

EVALUATION OF FILM EDUCATION; FROM FRAMEWORK TO IMPACT

FILM EDUCATION
FROM FRAMEWORK TO IMPACT



Creative
Europe
MEDIA

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Introduction

The 'Film Education; From Framework to Impact' project, funded by Creative Europe MEDIA programme, ran from 2018 until 2021. Its aims and objectives are set out below.

Aim

The quality of young people's experience of cinema, and their ability to engage creatively with the moving image, depends on the quality of teaching, resources, and film education infrastructure available to them. This project aims to establish the conditions for the highest possible quality of film education practice, developed equally across Europe, using a revised project as its basis.

Objectives



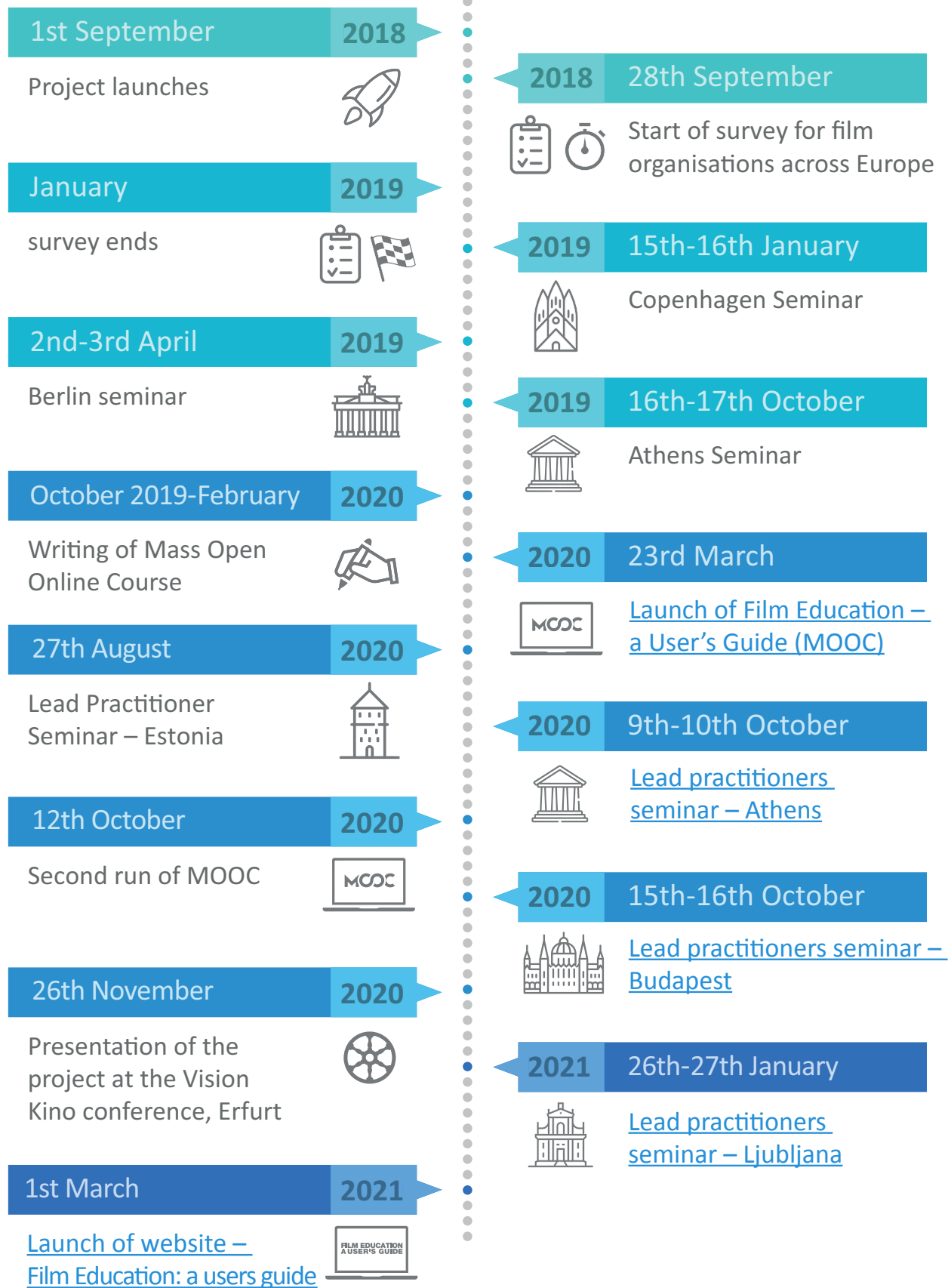
- Create a common set of understandings and practices of what counts as high quality film education across Europe;
- Build bridges with formal education systems across Europe, thus ensuring a stronger link between Film Education and Formal Curriculum within the frame of 21st Century learning;
- Share and distribute expertise across Europe, from most to least experienced practitioners, agencies and countries;
- Empower film education professionals across Europe, by giving them access to training, resources and development either online, or face-to-face;
- Ensure European approaches to film education are informed by perspectives beyond Europe's borders, and are situated in a more genuinely global conversation;
- Draft realistic but robust goals for film education, which can be tested and evaluated.

Review of Methodology

The project identified six main areas of activity.

- 1 Review and update the MEDIA-funded project with a group of 20 experts who have used the Framework in practice;
- 2 Research the corpus of online film education resources and approaches, evaluate them using the Framework, and consolidate the best into a body of recommended online practices in a new web portal (Framework Web Portal);
- 3 Devise and deliver an online training course (or MOOC) with global online partner FUTURE LEARN using the Framework and recommended resources, aiming to reach 10,000 film education practitioners in Europe and beyond;
- 4 Train 150 'Lead Practitioners' in up to 15 countries where film education is under-resourced (Baltics; east and west Balkans; eastern Mediterranean), to build capacity both in those countries, and Europe-wide;
- 5 Support 'cascade training' to a further 7,500 educators in those countries, delivered by Lead Practitioners;
- 6 Involve expertise from beyond Europe's borders, to bring in non-European perspectives on film education, and enable global conversation and exchange.

Project Timeline



1 Review and update the MEDIA-funded project with a group of 20 experts who have used the Framework in practice:

A seminar was held in Copenhagen in January 2019 to discuss the developments, challenges and needs which had arisen since the publication of Film Education; From Framework to Impact.

The seminar also addressed the issue of the current understanding of what is meant by film education. Discussion was based on the outcomes of a research survey carried out at the end of 2018 via Survey Monkey.

27 participants attended the seminar from the following countries: Belgium, Denmark, Estonia, France, Germany, Greece, Hungary, Italy, Latvia, Lithuania, Portugal, Slovenia, Spain, Sweden, United Kingdom.

The key areas debated by the 27 attendees were:



Training

- It was felt that any training should be based around 21st century skills and make use of new technologies;
- There should be a focus on long-term development and not simply short-term projects;
- Teachers needed space to reflect and exchange ideas and pedagogies as well as being able to define outcomes and performance indicators;
- We need to formulate questions to assist teachers to evaluate creative skills/filmmaking as well as understanding and analysing film;
- Organisations needed to be strengthened in order to support teachers and children in 21st century skills and culture through film;
- If film professionals are involved then we need to differentiate between the roles of the teacher and the professional filmmaker and how each reacts to children and learning;
- There should be interplay between the expertise of each.



Promoting Film

The key areas regarding the involvement of children and young people in film were as follows:

- Broaden the minds of young viewers;
- To support the survival of film – longer life and bigger audiences;
- Film allows us to experience the world and oneself;
- Introduces young people to film as an art form;
- Young people can experience film as an important part of film/media literacy;
- Film can be an eye and mind opener;
- Film can develop critical thinking and awareness – a sense of quality and curiosity;
- Film can help with the development of a sense of citizenship;
- Film helps develop cultural habits.



Creative Learning

Creative learning should be linked to watching film and analyzing film. Learning should focus on the following areas:

- To appreciate film;
- To raise awareness of how film communicates;
- To discuss/be aware of the choices made in filmmaking;
- Basic skills in film making should be developed. Creative learning is about experimentation and making choices, not about becoming a professional filmmaker (skills);
- Learning by doing (observation/viewing/shooting/editing/viewing);
- The teacher should not always aim at getting children to make a complete film – they should be getting children to experiment with techniques, communication and filmic storytelling.



Analysis/Appreciation

- It is important to value working with elements/extracts from films (not always a whole film);
- Develop understanding of key filmic concepts;
- Develop the ability to make informed choices of films;
- Develop an understanding of film history;
- Give young people the aesthetic and emotional experiences for personal development.



Impact

- There needs to be much more work carried out on evaluation and impact measurement of film education work.
- How do we set key performance indicators beyond mere statistical reporting?
- What does success look like?
- Measure impact (depends on criteria);
- Highlight continuity of the learning experience;
- Compare short term vs long term impact;
- To measure long term effects of film education on young people's viewing habits and development of creativity;
- Monitoring of development;
- Statistics and their use;
- Questionnaires/surveys – are they of use?

Discussion also centred around the potential content of both the proposed Mass Open Online Course (MOOC) and the web portal. Then outcomes of these discussions are included in the section of this report which deals with the MOOC.

2 The Mass Open Online Course (MOOC)

The MOOC is a central part of the project – offering awareness training to educators across Europe (and the world). The course was to be delivered via the FutureLearn portal. This portal offered a number of advantages –

- Already used by millions of learners across the globe
- Ability to tie in with their marketing facilities
- Brand awareness and value.
- A ready-made format for presentation.

Initial outlines of what the course might take were discussed at the Copenhagen Seminar in 2019.

It was felt that the MOOC should deliver the following:



- Hands on elements;
- Linking watching/analyzing/creating;
- Reflection on modes of watching (cinemas and other formats);
- Facilitate a creative process/collaboration/teamwork;
- Rather than providing “knowledge”, it should develop educator confidence, providing a series of different but interlinked methodologies;
- Hands on approach – editing, stop motion, sound, awareness of surroundings;
- Correspondence between film and other art forms;
- Making choices and developing a personal approach to film;
- Experience the situation the learners will be in (dialogue/exercises);
- Examine the impact and potential of Film Education;
- Look at the means of evaluation;
- Offer the chance to give feedback to learners’ concerns;
- Spark debate and discussion;
- Provide documents which take learners further in their exploration of film education.

However, it became obvious that certain requirements suggested by attendees of the seminar could not be met by the FutureLearn format and also budgetary restraints.

These included:



- **Local adjustment** – it was not possible to offer the MOOC in other languages bar English nor was it possible to make bespoke models of the MOOC for specific regions/countries.
- **Film professionals and mediators** – the idea of guidance offered where possible by experts in the realm of film education – time and budget allowed for some presentations to be included but not to the extent that “tutors” appeared on screen to guide learners.
- **Hands on approach** – editing, stop motion, sound, awareness of surroundings – the FutureLearn format does not lend itself to creative interactive tasks
- **Correspondence between film and other art forms** – given the time constraints and the proposed length of the course (four weeks) there was not space to include approaches to this topic.

These ideas were further developed at seminars in Berlin and in Athens.

Content for the MOOC was provided by:

- Danish Film Institute
- British Film Institute
- Cinémathèque Française
- Karpos
- Vision Kino
- The Film Space

Additional materials were provided by colleagues from Estonia, Slovenia and Lithuania.

The first run of the MOOC was in March 2020 followed by a second run in October 2020. In total 4,556 people signed up for the course, of whom 2,603 (57%) were from Europe.

It has not yet been decided if the MOOC will run again. There is a possibility for it to run at least another 5 times. Even if it only ran twice more then it will have reached over 10,000 participant target. However, given that it is reproduced on the web portal in English as well as German, Lithuanian and Estonian – with Croatian and Spanish version possibly being made available– the likelihood is that participant figures will be higher than the projected target.

<https://www.futurelearn.com/courses/film-education-a-user-s-guide>

3 The Web Portal

During the first run of the MOOC it was decided that instead of developing a web portal with links to other websites, it would be more useful to offer translations and adaptations of the MOOC itself in other languages. To this end the MOOC has been translated into Estonian, German and Lithuanian. Translations into Croatian and Spanish are also planned. A dedicated website containing these versions as well as other information (Downloadable copy of Film Education; From Framework to Impact for example) launched in early 2021.

By moving the MOOC to a specially designed website it has meant that it can take a more interactive approach to some of the exercises that appear in the MOOC, particularly in the film analysis section.

The website will remain live for 10 years, thus ensuring the longevity of the project as a whole.

<https://filmeducationframework.eu>

4 Lead Practitioner Regional Seminars

The final aspect of the project was the organization of four “regional” seminars which would take the key themes of the MOOC and Film Education; From Framework to Impact as starting points for debates and discussions as well as offering the possibility for various organisations to present their work.

The four regions for the seminars were as follows:

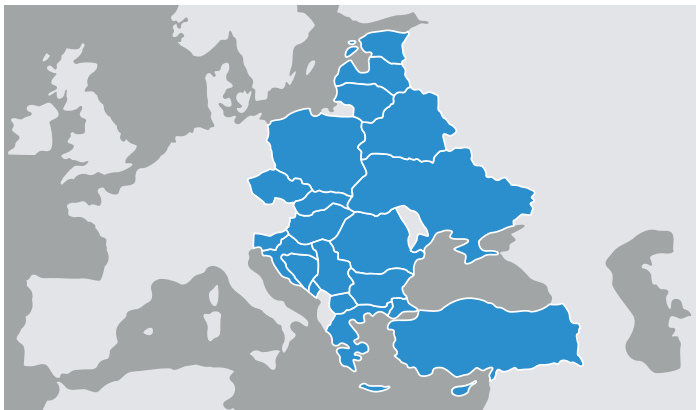
- Baltics, Belarus, Ukraine, Georgia, Armenia
- Eastern Mediterranean
- Visegrad
- South East Europe

The COVID pandemic which inflicted travel restrictions and the ban on meetings in many countries meant that the seminars which were due to be held as part of the project and were scheduled to take place in May and June 2020 were postponed until later in the year and were moved online – a significant challenge to all of the organisations that were hosting the seminars.

There were some benefits to this move to online meetings. Individuals and members of small organisations who might have found it difficult to travel to meetings were able to participate in far greater numbers. It facilitated the delivery and promotion of the project at far more seminars and conferences which were held online. Organisers were encouraged to explore questions rather than exchange practice.

The seminar organisers rose to the challenge and produced excellent events which attracted significantly more attendees than expected. In total, 265 lead practitioners from 20 countries attended the seminars.

Countries attending seminars.



The agendas for each seminar varied slightly but all addressed both specific and general issues around film education and presented both successes and challenges for the future.

The key to the success of these seminars will be the continuation of contact between the organisers and the participants as well as the ways in which the lead practitioners implement the approaches to film education as outlined in the MOOC, Film Education; From Framework to Impact and their own specific regional/national situations. Given the current situation with the COVID pandemic it is difficult to see how seminars/training sessions etc. could be held in any meaningful way, given the stress placed on teachers as they develop online learning techniques and content.

5 Evaluation in Light of Objectives and Goals Set



- **Create a common set of understandings and practices of what counts as high quality film education across Europe.**

This has partly been achieved through both the MOOC as well as the series of seminars – although the seminars were targeted at Eastern European countries. It is difficult to conclude whether a “common set of understandings and practices” actually exists. The aims and approaches of different organisations do not suggest a commonality of approaches. However, the variety of approaches was appreciated by all participants in the project.

One of the few benefits of the COVID pandemic has been that, through ZOOM meetings, more organisations have been able to participate in seminars and conferences and thus a wider ranging discussion and sharing of ideas has taken place.



- **Build bridges with formal education systems across Europe, thus ensuring a stronger link between Film Education and Formal Curriculum within the frame of 21st Century learning.**

Specific national issues regarding curriculum, perceived importance of film and film education, institutional support as well as issues of funding have restricted some countries to develop film education in a significant way and some organisations have requested guidance on how to develop formal curriculum approaches to film education. “Film Education; From Framework to Impact” has been used by some countries as an incredibly useful tool to use in constructing their own approaches and curriculum guidelines. As the European Union does not have any direct involvement in member state’s approaches to education, it is difficult to see how these “bridges between formal education systems” can be built, apart from a sharing of expertise and approaches between countries.



- **Empower film education professionals across Europe, by giving them access to training, resources and development either online, or face-to-face.**

The achievement of part of this objective has been hampered by the COVID pandemic with restrictions on travel and meetings. As has been stated above, the upside of this has been that more organisations from a wider range of countries have been able to participate in zoom seminars and conferences. The MOOC and, we hope, the websites, will further extend this reach. The circulation of resources needs to be further developed and of major importance is to try to avoid repetition of the production of materials and Europe wide pilot projects. The creation of a Film Education network that could gather information, details of projects (short term and long term) and events and to make this widely available might ensure the further development of professional development, resources and training. With limited finances, time and resources available to most organisations it is disappointing that coordination and the use of already existing expertise on a Europe wide basis is not happening.



- **Ensure European approaches to film education are informed by perspectives beyond Europe's borders, and are situated in a more genuinely global conversation.**

Given the stresses placed on organisations by the COVID pandemic it has been almost impossible to set up face to face dialogues with countries beyond Europe. However 43% of participants in the MOOC were from outside Europe and one positive development has been that Palestine has expressed interest in developing the website into Arabic in order to further develop their own film education practice.

It has been interesting to compare experiences through the discussion areas of the MOOC. For many countries there are issues regarding technical equipment. This might prompt some thought on the part of European film educators to consider developing approaches to practical work in particular which is not “tech heavy”. What has been interesting is to see suggestions of films which have gone beyond the normal European canon and which organisations might consider including in their work.



- **Draft realistic but robust goals for film education, which can be tested and evaluated.**

The regional seminars, as well as partner seminars held in Copenhagen, Athens and Berlin have all produced a rich collection of suggested topics and activities which could be introduced on a cross border/pan European basis. Whilst there are references made to the goals of film education, there are few, if any, suggestions of concrete processes of evaluation and impact measurement. This has been a running theme through all surveys as well as discussions on the MOOC pages. Any work that could be carried out in the future which focuses on evaluation, monitoring and recording impact would seem to be of the highest priority.

Credits

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Organisations Responding to Survey

Centre National du Cinema (France)	Danish Film Institute
DZMP (Slovenia)	National Film Archive - Audiovisual Institute (Poland)
Mestni kino Ptuj (Slovenia)	Art-kino (Croatia)
Copenhagen Film Festivals – BUSTER (Denmark)	Giffoni Experience (Italy)
Romanian Film Centre	Irish Film Institute
San Andrea School (Malta)	Skalvija Cinema Center (Lithuania)
Slovak Audiovisual Fund (Slovakia)	Austrian Film Institute
Deutsches Filminstitut & Filmmuseum	Comune di Verona (Italy)
Hungarian Moving Image and Media Education Association	Università di Padova (Italy)
Eye Filmmuseum (The Netherlands)	Biblioteca e Videoteca Assemblée legislativa Regione Emilia-Romagna (Italy)
La Cinémathèque française (France)	Corti a Ponte (Italy)
Instituto de la Cinematografía y de las Artes Audiovisuales (Spain)	Molise Cinema (Italy)
Creative Scotland	Coop. Il Nuovo Fantarca (Italy)
The Association of Danish Filmclubs for Children & Youth (DaBUF)	Hungarian National Film Fund
KontxtFilm AS (Denmark)	Swedish Film Institute
Lithuanian Film Centre	The Film Space (United Kingdom)
Skalvijos kino centras (Lithuania)	JEF (Belgium)
Association la lanterne magique (Switzerland)	Jugoslovenska Kinoteka (Serbia)
Into Film (United Kingdom)	Karpos Centre for Education and Intercultural Communication (Greece)
Audiovisual Arts Studio, Zlin (Czech Republic)	IhmeFilmiry (Finland)
Meno Avilys (Lithuania)	Austrian Film Museum
MICE Film Festival (Spain)	A Bao A Qu - Cinema en curs (Spain)
Drac Màgic (Spain)	CIAC - Centro de Investigação em Artes e Comunicação (Portugal)
Northern Ireland Screen	Flanders Audiovisual Fund (Belgium)
International Debut Film Festival “Spirit of Fire” (Russia)	Slovenina Film Centre
Service de Culture Cinématographique asbl (Belgium)	Estonian Film Institute
Centro Servizi Culturali UNLA (Italy)	Fondazione Cineteca Italiana
University of Zürich, Department of Film Studies (Switzerland)	Vision Kino (Germany)
EKOME SA (Greece)	
British Film Institute	