

A photograph of a diverse group of children sitting in a cinema, all looking towards the right side of the frame. They are wearing maroon school uniforms. The lighting is dim, typical of a movie theater, with a soft glow from the screen area.

**A FRAMEWORK FOR
FILM EDUCATION**

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EXECUTIVE SUMMARY

For over 120 years, film¹ has evolved across different genres, modes, and platforms to become the dominant cultural form of the 21st century. Over that time, film has developed its own language, one that is highly complex, sophisticated, immensely powerful, and like all languages, still evolving. In cinemas, online, on television, in art galleries and through spectacular immersive experiences, film has become almost ubiquitous in our lives.

But despite film's ubiquity, its complexity and cultural richness, its social, historical and artistic importance, it has remained relatively marginal and underdeveloped in most European education systems. This is not to deny film education's long history, nor the inspiring work of many people in many countries across Europe; but this work has only reached a few, when it is the birthright of all. Appropriate recognition of the immense importance of film is long overdue in our educational systems and practices. Nothing less will do for the children and young people of Europe.

This Framework seeks to support such a change. It was drafted in response to the first of 12 recommendations made in the research report *Screening Literacy*, funded by the European Commission, and published in 2012:

RECOMMENDATION 1: draft a model of film education for Europe, including appreciation of film as an art form, critical understanding, access to national heritage, world cinema and popular film, and creative film-making skills.

The authors of this Framework are committed to a film education that begins with the youngest citizens of Europe and inspires and equips them to continue learning about film, as a rich and multi-sensory medium, throughout their lives. We hold a number of principles to be fundamental:

- The importance of integrating critical and creative practices and processes with the widest possible participation in film culture.
- Recognition of the specificities of film – as artform and text, with its own language, history, and aesthetics.
- The entitlement of all children and young people to experience, learn about, and appreciate film through both the formal structures of schooling, and the informal environments of home, family, and society.

The Framework collects what experts across Europe consider to be essential in film education. It connects the 'outcomes' that educators might want film education to achieve, to the skills, knowledge, and experience that are seen to be essential if someone is to consider themselves to be 'film literate'.

The Framework was created during 2014-15 by twenty five film education practitioners, drawn from national agencies, Cinematheques, universities, NGOs, schools, and industry-funded bodies in 20 countries across Europe. It seeks to consolidate a body of theory, practices and principles behind various European film education activities, to simplify and make it coherent, in pursuit of an overarching aim:

TO INSPIRE AND EQUIP PEOPLE ACROSS EUROPE TO BE ABLE TO ENJOY, UNDERSTAND, CREATE, EXPLORE AND SHARE FILM IN ALL ITS FORMS THROUGHOUT THEIR LIVES.

It is organised around 6 learning goals which we consider to be fundamental to the overarching Aim. These are for learners to:

- Understand what is specific and distinctive about film.
- Know that film is both collectively and collaboratively, as well as personally and individually, produced and consumed.
- Personally engage with film from a critical, aesthetic, emotional, cultural and creative perspective.
- Regularly access a wide variety of film and film forms.
- Develop an awareness of the social and historical context to film.
- Be able to reflect upon the different ways of experiencing, exploring, and learning about film.

¹ Here and throughout this Framework, the word 'film' refers to all forms of moving images with sound (and without!), irrespective of the medium, be that digital or analogue, TV, online or cinema.

We subdivide these learning goals into detailed learning outcomes, and link them to the kinds of experience which might lead to their achievement. We identify some 'high level outcomes' (eg: critical thinkers, adventurous creators, active collaborators) that will help film educators explain how film education links to wider learning goals, and we specify some 'learning dispositions' (eg: curiosity, tolerance, aspiration) that will support learners, and that film education will help to develop.

We frame our outcomes within the 'three Cs': the Creative, Critical and Cultural dimensions of film education. We have extended these by making explicit links between each dimension and the key Processes and Practices which together underpin the fullest social and cultural Participation.

WHO IS THE FRAMEWORK FOR?

This is a working document for educators, programme designers, and policy makers. For educators, it aims to help locate film education activities within a navigable 'map' of approaches, experiences and learning outcomes. For programme designers, the Framework identifies a range of possible learning pathways. For policy makers, it is a guide to 'strong practice', a worked-out set of principles identifying film education's role in wider learning frameworks.

For everyone, we hope that the Framework makes a significant contribution to the development, understanding and practice of film education across Europe, by distilling the hard-won experience and expertise of a range of film educators over many years, and presenting a coherent and comprehensive account of this vitally important field of education.

INTRODUCTION

This document sets out a Framework from which educators, governmental and non-governmental agencies, and the film and other audio-visual industries can create opportunities, pathways and learning experiences for learners of all ages, but especially the young, to enter 'the universe of film.'

The development of the Framework was funded by Creative Europe under the action 'Film Literacy' as part of initiatives to support Audience Development for film in Europe.

In the Framework we place two emphases: on children and young people, and on European film. Neither emphasis is exclusive: we encourage engagement with the whole 'universe of film', and throughout one's whole life. But the focus of Creative Europe is on European culture. If we are to build a sustainable European film culture then it is vital to create and exploit all possible opportunities to allow children and young people to discover and experience European film, and to appreciate and understand the ways in which European filmmakers in particular tell their stories.

SCREENING LITERACY

In 2012, the European Commission funded research into the state of film education in Europe, to assess film education's readiness to support and transform film culture in Europe. The resulting report, *Screening Literacy*, found a wide range of approaches, projects, practices and priorities for film education, across the European Community. The research generated profiles of 32 countries that reflected this diverse range of activity, and over 150 case studies of exemplar projects and programmes.

There is richness and impact to be found in many of these exemplar projects; but what is currently lacking is a coherence, a sense of common purpose, a simplicity of presentation, that would enable film education to speak as 'more than the sum of its parts'.

It was clear to the participant researchers in *Screening Literacy* that there are no agreed standards or set of outcomes for film education, nor a framework in which different approaches and practices could be compared with each other and out of which new projects could be created and developed. Instead there are embedded and often implicit models of practice that are rooted in different national educational and film cultures, which vary as much as other cultural activities.

Thus, the current state of film education across Europe is disparate, often invisible, and fragmented. The authors of *Screening Literacy* believed that a pooling of resources, a sharing of experience, a willingness to develop projects in co-operation and a harmonising of approaches would lead to a more efficient, dynamic and coherent approach to film education across Europe.

Out of twelve Recommendations, *Screening Literacy* made the following its first:

TO DRAFT A MODEL OF FILM EDUCATION FOR EUROPE, INCLUDING APPRECIATION OF FILM AS AN ART FORM, CRITICAL UNDERSTANDING, ACCESS TO NATIONAL HERITAGE, WORLD CINEMA AND POPULAR FILM, AND CREATIVE FILM-MAKING SKILLS.

The Framework for Film Education that is presented in this document therefore has as its first aim 'to describe and consolidate the various approaches and types of activities in film education, across sectors and settings, and organise them under a set of common "film education outcomes"'.

The second main aim of the Framework for Film Education is to provide a template, accompanied by a series of outcomes and exempla, to help design and share future projects across Europe. It should be particularly useful for settings where film education is currently underdeveloped, giving those countries and relevant organisations not only guidance but also an opportunity to link with other countries and projects under a shared set of parameters. We aim to create the conditions to enable effective methods of collaboration, of partnership and of development which will inspire and engage educationalists, learners, and the European film industry.

AN OUTCOMES-BASED FRAMEWORK

A curriculum framework is a tool for generating models of practice. Models typically start with desired outcomes (what kinds of learning should be achieved, and for whom?), and reach back into pedagogies (what kinds of teaching will help us achieve these outcomes?), which are then illustrated by examples (what do these pedagogies look like in practice?)

While a number of countries have examples of 'outcomes-based' film education curricula, such examples have never been gathered together under an over-arching Framework for Film Education before. The Framework therefore takes the conclusions from *Screening Literacy* a significant step forward, asking 'What are the learning outcomes which will support people's appreciation and understanding of film?' as well as supporting the development of audiences for both contemporary European film and Europe's rich cinematic heritage.

The Framework also presents a coherent picture of film education that collates sample approaches to education outcomes that some readers might not have come across before and which therefore might encourage them to experiment and innovate in the design of their own programmes.

METHODOLOGY

The Framework for Film Education draws on the expertise of a number of key agencies and individuals. *Screening Literacy* established a cohort of around 50 people into a Film Literacy Advisory Group: a loose and open affiliation of expertise across more than 20 countries which included academics, NGOs, government agencies, teachers and teacher trainers, cinema educators and industry-funded bodies. The Framework for Film Education went back to many of these people, and some others, in order to design an outcomes-based model.

An audit of key outcomes-led film education initiatives was carried out in August 2014 and used as the beginning of a conversation about how film education was conceived across Europe. Then representatives from organisations in 20 countries participated in a series of seminars held between October 2014 and January 2015. Working Groups of five or six people were established, each focusing on one of the key dimensions of film education: the Critical (understanding, analysing, and enjoying film); the Creative (making and participating in film culture, across different platforms); and the Cultural (the intellectual, aesthetic and emotional development exemplified in choosing, discovering, and exploring film in all its varied forms).

The working groups were also tasked with identifying a series of 'areas of learning' which would support the development of the three Cs and which were felt to be fundamental to film education. The groups distinguished the following key areas: the **specificity of film**; the **social and collaborative**, and **personal and expressive nature of film**; the importance of **personal critical response**; the importance of **viewing a wide range of film**; of knowing something of film's **institutional, historical and technological development**; and of the overall importance of **continuing reflection** and revision of one's engagement with film culture.

Each 'area of learning' is subdivided into detailed learning outcomes, and linked to the kinds of experience which might lead to their achievement. Further, there are some 'high level outcomes' (identified as learners with the attributes of **critical thinkers, adventurous creators, expressive individuals, sensitive contributors, active collaborators, confident explorers, informed participants, discerning audiences, enthusiastic advocates, independent learners, and engaged citizens**) that will help film educators explain how film education links to wider learning goals.

Finally we specify some 'learning dispositions' (**curiosity, empathy, tolerance, aspiration, enjoyment**) that will support learners, and that film education will in turn support.

The areas of learning are themselves underpinned by a series of exemplar 'experiences' which enable learners to express and explore the distinctiveness of film, and there is a direct link from these experiences to a set of learning outcomes.

In developing these areas of learning and the experiences that support them the group also proposed that all learners should participate, practise and understand the processes involved in the critical, creative and cultural approaches to film.

The final outcome, the Film Education Framework for Europe is the result of this work. It is summarised in grid form on the opposite page.

THE FRAMEWORK

FILM EDUCATION FRAMEWORK FOR EUROPE						
AIM	To inspire and equip people across Europe to be able to access, enjoy, understand, create, explore, and share film in all its forms throughout their lives					
FILM SENSIBILITY						
KEY DIMENSIONS OF FILM EDUCATION	CREATIVE Processes Practices Participation		CRITICAL Processes Practices Participation		CULTURAL Processes Practices Participation	
AREAS OF LEARNING	Specificities of film	Social, personal and collaborative processes	Critical personal response	Wider film engagement	Historic and Institutional context	Reflective learning
LEARNING OUTCOMES	Critical thinkers	Adventurous creators	Expressive individuals	Sensitive contributors	Reflective practitioners	Active collaborators
	Confident explorers	Informed participants	Discerning audiences	Enthusiastic advocates	Independent learners	Engaged citizens
EXPERIENCES	Engage with film in all its forms		Experience film in the cinema		Discover film from the past	
	Experience creative opportunities in film making		Reflect on national and world cultures		Experience the art of film	
DISPOSITION FOR LIFELONG LEARNING	Identify, question and reflect on ideas and values					
	CURIOSITY	EMPATHY	ASPIRATION	TOLERANCE	ENJOYMENT	
CONNECTING TO LIFE AND WORK	PERSONAL DEVELOPMENT		CIVIC RESPONSIBILITY		EMPLOYABILITY	

The Framework sets out a series of outcomes to which any film literacy programme or project, be it in the formal education or informal education sector, could realistically aspire. It is not expected that any one project could deliver all of the outcomes in the Framework, but rather it is hoped that by placing the critical, creative and cultural dimensions alongside each other that it will be possible for project developers to explore issues and outcomes beyond their own current practice.

The Framework is a supporting structure which is outcome-led. It is also a system of ideas, or beliefs that can be used to plan or decide on the ways in which projects are constructed. Instead of starting from an activity in isolation – what a project aims to do – it instead asks the question ‘what will the outcome be for the development of the learner’s film literacy?’

The Framework is not prescriptive. Rather, it takes a series of film literacy outcomes and then fits them within the areas of knowledge, skills, understanding and experiences which will lead to quality film literacy activities.

No distinction is drawn between formal and informal learning experiences. Each area will have its own restrictions, possibilities and experiences to offer. It is important to look on the Framework as a way of highlighting certain competencies, experiences and access to as wide a range of films as possible.

An informed and literate film viewer is more likely to explore a wide variety of films and thus will increase the potential to develop audiences for European film both in cinemas as well as via other delivery systems.

While the emphasis in this text is on children and young people as learners, the intention is to describe outcomes and dispositions that span from early childhood, through lifelong learning. We aim to include examples that speak across that age range.

THE KEY DIMENSIONS OF FILM EDUCATION

Film has the power to influence the way we see and understand the world. It can manipulate, reflect and lead us to experience a wide range of emotions. Film can make us forget the world outside, can lead us to new worlds, and can challenge us to think about the world we live in. A filmmaker will make selections – of shots, music, story elements, how that story will be constructed, how the story will be re-presented. We, the viewer, enter into a dialogue with the film that we are watching, or, if we are making a film, then we are thinking how we will construct it so that those who view it will understand and appreciate what is happening on the screen.

These key dimensions of film have been summarised as ‘the three Cs’ of film literacy: the Critical, the Creative and the Cultural. The Framework considers the ways in which these key dimensions are experienced by learners – through a series of Processes and Practices, which enable their own developing Participation in film culture.

CRITICAL

The development of a reflective habit, and a critical faculty, is an important part of any education process. The critical faculty is developed over time through a process of testing, challenging, and refining judgements. It is social and often collaborative, which is why online forums, film clubs, and film criticism are so popular. ‘Being critical’ is the ability to understand and explore films in all their variety, and to develop a disposition by which we can continually question the ways in which film can affect us, move us, challenge and confront us. It involves an awareness of other art forms which affect, influence and enhance the enjoyment that we experience in viewing a film.

Process

Important strands of a critical orientation include the ability and willingness to consider how films present arguments and viewpoints on the world, as well as films which may consider the nature of the moving image itself. Each film form (documentary, artists’ film, animation, as well as live action fiction feature films) should be seen as being part of the whole filmic world, and their inter-relationship should be the basis on which a lifelong relationship with film is formed.

Practice

Central to the development of a critical practice is the ability to ask questions about film: children do this from a very young age. Learners should be encouraged to ask questions about character and narrative, about issues relating to themes and values, and about the aesthetic aspects of film.

We need to develop the ability to identify the elements of film, sometimes based on repeated viewings; to question why we are shown what we are shown; to consider what might have been the intention of the filmmaker, and to reflect on these analyses and come to a personal evaluation of what we have seen.

Participation

We also need to look at the ways in which we can share our personal experience of film into other, wider realms and contexts: film communicates with us and we want to communicate / explain to the outside world what we have felt and understood during our viewing. To this we need to add how that experience represents a dialogue between ourselves and the screen as well as a dialogue between the filmmaker and audience.

Thus learners need to develop a language, a discourse, which allows them to express their views, judgements, feelings, and tastes within a variety of contexts – the examination room, the discussion with friends, a child talking to her parents, a blog post, or a public presentation. A developed experience of film requires a developed ability to communicate film’s impact upon us.

CREATIVE

The advent of digital filmmaking has led to the possibility of viewers becoming makers. The links between these two experiences – using viewing as a way into making and then evaluating the viewing of the creation need to be explored. Film education is thus about developing not only a culture of informed, critical film viewing but also a culture of filmmaking, on the basis that criticality and creativity are interrelated.

Process

Creative processes involve investigative, analytical, experimental, practical, technical and expressive skills; aesthetic understanding and critical judgement; intellectual, imaginative, creative and intuitive capacities; and an understanding of the inter-relationships between the moving image and other art forms, disciplines and practices. Filmmaking should be recursive, with learners revisiting ideas and techniques, repeatedly testing and experimenting with ideas and methods.

Filmmaking requires knowledge and understanding of the place of film in contemporary society; and an awareness of the context in which film production and reception takes place. Even young makers are aware that their film can be seen by friends, family, or classmates, on a big or a small screen.

Being creative with film involves exploiting new digital technologies and the creative learning possibilities they offer, while being aware of the legal constraints that exist to support intellectual property rights.

Above all, creating film is fundamental to understanding its form.

Practice

The key creative practices include: hands-on learning in the craft of moving image arts; encouraging ownership, self-expression and independence in the exploration of thoughts, ideas and creative practices; facilitating broad creative, technical and critical experiences of different film art forms and styles; demonstrating organisation of ideas/processes; managing resources and equipment in relation to film production; showing technical competence in the use of filmmaking techniques.

Participation

Participating in a community of creative practitioners involves demonstrating knowledge and understanding of filmmaking techniques as used by historical and contemporary filmmakers; making connections between one’s own work and that of others; developing ideas with others through investigating and experimenting with filmmaking techniques and processes; and producing finished work for an audience and evaluating its effectiveness.

AREAS OF LEARNING

The Film Education Framework is founded on six areas of learning from which a set of learning outcomes and film education experiences develop. These areas of learning underpin the development of a 'filmic sensibility' and expand the key dimensions (the three Cs) of film education. The areas of learning are:

- TO UNDERSTAND WHAT IS SPECIFIC AND DISTINCTIVE ABOUT FILM.
- TO KNOW THAT FILM IS BOTH COLLECTIVELY AND COLLABORATIVELY, AS WELL AS PERSONALLY AND INDIVIDUALLY, PRODUCED AND CONSUMED.
- TO DEVELOP A PERSONAL CRITICAL FRAMEWORK THAT ENABLES THE LEARNER TO ENGAGE WITH FILM FROM AESTHETIC, EMOTIONAL, CULTURAL AND CREATIVE PERSPECTIVES.
- TO REGULARLY ACCESS A WIDE VARIETY OF FILMS.
- TO DEVELOP AN AWARENESS OF THE SOCIAL AND HISTORICAL CONTEXTS FOR FILM.
- TO BE ABLE TO REFLECT UPON THE DIFFERENT WAYS OF EXPERIENCING, EXPLORING, AND LEARNING ABOUT FILM.

CULTURAL

Film can help us understand ourselves, and our cultural and national identities, as well as our history. But film can also help us understand other people, other cultures, times, ideas and values. The wider our access to film, the deeper and broader will be our engagement with the world.

Process

Film culture is often based on collections, groupings, and rankings of films: listing, canon-making, curating, programming, and then debating and discussing, are all ways in which people participate in film culture, and engage with film's history. Understanding that films 'speak' to each other, in the form of influence, quotation, and allusion is an important dimension of film culture. Moreover, debating and challenging some of the criteria that people use to speak of 'great' films is an important way of participating in film culture.

Practice

Film is also a set of practices which are social, historical, educational, and cultural. From the child choosing their favourite DVDs, to people making Youtube playlists, to the international film festival director, there is a continuum in which watching, reflecting, choosing, sharing are practices which deepen and develop over a lifetime.

Participation

Film is a social form, embedded within a history. This is true not only in terms of seeing a film at the cinema with other members of an audience, or that films are often made by groups of people, but also film itself works within a social framework whereby viewer, film and filmmaker share a common understanding, a common 'reality'. Film is therefore a meeting point of different communities, cultures, and histories, as well as a route to understanding, empathising with, and participating in those cultures.

**MA VIE A ÉTÉ SAUVÉE
DEUX FOIS:
PAR L'ÉCOLE ET
PAR LE CINÉMA/
MY LIFE WAS SAVED
TWICE: ONCE BY
SCHOOL AND ONCE
BY CINEMA.**

Alain Bergala

**TO ME, THE PERFECT FILM IS AS
THOUGH IT WERE UNWINDING
BEHIND YOUR EYES, AND YOUR EYES
WERE PROJECTING IT THEMSELVES,
SO THAT YOU WERE SEEING WHAT
YOU WISHED TO SEE. FILM IS LIKE
THOUGHT. IT'S THE CLOSEST TO
THOUGHT PROCESS OF ANY ART.**

John Huston



WHAT IS SPECIFIC ABOUT FILM?

Film is an 'expressive audiovisual process' with a language all its own, one which is extremely complex and highly evolved while at the same time seeming 'obvious' or 'transparent'. Systematic acquaintance with this language is essential for the ability to 'read' and 'write' filmic texts, and for enabling higher levels of critical viewing and aesthetic engagement.

OUTCOMES

Learners should be enabled to recognise and understand:

- Film as a *medium of artistic expression* which is based on the relationship between time and space. Different ways of presenting consecutive moving images and sounds enable different meanings. Each shot and each sound contributes to the overall meaning of the film.

Example: Learners could be asked to demonstrate that by changing the relative position of consecutive shots in a sequence, a new meaning is created, or to demonstrate that the presence – or absence – of a sound in relation to a corresponding moving image, can suggest a different meaning.

- Film as a *medium of communication*

Examples: Learners could realise how one can describe a specific situation by recording it and playing back moving images and sounds of this situation. Learners should be encouraged to create and exchange simple 'audiovisual descriptions'. Also, learners could experiment by comparing an actual, everyday object of their choice with its audiovisual representation in different modes which they would then film (documentary mode, fiction mode, advertising mode etc.).

- That the main expressive parameters of film language (framing, camera angles, camera movement, time-based structures etc.) are directly related to film technology and that films are the result of the expressive power of 'technical' parameters creatively used.

Example: From a selection of excerpts from films or through the use of short films, learners could be asked to identify how, through the use of different framing, camera movement and positioning, meanings are created. Also to be able to understand in a basic way how these parameters work and can be creatively manipulated.

- That the screening environment determines the viewing process of a film: according to the screening conditions, the same film may lead to different experiences.

Example: Learners could be encouraged to describe and discuss their different film experiences (home cinema, classroom, laptop, cinema hall etc.)

Or to experiment and discuss the different reactions and responses reported by small groups of people after experiencing the same film. Also learners will be able to discuss their own, personal impressions of a given film viewed at different times.

KEY WORDS

Film narration, film expression, film communication, audiovisual meaning making, direct experience vs. audiovisually mediated experience, the technical codes and conventions, cultural codes and conventions, aspect of film aesthetics, mode, genre, film screenings.



FILM AS BOTH PERSONAL AND COLLABORATIVE PROCESS

Photo: Cinema en Curs, Barcelona

Learners should understand the range and variety of processes which together contribute to the making of any film – as often a collective undertaking involving many different skills and decisions which are eventually fused together in a finished product. Where possible, there should be meetings between industry professionals (filmmakers, technicians, art directors, sound designers...) and learners so that experience can be gained first hand.

Learners should also understand that film is the result of individual expressive and technical choices. They should be able to experiment in their own filmmaking and express emotions, senses and ideas related to personal experience, with a greater awareness and sensibility to the environment.

Learners should be able to transfer this understanding of production processes into individual productions through collaboration, thus making conscious technical and expressive choices in their own filmmaking. They should also be able to transfer this understanding into a more active reception of film.

OUTCOMES

Learners should be able to:

- Make ideas accessible to others in an appropriate way to start any creative process.

Example: Draw up different forms of their project like treatment, script, storyboard, draft a shooting schedule, shot list (découpage technique), ground plan.

- Be aware of expressive and creative choices and points of view when making images, sounds and edited sequences.

Example: Decide which technical and artistic means will correspond best with what the learners want to express, choosing from a wide range of expressive parameters: cast, acting, location scouting, image (light, colour, focal length, camera angle and movement, shot distance, framing...) sound and editing.

- Use a variety of technical production resources, know the basics of production, and be aware of technical variabilities. Know who is responsible for which part of the film (cinematographer, camera operator, lighting staff etc.) and know how to instruct them and what to ask to get the most effective outcome.

Example: Experiment with different kinds of camera and lens, explore some of the technical capabilities available on the device in use, and understand links between aesthetics and machines. This applies also for microphones, picture and sound editing hardware and software.

- Recognise and discuss these choices in viewing film.

Example: Write a film review or analysis, showing awareness of historical connections between films, or between works of filmmakers and works in other artforms. Or, write about techniques and tropes that appear in a music video, but are drawn from earlier film styles.

- Understand and perform the different phases in a film production process and the different roles in a production team.

Examples: Find out what is the contribution made by each role, and also what works best with you. Rotate during pre-, para- and post-production process: directing, producing, make-up artist, production runner, clapper, foley artist, actor... Look at how these processes differ in documentary, animation, artists' film.

- Share their work in a variety of media contexts.

Example: Organise family and friends and public screenings, apply to (amateur or professional) film festivals, and upload the film onto suitable platforms taking care to consider copyright issues.

KEY WORDS

Filmmaking, skills, process, technical (choices), expressive (choices), expression, image, sound, collaboration, active reception of films, film production roles.



PERSONAL CRITICAL FRAMEWORKS

Through film education, learners will develop their own criteria for critical and creative engagement with film. Watching, making and sharing, they will develop a framework within which to analyse, reflect, question, compare and interpret. They will be able to articulate an opinion on a work, referring to its elements and its place within film culture, and communicating their own personal and emotional response.

OUTCOMES

Learners will be able to:

- Identify and appraise the different elements of filmmaking, in all its forms, and understand and value the choices made by filmmakers. They will be able to incorporate some of these choices into their own work, be able to explain them and demonstrate an understanding of influences.

Example: Analyse a film scene, identifying the different elements of film and how they are used to convey emotions, meaning and an aesthetic. Be able to identify a filmmaker's style, incorporate it into one's own work, and justify choices.

- Engage in filmmaking as a recursive process that involves critical thinking, emotional understanding, aesthetic sensibility, enjoyment, active engagement, collaboration, and the ability to present and to argue their own ideas.

Example: Contribute to a collaborative filmmaking project and recognise one's own contribution to and enjoyment of the experience.

Example: While writing a plot, be able to discuss ideas, trying to value the emotional and aesthetic implications in coming to an agreement.

- Recognise how film reflects particular cultural settings and values, taking into account the context in which a film was made, the film's treatment of themes and its particular aesthetic, and also be able to analyse their similarities and differences.

Example: Identify the cultural context within which a film was made and establish connections between this and the film's themes.

- Demonstrate an ability to respond to a film in a variety of ways (speech, written text, visual form...).

Example: After watching a piece of film, be able to write and publish a personal response in an online forum.

Example: After watching a film, be able to draw a visual map (images, words, drawings...) which present ideas and impressions about the film.

- Interpret a film, to give an interpretation of its meaning and establish relationships between the film with other cultural references and real life experiences.

Example: After watching a film be able to consider each character, providing a personal interpretation of their role, and trying to relate or compare each character with characters in other films and narratives or real life situations.

- Evaluate a variety of films including contemporary, recent and classic examples, using relevant vocabulary and expressions.

Example: Write a commentary on a film, examining its quality and values, and explaining their criteria of judgment.

- Share and discuss their own opinions of a film while being open to other people's opinions, ideas and points of view.

Example: After watching a film or a film scene, be able to take active part in a forum to discuss ideas about the film, question other views and present their own opinions.

KEY WORDS

Critical thinking, active engagement, reasoned judgment, interpretation, participatory, relationships, observation, reflection, question, analysis, emotional understanding, dialectic process, share ideas, discuss, compare, aesthetic appreciation, criteria, evaluation.



A WIDER RANGE OF FILM

Photo: Metropolis

Films have been made and enjoyed around the world for 120 years (and counting), in an ever-widening range of genres and forms, and for an ever-expanding variety of purposes and audiences. Over that time, film has played an increasingly powerful role in cultural formation and cultural identity. However, film's extraordinarily diverse cultural universe and history is rarely reflected to any great extent in the viewing experiences and habits of most people; rather, the dominant mainstream media, be that cinema, TV or online, often frame the limits of most people's engagement with film. Film education opens the door on this infinitely various film universe.

OUTCOMES

The learner investigates a wide variety of film (e.g. fiction, documentary, experimental, archive, animation, amateur, new moving image forms, national, European, world) and is able to:

- Identify and recognise the characteristics of particular types of film, and can place films by geography, history and genre.

Example: Learner differentiates across film from different times and/or places and/or genres, identifying characteristics particular to the times, places or genres.

- Relate film to the particular social and historical contexts of their production.

Example: Learner assesses how certain aspects of a film are influenced by the time, place or circumstances of its production; and explains what the film reveals about the wider social, cultural and historical context of the time.

- Research a variety of resources, including reviews, 'top' lists, online sources, word-of-mouth (etc) related to a film or films.

Examples: Learner researches and summarises reviews and opinions of a particular film to develop a recommendation for (or against) a film club screening.

Learner researches films from a particular time, place or genre to develop a proposed screening programme or 'must-watch' list.

- Consciously challenge and develop their own viewing choices.

Examples: Learner watches a film of an unfamiliar type outside their normal preferences and produces a considered response to the film.

Learner articulates their current viewing preferences and examines the reasons for these.

- Articulate opinions on a variety of films.

Example: Learner assesses the qualities of a particular film or films, including reference to other relevant films for comparison or context.

- Identify and assess sources for film viewing including cinemas, film clubs and societies, archives, TV, DVD, and online.

Example: Learner identifies potential sources to access a film for viewing, and assesses the technical, licensing, cost and quality issues associated with each source.

- Consciously use their knowledge of film forms, genres, styles and history to inform and develop their own creative work.

Example: Learner produces a film in a recognisable form, style or genre which may challenge, subvert or innovate the form or narrative.

KEY WORDS

Form, genre, fiction, documentary, experimental, amateur, archive, animation, distribution platform, film club, film society.



SOCIAL AND HISTORICAL CONTEXTS

Photo: Marta Portales Oliva, Czech National Film Archive

A rounded film literacy implies an understanding of the relationship between the wider socio-historical conditions in which film is produced and related developments in technology and sites of reception. A close film analysis embraces not only the conscious expression of an individual or collective, but also the influence of a range of social factors such as historical movements, the socio-economic landscape and technological innovations.

OUTCOMES

The learner is able to evaluate and interpret sources of knowledge from a variety of perspectives:

■ Social and historical context - the learner is able to describe the social, cultural and economic contexts of film that affect the content, structure and modes of production. For example:

- Identify the ways in which film industries are influenced by particular social, cultural and economic situations (e.g. the growth of Migrant Cinema in Italy, 2000-2015, or the rise of German Expressionism in the 1920s).
- Recognise particular contexts that directly influence and affect film aesthetics: (e.g. Soviet Union, 1920-1940).
- Understand the relationships between industry and audience (eg. how early cinema's rapidly evolving modes of exhibition influenced audience viewing habits; the evolution of broadcast and corporate practices related to TV, video, DVD and online viewing).
- Understand the relationship between people and institutions (eg. the evolution of practices related to TV, video, DVD and online audience viewing habits).

■ Production context: non/industrial – the learner is able to:

- Identify film-making practices outside of mainstream film production (experimental, amateur, TV, video, digital and online practices).
- Describe how these contexts shape film form and circulation.

Example: In watching the films of the avant-garde filmmaker Jonas Mekas a learner could consider how his context (outside mainstream filmmaking; as a 'film artist'; part of a counter-cultural movement) shapes the look and feel of his work.

■ Technological context - the learner is able to:

- Recognise the historical and ongoing technological developments in terms of film production (precursors of film such as photography, chronophotography, Magic Lanterns, the change from silent film to sound film, Technicolour, 70mm, length of filmstrip, 16mm and the 60s, the transition from analogue to digital filmmaking and the extent to which newly 'democratised' digital media production has enabled and/or constrained film production, consumption and participation.)
- Identify the historical development of distribution platforms and sites of reception (From cafés to nikolodeons, from cinemas to display on TV, video, computer and mobile devices).

Example: While thinking about the Lumières' 'L'arrivée d'un train à La Ciotat' learners would acknowledge that their first films were silent, one minute long and projected in 16 frames per second because of technological conditions in 1895.

Example: A learner is able to discuss the ways in which the introduction of light weight equipment in the 60s (camera, audio recorder) transformed audiovisual production (smaller crews) and the language of film: hand-held camera Direct Cinema and Cinéma vérité directors used this modality as a stylistic device, as did Gareth Edwards in 'Monsters'; Myrick and Sanchez in 'The Blair Witch Project' and Dogme 95 productions.

KEY WORDS

Film, interdisciplinarity, history, sociology, economics, technique, context, distribution, platforms, cultural studies, technology, film industry, digitisation, digital media.



REFLECTING ON LEARNING

The ability to analyse the learning process itself is indispensable to reach and deepen knowledge and generate autonomy. For this reason, reflection and self-assessment is essential for achieving the previous areas of learning and their respective outcomes. Learners will experience the pleasures of both film viewing and filmmaking as a personal and social experience that facilitates reflection on their own learning. They will be able to express confidence and doubt, and to be able to question their own choices and judgement. Thus, it is synoptic in both its aims and its outcomes.

OUTCOMES

The overall reflective learning process in film education will ensure that learners will be able to:

- **Recognise** – identify genres, film forms, key moments in film history and the development of film, the strengths and weaknesses of both their own creative work as well as the work of other filmmakers. They will also be able to recognise different critical approaches to film.

Example: Children talking about the changes in their understanding of film after making several short pieces.

- **Analyse** – learners will develop critical skills which will allow them to analyse both their own creative work as well as the work of other filmmakers. In the case of the latter they will be able to bring to bear a variety of different critical and theoretical perspectives.

Example: Young people developing critical thinking about the values and the narratives present in a series of short films.

- **Evaluate** – As well as evaluating the success of films that they have made, they will also develop the ability to evaluate not only the films that they see but also the experience that these films have on them, both emotionally and aesthetically. They will be able to evaluate different theoretical approaches to film and decide which are most fruitful for their own approach to film.

Example: Being able to compare experiences and learning processes as young viewers developing over time.

- **Research** – learners will develop a desire to find out more about film and filmmaking techniques. They will also learn about different ways of presenting their research in both a critical and creative way.

Example: Being able to explore other film contexts, forms, products and languages than those already known and acquired.

- **Enlarge** – learners will see their developing abilities within film as a way of entering into other artistic forms and seeing the ways in which these also contribute to an understanding of film. They will see film as part of a wider culture involving many other art forms.

Example: Being able to apply learning from film to other learning processes and artistic experiences.

- **Construct** – learners will be able to construct their own arguments and critiques of film as well as learning to construct their own films whilst realising the influence of one activity on the other.

Example: Within the film making process be able to reflect and evaluate their practices and consider ways of constructing films.

KEY WORDS

Analysis, reflection, assessment, self-assessment, consciousness of the learning process, capacity of expression.

LEARNING OUTCOMES

From the Areas of Learning it is possible to identify a number of more general learning outcomes. It is important to bear in mind that many of these learning outcomes will be found in more than one area of learning.

1. **CRITICAL THINKERS** – learners will be able to apply a range of critical approaches to films that they have seen as well as to work that they themselves have produced.
2. **SENSITIVE CONTRIBUTORS** – learners will be able to contribute to discussions of film directly, or online, and respect, whilst possibly challenging, the views of others. They will also be able to be part of a production team, contributing their own skills and creative ideas and respecting those of others.
3. **CONFIDENT EXPLORERS** – learners will explore not only a wide range of films but also will, within their creative work, look at as wide as possible a range of techniques and filmic devices.
4. **INFORMED PARTICIPANTS** – learners will become informed participants in the general film culture.
5. **ADVENTUROUS CREATORS** – learners will create their own approaches to both watching and discussing film as well as experimenting within their own creative work.
6. **EXPRESSIVE INDIVIDUALS** – learners will be able to express clearly their own ideas about film as well as creatively exploring and expressing their own thoughts, ideas and stories.
7. **REFLECTIVE PRACTITIONERS** – learners will develop the skills to reflect on films as well as reflecting on their own critical approaches, developing these approaches through new experiences of films. They will also be able to consider the strengths and weaknesses of their own productions.
8. **ACTIVE COLLABORATORS** – learners will develop the ability to collaborate in the development of ideas, practical skills, and creative projects.
9. **INDEPENDENT LEARNERS** – learners will build confidence in their own abilities as critics and creators.
10. **ENGAGED CITIZENS** – learners, through their experience of a wide variety of film and opinions about film and filmmaking, will not only develop a range of soft skills useful in the world of work and with relationships with others but will also come to an understanding of different cultures, tastes, values and stories from different countries.
11. **DISCERNING AUDIENCES** – learners will develop a sensitivity towards film and come to an aesthetic appreciation of films, developing their own tastes whilst being able challenge, discover and evaluate films and ideas about film that they encounter.
12. **ENTHUSIASTIC ADVOCATES** – learners will, through their ever growing experience of film and filmmaking be able to champion certain films, filmmakers and filmmaking processes. They will become film ambassadors.

**THE RULES ARE
LEARNT IN ORDER
TO BE BROKEN,
BUT IF YOU DON'T
KNOW THEM,
THEN SOMETHING
IS MISSING.**

Nicolas Roeg

EXPERIENCES

The development of a sensibility towards film can be supported by a number of specific experiences which will help engender not only a love of film but also the ability to see film and filmmaking from a variety of perspectives. As with learning outcomes, it is important to see that these experiences can take place across all of the areas of learning and not be confined to simply one or two.

1. **ENGAGE WITH FILM IN ALL ITS FORMS** – learners will explore a wide variety of film forms – from narrative to experimental, from documentary to non-narrative, industrial to amateur. They will also apply the experience of seeing such a variety to their own creative practice.
2. **EXPERIENCE FILM IN THE CINEMA** – learners should be aware that film is created to be seen in a cinema. Whilst accepting that in the 21st century the possibility to view films in a number of different formats and channels has expanded, the cinema is still the location for optimum viewing of a film and learners should be given the opportunity of accessing this experience.
3. **DISCOVER FILM FROM THE PAST** – learners should be exposed to film's heritage not only of their own country but of European and World cinema in order to be able to explore the continuum and development of the possibilities offered by film as a story telling medium and artistic form.
4. **EXPERIENCE THE ART OF FILM** – learners should have the opportunity to see a range of films which exemplify the aesthetic and cultural possibilities of film.
5. **EXPERIENCE CREATIVE OPPORTUNITIES IN FILMMAKING** – learners should use their experience of film viewing in order to inform their own creative work and should also use their filmmaking to explore film form.
6. **REFLECT ON NATIONAL AND WORLD CULTURES** – through the experience of a wide range of film learners can empathise with and reflect on the diverse cultures represented on film.
7. **IDENTIFY, QUESTION AND REFLECT ON IDEAS AND VALUES** – through their own film viewing as well as their experiences and subject matters of filmmaking, learners should have the opportunities to identify, question and reflect on ideas and values.

**THE BEST THING I CAN THINK OF WOULD BE
TO CREATE A UNION BETWEEN SOMETHING AS
BEAUTIFUL AND POWERFUL AND WONDERFUL
AS HOLLYWOOD FILMS AND A CRITICISM
OF THE STATUS QUO. THAT'S MY DREAM,
TO MAKE SUCH A GERMAN FILM.**

Rainer Werner Fassbinder

FILM EDUCATION IN A WIDER CONTEXT

Film education develops a sensibility for film in all its varied forms. It can also contribute to the development of a number of life skills, which can lead to a disposition for lifelong learning towards other cultural forms such as art, literature, music. Film education's learning dispositions of curiosity, empathy, aspiration, tolerance and enjoyment are key to Personal Development, Civic Responsibility, and Employability: those areas of life beyond the immediate and formal contexts of education. The aspirations developed by film education can be transferred to life beyond film, as can a sense of achievement and pleasure.

In addition a series of 'soft skills' are developed within the framework which are transferable to the world of work and can contribute to the overall personal development of individuals.

Skills such as:

- team work
- communication
- decision making
- commitment
- time management
- creativity and problem solving
- working under pressure
- accepting responsibility

can all contribute to an individual's employability.

Being part of a film culture and a film community as well as the discussion of specific social values represented within films can also lead to the development of civic responsibility.

However, it is important to realise that these more social skills and outcomes should be seen as a useful offshoot of film education. They should not be seen as either starting points or actual justifications of film education.

CINEMA IS THE MOST BEAUTIFUL THING THAT PEOPLE HAVE THOUGHT UP, THE MOST COMPLEX, THE BEST OF ALL. A REALLY GREAT FILM – EVERYTHING IS IN IT. ALL THE ARTS THAT MAN HAS DEVELOPED IN THE HISTORY OF CULTURE COME TOGETHER HERE.

Helma Sanders-Brahms

WHERE NEXT?

This Framework will be published online as a web document that can be expanded with examples, projects, and comments. From here, we anticipate that groups of providers will want to test out some of the propositions and assumptions in the Framework, and we therefore hope that research will be initiated to find out whether the outcomes that are identified are actually achievable.

The Framework does not identify any specific pedagogies associated with the Areas of Learning, Experience, or Outcomes. An obvious next step would be to develop a repertoire of teaching and learning approaches to accompany the Framework, which could be tried and tested in professional development settings and made available.

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