback on two crucial parts of the film-making process: Script Development and Editing Consultancy.<sup>25</sup>

### MODE ISTANBUL:

Through a wide range of activities, the organisation aims to encourage creative expression from young people, particularly in

order to 'stimulate cultural dialogue and the exchange of ideas across borders'.<sup>26</sup> Recent events have included a 50-minute screening of works from all categories of the DocNext Media Collection as part of the 2011 edition of 'Documentarist – Istanbul Documentary Days'. The works screened were produced by young filmmakers from across Europe, and participants from the Turkish hub were present at the screening for a Q&A session.<sup>27</sup>

A creative documentary workshop also ran between January and February 2012 in Izmir, with seminars on creative documentary making, screenwriting, digital camera techniques and editing.

Participants were asked to shoot short documentaries of up to 5 minutes on the theme of 'Local Heroes of Izmir'. The documentaries produced were to be added to the Media Collection, as well as screened independently.<sup>28</sup>

### ZEMOS98:

In a similar format to BFI Future Film, the Spanish organisation Zemos98 runs regular educational activities throughout the year, as well as part of its annual Zemos98 Festival. The 2009 edition of the Festival, titled 'Expanded Education', included a symposium on education beyond formal schooling, with workshops, lectures and panels on various aspects of film education.<sup>29</sup> More recent examples of activities include training workshops for young people on the use of

## The DocNext Network

computer software and HTML language for film and media production.<sup>30</sup>

Zemos98 has also recently launched a new project whereby 6 young talented media-makers will be taking up residences in various European cities (Seville, Istanbul, Warsaw and Amsterdam) over a period of months, where they will be given access to the countries' audio-visual archives in order to use them as a basis for 'remixing'. According to the ECF website: 'By re-mixing this media, they will review, re-investigate and re-consider prevailing imagery of (im)migrants in European societies and re-map Europe visually, geographically and mentally.'<sup>31</sup>

### SUSTAINABILITY AND REPLICABILITY

The Docnext Network is now entering the remaining third of the original three-year program set by the ECF.

Independently from the ECF, the Network is due to start work on a new EU-funded project in June 2012 for a duration of two years, which will focus on widening the participation of (im)migrant youth to media production and mainstream public discourse.<sup>32</sup> Though additional funding for this project might be given by the ECF, it is a separate contract with the European Commission with its own strict set of guidelines for funding and organising activities.

Though the sustainability of the DocNext Network is uncertain as of yet, the Media Collection has now reached a stage where it has been sufficiently developed to be able to be sustained even if DocNext Network programme is discontinued. The Collection could potentially continue to operate far into the future, necessitating limited funds and few employees in charge of its updating.

With regards to replicability, the idea of including additional hubs to the Network has for now been put on hold until the future of the programme is certain. However, the Network will be working in close partnership with the European organisations such as Kosovo 2.0, though it will not for now gain status as a fully integrated hub. If the Doc Next Network project is renewed, the possibility of extending to new hubs will be envisaged.

## Europa Cinemas

*Case study compiled using material from the Europa Cinema and other websites, and thanks to an interview with Europa Cinema's Vice-President Pr. Ian Christie.*

Founded in 1992 with funding from the European Commission MEDIA program and the CNC (Centre National de la Cinématographie), Europa Cinemas aims to promote the exhibition of European film through the creation of a network of cinemas in Europe (and recently the world). From its infancy it has paid particular attention to the support of youth activities in its member cinemas, though this has come to play an increasingly important role in recent years.

### FUNDING POLICY AND PROCESS:

Europa Cinemas provides financial support to its member cinemas specifically for carrying out youth development work. Up to 20 percent of the funding allocated to a cinema is earmarked for youth activities, and all cinemas are allocated funding on the basis that they will carry out such work. If a cinema cannot prove that it carries out youth development work, or does not claim to pursue such activities, it will simply lose 20 percent of its allocation. In 2011, according to the organisation's Young Audience Guidelines, this support could amount to a maximum of €3000 to €5000 euros, depending on the number of screens in each cinema used for youth activities.<sup>33</sup> The rationale behind this allocation process is to provide a strong incentive for an

increasing number of cinemas to organize youth development activities.

The type of activities funded includes film programming for children and adolescents, including special school screenings and young audience festivals, as well as film-related workshops and activities (for instance video-making, script-writing etc.). The organization is currently providing organizational and financial support to over 90 projects throughout Europe, including youth festivals, film training programs and educational resources.<sup>34</sup>

Member cinemas' youth activities are assessed at a yearly conference in a qualitative and quantitative manner. Each year, cinemas are expected to send in a review of their youth audience work, and are assessed not only on the number of events organized and their attendance numbers, but on additional qualitative evidence of material produced specifically for young audiences (eg. brochures, website pages, educational resources etc.).

In addition to this the national framework in which each cinema operates is also taken into account, and efforts from cinemas which operate with little or no support at a national level (for instance with no governmental subsidies, and no official policy for film education) are rewarded. On the other hand, cinemas in countries where film education and film support is highly integrated at a governmental level (for instance France) are

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expected to organize youth activities beyond the scope of those already in place.

### AIMS OF THE PROGRAM:

A difficult question that arises in the context of this study is that Europa Cinemas' Youth Activities Program is not strictly defined as 'educational'. Indeed, youth activities are labelled 'youth development work'/'work towards a young audience' ('travail vers le jeune public'). Once again this is linked to variations in the status of film education in each country. Thus the nature and depth of youth activity varies enormously from cinema to cinema. While some limit themselves to simple screenings of 'youth films', other cinemas have developed very strong links with local schools. They will be liaising with educators before and after screenings, often include a presentation of the film before the screening, and even produce educational resources for schools, as in the case of a program in Belgium.<sup>35</sup> As Europa Cinemas is part of the industrial MEDIA program it is not an educational or cultural program, and therefore cannot require cinemas to do educational work. It does however try to provide incentive for them to do so as much as possible.

Nonetheless, its youth activities can be said to have two central aims. The first is providing access to and understanding of European cultural heritage. This is the founding principle of the organisation as a whole, but also applies specifically to young audiences.

It is particularly a focus of the organisation's annual Young Audiences Seminar, organised during the 'Il Cinema Ritrovato' Film Festival in Bologna since 2005.<sup>36</sup> The seminar brings together representatives from member cinemas to assess the work they do for young audiences. Previous seminars have focussed on the use of new media such as networking sites to attract young audiences (2010), the issue of catering to different generations of cinema-goers (2009), or the importance of young audiences' awareness of film history (2006). In keeping with the 'Il Cinema Ritrovato' ('the rediscovered cinema') Festival's focus on cinema history, one of the seminar's key themes is the importance of European cinema heritage. More specifically, the seminar aims to question the notion of heritage, for instance whether it is fixed or constantly evolving. Consequently, participants every year are asked to establish a canon of European films for young audiences. The 2011 list goes as follows:

1. *The 400 Blows*, François Truffaut, France, 1959
2. *Billy Elliot*, Stephen Daldry, UK, 1999
3. *The Class*, Laurent Cantet, France, 2008
4. *Persepolis*, Marjane Satrapi and Vincent Paronnaud, France, 2007
5. *The Triplets of Belleville*, Sylvain Chomet, France, 2002
6. *Cinema Paradiso*, Giuseppe Tornatore, Italy, 1988
7. *Kes*, Ken Loach, UK, 1969
8. *Hate*, Mathieu Kassovitz, France, 1995
9. *Bicycle Thieves*, Vittorio De Sica, Italy, 1948
10. *The Fox and the Child*, Luc Jacquet, France, 2007

11. *Microcosmos*, Claude Nuridsany and Marie Perennou, France, 1996

Participants are also expected to reflect on how to make these films, particularly older ones, attractive to young audiences. This is linked to the second aim of the seminar, and of the Youth Activities Program in general, which is **audience building and development**. Indeed, the seminar as well as the program aims to create a new audience for European cinema, trying to understand and circumvent potential 'barriers' to attracting young people such as ticket prices or language barriers (dubbing vs. subtitling issue) etc.

### TRAINING AND ASSESSMENT:

The Bologna seminar also offers assessment and training opportunities for its member cinemas' representatives. Workshops are organised throughout for them to critically examine the work they do with young audiences, as well as exchange ideas and strategies with other members. The seminar also includes interventions from external speakers in the film education and exhibition sector, for representatives to expand their ideas and strategies.

In addition to the seminar, assessment for youth activities in carried out by Europa Cinemas on a six-month basis. Participating member cinemas must send in an annual review of their activities for young people (as detailed in the 'funding process' section), however their progress is also assessed

halfway through the year, and cinemas which have not fulfilled their expected quotas of youth activities and reminded and encouraged to do more in the second part of the year.

Assessment is also contributed to by rewarding cinemas with particularly successful youth activities programs. Europa Cinemas has since 1992 awarded three annual programming prizes, one of which specifically celebrating achievement in targeting young audiences: The 'Best Young Audiences Activities' Prize is awarded to one or several of its network cinemas to celebrate the originality, effort, and numerical success of youth-oriented activities. In 2011 this went to three cinemas also members of the Young Audience Cinema Network Scotland (YACNS) to reward their energy and results in terms of screenings and audience numbers, but also to encourage greater cooperation between member cinemas.<sup>37</sup>

### COLLABORATION WITH REGIONAL/ NATIONAL/EUROPE-WIDE PROJECTS:

Europa Cinemas indeed actively encourages collaboration amongst its member cinemas, notably through the Bologna seminar, which serves to nurture exchange between member representatives. It also encourages active collaboration in collective programs, which it sets apart as a specific funding evaluation criteria.<sup>38</sup> Member cinema's work with schools and participation in education programs is also warmly encouraged. Though the CNC is one of its main

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contributors, as an organisation Europa Cinemas does not have formal relationships with national or regional film education programs, though it recognises them when they are available.

This is possibly set to change as the MEDIA Program comes to an end at the end 2013, and is replaced by the broader Creative Europe scheme. In addition to continuing MEDIA's industrial support to the audiovisual sector, Creative Europe should also include 'a stronger focus on support for audience building and on the sectors' capacity to interact with audiences more directly, for example through media literacy initiatives', according to the European Commission guidelines.<sup>39</sup>

The economic sustainability of Europa Cinemas seems assured with the transformation of the MEDIA Program into Creative Europe, which will continue to support it. This might furthermore enable Europa Cinemas to increase its emphasis on film education and collaboration with national and regional film education programs.

## Footnotes

1. An excellent review of the project's creation and first 15 years can be found in the following article by the Cinematheque Education Director: Nathalie Bourgeois, 'Cent dix ans (de jeunesse), le bel âge?', 1895 – Mille huit cent quatre-vingt-quinze, no. 41 (2003), available online (in French): [www.1895.revues.org/753](http://www.1895.revues.org/753)
2. See the French cinematheque website (in French): [www.cinematheque.fr/fr/education/projets-partenariats/cinema-cent-ans-jeunesse1.html](http://www.cinematheque.fr/fr/education/projets-partenariats/cinema-cent-ans-jeunesse1.html)
3. 'équilibre entre le voir et le faire' Alain Bergala, introduction to *Cinema 100 ans de jeunesse* presentation, available to download here: [www.cinematheque.fr/data/document/presentation-cinema-cent-ans-jeunesse-10-11-comprese.pdf](http://www.cinematheque.fr/data/document/presentation-cinema-cent-ans-jeunesse-10-11-comprese.pdf)
4. For examples of pupils' reflections on *The Little Fugitive* see accounts by various classes here (in French): [www.blog.cinematheque.fr/100ans20112012/tag/le-petit-fugitif/](http://www.blog.cinematheque.fr/100ans20112012/tag/le-petit-fugitif/) and here (in English): [www.markreid1895.wordpress.com/2012/02/15/st-andrews-cinematheque-club-task-3-and-snow/](http://www.markreid1895.wordpress.com/2012/02/15/st-andrews-cinematheque-club-task-3-and-snow/)
5. see the French blog for the rule descriptions, as well as a montage of all the exercises [www.blog.cinematheque.fr/100ans20112012/exercices/](http://www.blog.cinematheque.fr/100ans20112012/exercices/)
6. Alain Bergala [www.cinematheque.fr/data/document/presentation-cinema-cent-ans-jeunesse-10-11-comprese.pdf](http://www.cinematheque.fr/data/document/presentation-cinema-cent-ans-jeunesse-10-11-comprese.pdf)
7. Nathalie Bourgeois, [www.1895.revues.org/753](http://www.1895.revues.org/753)
8. Nathalie Bourgeois, *Le Cinema 100 ans de Jeunesse: Une Experience de Cinema A Travers le Monde, Programme Presentation* (2011–2012), p.9.
9. See reports on the 2010 and 2011 training (in English): [www.markreid1895.wordpress.com/2010/11/16/bergala-notes-from-paris/](http://www.markreid1895.wordpress.com/2010/11/16/bergala-notes-from-paris/) (2010) and [www.markreid1895.wordpress.com/2011/10/08/paris-reel-fiction/](http://www.markreid1895.wordpress.com/2011/10/08/paris-reel-fiction/) (2011)
10. See for example the 2011–2012 'The Place of the Real in Fiction' blog: [www.blog.cinematheque.fr/100ans20112012/](http://www.blog.cinematheque.fr/100ans20112012/)
11. Nathalie Bourgeois, *Le Cinema 100 ans de Jeunesse: Une Experience de Cinema A Travers le Monde, Programme Presentation* (2011–2012), p.9.
12. [www.eurocult.org/activities/youth-and-media](http://www.eurocult.org/activities/youth-and-media)
13. [www.docnextnetwork.org/about/](http://www.docnextnetwork.org/about/)
14. See [www.bfi.org.uk/education/research/advocacy/charter/](http://www.bfi.org.uk/education/research/advocacy/charter/) and [www.21stcenturyliteracy.org.uk/docs/Reframing\\_Literacy.pdf](http://www.21stcenturyliteracy.org.uk/docs/Reframing_Literacy.pdf)
15. [www.docnextnetwork.org/media-collection/](http://www.docnextnetwork.org/media-collection/)
16. [www.vimeo.com/groups/docnextnetwork/videos](http://www.vimeo.com/groups/docnextnetwork/videos)
17. For an example of such workshops, click here [www.docnextnetwork.org/2011/06/poland-doc-workshop-10-12th-of-june/](http://www.docnextnetwork.org/2011/06/poland-doc-workshop-10-12th-of-june/)
18. [www.polska.doc.e.org.pl/en/category/projects/](http://www.polska.doc.e.org.pl/en/category/projects/)
19. [www.polska.doc.e.org.pl/en/category/inspiration/](http://www.polska.doc.e.org.pl/en/category/inspiration/)
20. See the 2012 Festival program: [www.bfi.org.uk/whatson/sites/bfi.org.uk.whatson/files/5th\\_future\\_film\\_programme.pdf](http://www.bfi.org.uk/whatson/sites/bfi.org.uk.whatson/files/5th_future_film_programme.pdf)
21. [www.docnextnetwork.org/2011/10/metropolis-calls-for-new-correspondents/](http://www.docnextnetwork.org/2011/10/metropolis-calls-for-new-correspondents/)
22. See full 2011 program: [www.idfa.nl/Assets/Uploads/Documents/IDFAcademy%20program%20schedule%202011.pdf](http://www.idfa.nl/Assets/Uploads/Documents/IDFAcademy%20program%20schedule%202011.pdf)
23. [www.docnextnetwork.org/media-collection/idfa/full-programme/special-doc-next-workshops-in-the-idfacademy/](http://www.docnextnetwork.org/media-collection/idfa/full-programme/special-doc-next-workshops-in-the-idfacademy/)
24. [www.idfa.nl/industry/training-education/summer-school/about.aspx](http://www.idfa.nl/industry/training-education/summer-school/about.aspx)
25. [www.docnextnetwork.org/author/mode-istanbul/](http://www.docnextnetwork.org/author/mode-istanbul/)
26. See full screening programme here: [www.documentarist.org/2011/fest/Eng/programme/sideevents.html](http://www.documentarist.org/2011/fest/Eng/programme/sideevents.html)
27. [www.docnextnetwork.org/2012/01/countdown-has-begun-for-youth-mode-documentary-workshop-in-izmit/](http://www.docnextnetwork.org/2012/01/countdown-has-begun-for-youth-mode-documentary-workshop-in-izmit/)
28. [www.zemos98.org/eduex/spip.php/rubrique20](http://www.zemos98.org/eduex/spip.php/rubrique20)
29. [www.blogs.zemos98.org/DocNextNetwork/2011/12/06/a-new-workshop-html5-and-open-video-possibilities/](http://www.blogs.zemos98.org/DocNextNetwork/2011/12/06/a-new-workshop-html5-and-open-video-possibilities/)
30. [www.eurocult.org/node/2734](http://www.eurocult.org/node/2734)
31. [www.ecf-annual.org/d/ecf\\_annual\\_report\\_2011.pdf](http://www.ecf-annual.org/d/ecf_annual_report_2011.pdf), p.14
32. Link to the 2011 guidelines can be found here: [www.europa-cinemas.org/en/Activities/Youth-audience](http://www.europa-cinemas.org/en/Activities/Youth-audience)
33. Full list of projects receiving support available here: [www.europa-cinemas.org/en/Activities/Youth-audience?country=all](http://www.europa-cinemas.org/en/Activities/Youth-audience?country=all)
34. 'Écran Large sur Tableau Noir' (large screen on a black board) program. Website (in French) can be found here: [www.grignoux.be/ecran-large-enpratique](http://www.grignoux.be/ecran-large-enpratique)
35. [www.europa-cinemas.org/en/Activities/Bologna](http://www.europa-cinemas.org/en/Activities/Bologna)
36. [www.europa-cinemas.org/en/News/The-Network/EUROPA-CINEMAS-AWARDS-2011](http://www.europa-cinemas.org/en/News/The-Network/EUROPA-CINEMAS-AWARDS-2011)
37. [www.europa-cinemas.org/en/Activities/Youth-audience](http://www.europa-cinemas.org/en/Activities/Youth-audience)
38. See Creative Europe FAQ, Press Release 23.11.11: [www.europa.eu/rapid/pressReleasesAction.do?reference=MEMO/11/819&format=HTML&aged=0&language=EN&guilanguage=en](http://www.europa.eu/rapid/pressReleasesAction.do?reference=MEMO/11/819&format=HTML&aged=0&language=EN&guilanguage=en)



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