

# FILM EDUCATION GOES DIGITAL?

## FLICK lines up strategies and best practices

### Filmbildung digital?

Film education goes digital?

On September 21st the Deutsches Filminstitut & Filmmuseum hosted an international conference on digital film education in Germany and Europe within the framework of the European FLICK project. The aim of the conference was to enrich the educational policy debate on the use of digital tools in schools and universities.

In her welcoming words, Ellen Harrington, Director of the Deutsches Filminstitut & Filmmuseum, pointed out the importance of film education. The recent and systematic expansion of the Department of Film Education has underpinned this central role in the mission of the house. Head of that Department is Christine Kopf, who presented an idealistic approach

to her work: The focus is on cinema as an art form. Film education is not to be understood as preventive media pedagogy, but rather focuses on the aesthetics of the cinema experience and the sharpening of perception. In a digitalized era, film education must develop digital strategies and methods - but a sensory film perception in a cinema environment should remain the maxim of the work.

In the current German debate on the „Digital Pact“, the aesthetic and content-related exploration of media threatens to be marginalised in favour of an instrumentalized media concept, says Dr. Petra Missomelius from the University of Innsbruck. The implementation of film education in a school context achieved to date, could get lost in such an understanding of „digital education“ as action-oriented media competence training.

The presentations by Martin Brandt-Pedersen (Danish Film Institute) on the [Filmcentralen](#) platform

and Olivier Demay and Bérengère Delbos (Les Enfants du Cinéma) on the [NANOUK](#) platform showed how film education platforms are currently designed in a digitally networked world. While Filmcentralen is connected to almost every Danish school as a central streaming portal and provides about 775,000 streams a year,

NANOUK is conceived as a tool to accompany the French school cinema programme and mainly offers materials for contextualising a film seen in the cinema.

Florine Wiebenga and Maartje Hillige (EYE Filmmuseum, Amsterdam) plead for increased lobbying efforts



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to anchor film education in schools. In Dutch schools moving images are mainly used to illustrate the contents of learning. A central (streaming) platform for (school) film education is also to be created in the Netherlands through high-profile campaigns such as the “Film Teacher of the Year” award, but also through networking with the film industry and political decision makers.

In Germany too, are exemplary initiatives at state level, as Detlef Endeward (Gesellschaft für Filmstudien, Hanover) demonstrates with the example of the Niedersächsischer Filmkanon. Film classics can be downloaded from a password-protected education server. A model that will hopefully be applied beyond the federal state borders in the future, even if the acquisition of comprehensive licenses requires a high level of commitment. A legal regulation that would actually facilitate the use of films for educational purposes is long overdue.

### Fun in a Filmmuseum

A second part of the conference was dedicated to the use of digital film



analysis tools. In the vast majority of cases, this happens in a school context. In preparation of the conference, various tools, websites and apps were tested by students in Frankfurt and the surrounding region. Overall, their feedback was mixed. They praised in particular the sustainable education provided by a number of offerings, providing extensive explanatory texts on film concepts and terms. But in comparison with non-digital communication concepts - such as visiting the permanent exhibition of the Deutsches Filmmuseum - the digital tools weren't convincing. Students came to the conclusion that *„in a museum you learn more, while having more fun“*.

A project of the Deutsches Filminstitut & Filmmuseum is currently attempting to make tested methods of film education usable in digital con-

texts. Rhizom Film History is an online tool equipped with film beginnings that offers explorative, curated and analytical access. Dr. Ines Bayer from the Deutsches Filminstitut & Filmmuseum, offered the prospect of creating a sensory and intuitively operable web environment for conveying German film heritage, while explicitly refusing to focus on schools as a framework for action.

In a final panel, in which Katrin Willmann (Bundeszentrale für pol. Bildung), Christine Kopf, Detlef Endeward, Michael Jahn (Vision Kino) and Merten Giesen (Medienzentrum Frankfurt) participated, the desire for a central national (streaming) platform was articulated. This promised a bundling of work to be done, for example in the clarification of rights and a better findability on the Internet. However, the federalist structure of the education system currently makes it almost impossible to even think about concepts or platforms on a larger scale.

In terms of lobbying, the keyword was ‘open educational resources’. In the future, film cultural institutions must network more closely in order to jointly form a strong lobby for film ed-

ucation. The maxim must be to insist on the necessity of appropriate film education work. In addition, there is an urgent need for concepts for film-specific teacher training and for the development of a new generation of film educators.

So will film education now become digital? In addition to existing opportunities, film cultural institutions must claim the importance of the content-related and aesthetic examination of media in the context of „digital education“. Only then can film education also succeed in digital contexts.

–  
Jan-Henrik Branding

### More sources and tools (if freely accessible):

Filmsprache-App (Filmlanguage App): [for Android](#) or [iOS](#)  
[Murnau Educational Package](#) Top-Shot-App: for [Android](#)