

*For a European
Film
Education
Policy*

A Report by Xavier Lardoux

2 June 2014

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Remit Letter of 30 January 2014 from the President of the Centre National du Cinéma et de l'Image Animée (CNC)

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The President

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30 January 2014

Dear Deputy Director,

France has made provision for education in film as an art based on the principle of exploring the diversity of film available in the cinema.

The programmes “Ecole et cinéma” (established in 1994), “Collège au cinéma” (1989) and “Lycéens et apprentis au cinéma” (1998) offered pupils, together with their teachers, the opportunity to discover works of cinematic art at screenings specially organised for them in cinemas. The goal of all these is to expose young people to film as an art form, to promote their interest in the diversity of cinematic art and to establish a relationship between the younger generation and the cinema. In school year 2011-12, “Ecole et cinéma”, “Collège au cinéma” and “Lycéens et apprentis au cinéma” reached 1,410,000 pupils, representing the most significant provision for arts and culture education during school hours.

The CNC plays a coordinating role at national level, bringing together the consultative groups responsible for selecting the films offered to teachers and financing the accompanying educational materials as well as the copies of the films selected.

The CNC also supports Kyrnéa, a non-profit organisation that runs the out-of-school-hours “Passeurs d’image” programme, essentially intended for groups out-of-touch with existing cultural provision (disadvantaged city youth, country dwellers).

Local authorities offer indispensable financial support for these arrangements. They have also developed their own activities to complement the national provision coordinated by the CNC: creative workshops, director-in-residence programmes, promotional campaigns among young people in the context of film festivals.

As discussed by the Minister of Culture and Communication at the 2013 Cannes Festival, and bearing in mind these issues and objectives, I would like to see research on ways of accelerating the development of European film education initiatives. From this point of view, I would like you to look at those existing bilateral partnerships that may offer a model, or those that could be established, such as twinings, for example.

You will first draw up an assessment of film education initiatives that French institutions or local governments have undertaken in collaboration with European partners, drawing out their strengths and weaknesses.

You will also examine such national film education provision in other countries of Europe as might offer a basis for partnership. In the case of bilateral partnerships, after outlining the institutional context you will seek to draw the lessons of such successes as might offer a model.

You will propose a framework for bilateral or multilateral film-education activities, having regard in particular to the artistic dimension of film, its very particular relationship with the movie-theatre, the encouragement of student film-making, and the promotion of exchanges between children, cultural mediators and European film professionals. You will establish the key features of such a programme and present estimates for the development of such initiatives. You will indentify European funding streams that could be tapped for the purpose.

I would ask you to provide me with your report by 30 April at the latest. An interim report at the end of March would allow me to brief the Minister of Culture and Communication who is organizing a colloquium on Europe and Culture for 4-5 April 2014.

The various departments of the CNC, more especially the Directorate of Creation, Territories and Audiences are all available to assist you in your mission.

With best wishes,

Frédérique Bredin

Summary

For a European Film Education Policy

I – This report has its origins in a speech given at the 66th Cannes Film Festival, in May 2013, by Aurélie Filippetti, the French Minister of Culture and Communication, who recalled the importance of culture to the project of the European Union and proposed the development, at the European level, of provisions for arts and culture education in general and for film education in particular. This proposal then led Frédérique Bredin, president of the Centre National du Cinéma et de l'Image Animée (CNC), to establish a commission, on 30 January 2014, whose task was to investigate ‘ways of accelerating the development of European film education initiatives.’ This report is the result of the work of this commission, which, between January and April 2014, consulted some hundred people from 22 different European countries.

Given the proliferation and omnipresence of video screens of every kind, and their domination by the major American film studios (especially in the viewing of young people and now even of children) the report stresses **the political and economic necessity of a European film education policy**. It emphasizes the need to provide such education to all school students (from 3 to 18 years of age), if one is to develop, on an ongoing basis, the European audience of tomorrow and thus to consolidate the European film industry and strengthen the cultural exception. In its concrete implementation, any such policy must meet a number of requirements:

- On the premise that film should ideally be treated as an art in its own right (and not just as supporting material for other subjects), the report argues, first of all, for **an ‘education in film’ rather than an ‘education in the visual image’**, for film education is in a way the necessary precondition for any education in the visual image, of all learning how to look.
- Following the critic Alain Bergala (*L’Hypothèse cinéma - petit traité de transmission du cinéma à l’école et ailleurs*, Paris: Cahiers du cinéma, 2002), the report **reaffirms that the chief platform for film education should be the school** – something not often the case across Europe – because, firstly, it is the school’s mission to make knowledge democratically available to all, and secondly, this makes it possible to reach the greatest possible number of children, without regard to financial or cultural barriers.
- Finally, relying on the work of American philosopher Martha Nussbaum (*Not for Profit: Why Democracy Needs the Humanities*, Princeton, NJ: Princeton University Press, 2010) the report argues that film education must accord greater importance to the European dimension, for its cultural wealth and diversity, of course, but also in its civic aspect. To introduce young Europeans to the art of film is **one of ways of forming the citizens of tomorrow**, citizens who will be led to pursue the European project.

II – Secondly, the report offers a snapshot of film education initiatives in Europe, relying essentially on a study carried out by the British Film Institute on behalf of the European Commission, published in July 2011. This describes, in general terms, the activities undertaken, distinguishing them by the time and place of their occurrence: at school in school time, at school but out of school time, or out of school.

The report then considers the chief obstacles to film education in Europe today: in general, there is a lack of awareness of or attention to film education policy, at both European and national level; there is also a lack of reliable and useful statistics, and of appropriate pedagogical tools, of training courses for teachers in particular. Additionally, it is clear that funding is inadequate, at European, national and local levels.

Finally, the report recalls the key points of European film policy within the framework of the new Creative Europe program (2014-2020) and observes that the adoption of any European film education policy at all is very recent (1 January 2014). Although the adoption of such a policy is of course to be welcomed, the report notes that it nonetheless remains of marginal importance (accounting for less than 1% of the Media budget in 2014) and needs to be strongly developed at the European level, as at the national and the local level.

III – Thirdly and finally, the report attempts to catalogue those film education initiatives undertaken within the European Union which themselves have a European dimension. This project-by-project inventory (*see Annexes 1 and 2*) does not by any means claim to be exhaustive, being mainly confined to initiatives and projects aimed at children and young people of between 3 and 18 years of age. To compile this list, more than a hundred people from 22 different countries of the EU (*see Annex 3*) were consulted, between February and April 2014. These included the directors of national film centres, cultural counsellors and audiovisual attachés in the French diplomatic service (and the Institut Français), representatives of the European Commission, but also, and above all, those themselves involved in running projects in the different countries (institutions, television stations, festival directors, film exhibitors' associations, filmmakers, etc.). This consultation brought to light some fifty initiatives with a European dimension. Although many were organised by country, particular attention was paid to bi-national or transnational projects from which lessons might be learnt, thus assisting the development of a consistent film education in Europe.

Six types of relevant activity are identified, and it would seem that the most successful projects are precisely those that have managed to combine several of these aspects:

- Screenings during school time, often at the theatre, allowing school students to view classic or contemporary films that can then be taken advantage of in class, notably in the teaching of foreign languages.
- Practical workshops in which young people produce films, from first idea to final cut.
- Events specifically aimed at the young – festivals, competitions, prizes – which have been successfully developed over the last few years.
- Training courses established for teachers, theatre operators and community workers so that they can communicate film culture to the young.
- Use of new media – dedicated web sites, online video platforms, blogs – which are increasingly favoured channels for film education.
- Twinning between organisations, cities and regions in Europe, an increasingly common practice.

Based on these examples of European good practice, the report makes 10 recommendations:

- 1 The creation of a European Foundation for Film Education.
- 2 The creation of a video platform making European films available to children and young people.
- 3 The large-scale development of film education activities that combine artistic and linguistic approaches.
- 4 The establishment of a library of 20 European films, old and new, to be circulated throughout Europe for use in school time, both at theatres and at school.
- 5 The development at the European and national levels of training in film education for teachers, theatre operators and community development workers, especially through the creation of a European film education web site.
- 6 To make European funding for distribution and exhibition more conditional on activities promoting film education.
- 7 To encourage twinning between associations, cities and regions in Europe around the themes of film and film education.
- 8 To establish an online Festival of European Film for children.
- 9 To establish a proper European Film Prize for high school students.
- 10 To make film education a regular feature of the European Capital of Culture program.

The aim of this report, presented to the French Minister of Culture and Communication and to the presidents of Europe's national film centres, meeting in Cannes on 18 May 2014, not long after the recent European elections and just before the forming of the new European Commission, is to stress the urgent necessity of a European film education policy, for reasons both civic and economic, so as to strengthen the European film industry in the years to come, and of course, to form the viewers of tomorrow. The report is also to be presented to the new European Commission and to the officials responsible for the Creative Europe program, but also to the European Council of Ministers of Culture and to the most important figures in the field of cultural affairs in the European Parliament.

I

The Necessity of a European Film Education Policy

1 The European Viewer of Tomorrow

a/ Responding to the ubiquitous screen, dominated by the American majors

Mobile phones, computers, televisions, tablets, video game stations: screens are everywhere, at home and in public spaces, and they grab everyone's attention, adults' just as much as children's. A French child is said to spend 3 hours and 30 minutes a day in front of a screen, 1,200 hours a year as compared to 900 hours a year of school. Of these 3 hours and 30 minutes a day, 1 hour and 55 minutes are spent on the Internet, via computer or tablet, with TV taking 1 hour and 35 minutes. Across Europe as a whole, children watch TV for 2 hours and 14 minutes a day, according to the latest figures, for the year 2012.¹ On the Net, children and young people are great users of video: Ipsos estimates that 80% of young French people between 13 and 19 years of age regularly make use of video-sharing sites, a fact that has gained them the name of "the YouTube generation". In June 2013² the European Audiovisual Observatory, which maintains the MAVISE database, published the figures for the programme content viewed by children on TV or tablet, noting that of 309 children's TV stations available in the European Union, 157 – that is, 50.8% – were owned by the same three American groups: Time Warner, the Walt Disney Company and Viacom – which says a great deal about the standardization of children's broadcasting, and also about the lack of European programmes for this audience.

[INSERER GRAPHIQUE]

- *Average time spent at school by children in France (in hours)*
- *Average time spent in front of a screen by children in France (in hours)*

¹ Eurodata TV Worldwide study reported by Médiamétrie, published September 2013

² European Audiovisual Observatory, Yearbook 2012, published 2013

At the same time, children and young people also find themselves in front of another screen, the one in the cinema. The most recent statistics from the European Commission³ indicate that in 2006 15.5% of 16-19 year olds had not been to the cinema during the year; 32.3% had gone between one and three times; 25.5% between four and six times; 15.5% between seven and twelve times; and only 11.2% more than twelve times. The median was four films seen at the cinema during the year.

Number of films seen by EU residents of 16-19 years of age

[INSERER GRAPHIQUE]

0 1-3 4-6 7-12 More than 12

In France, the latest figures published by the CNC (2013) indicate that fewer children and young people than before are going to the cinema: representing a little less than a quarter of the population in 2012, the under-25s admittedly represent the age-cohort most likely to go to the cinema in France. Over the period 1993–2012, more than 75% of those between 6 and 24 years of age went to the cinema at least once a year. It has to be said, however, that the figures for cinema attendance by age reveal a tendency already observed in the French population as a whole, which is an aging: the under-25s represent an increasingly small part of the total French population, and likewise an ever smaller proportion of the cinema audience. Between 1993 and 2012, the 6-24 year old cinema-going population fell by almost 900 000, and the over-representation of children and young people among the cinema audience is as a result less than it was in the past. In fact, the 6-24 year old cinema-going population fell more quickly than the 6-24 year old population as a whole. The under-25s represented 44% of the cinema audience in 1993 and only 31.5% in 2012, a fall of 12.5% in 20 years. Attendance by this group dropped from 48% of the total in 1993 to 32% in 2012, while dropping 33% in absolute terms over the period.⁴

³ http://appsso.eurostat.ec.europa.eu/nui/show.do?dataset=yth_cult_010&lang=en, updated 31 January 2014

⁴ Source: CNC/Médiamétrie study, “75 000 Cinéma” - 6 ans et plus

Proportions of younger and older in the population (%)

younger than 25

50 and older

Source: CNC/Médiamétrie study, “75 000 Cinéma” - 6 ans et plus

If the cinema remains important for the younger audience, the omnipresence of the new screens among the 170 million young people in Europe (0-29 years of age as at 1 January 2014) has two consequences. On the one hand, this may increase the risk of health problems associated with over-use, increasing anxiety among children, according to a study published in 2013 by Public Health England, an executive agency of the UK Ministry of Health.⁵ On the other, it establishes a new and different relationship to the audiovisual image, more sustained, more regular, more addictive, but not necessarily, not in the great majority of cases, more educated or self-aware. Daily dealings with the moving image, animated or otherwise, does indeed nourish an openness to the image, a preparedness to absorb and to understand, bringing with it the later ability to recognise it and to relate it to others newly encountered. The proliferation of screens and their availability to all today has created a generational split: introduced to them very young, children are far more at ease with audiovisual tools than their elders, but they are quick to digest the image, grasping it only to immediately forget it in a generalised and frenetic zapping.

b/ Supporting the European film industry of tomorrow

It is these young people, discovering film in class, at the cinema or at home, who will be the European viewers of tomorrow, called upon to keep European cinema alive and to defend the cultural exception. With 29,620 cinema screens in 2011⁶, the European Union is fortunate enough to be witnessing a relative boom in cinema consumption, 960 million admissions a year on average since the early 2000s, giving average annual box-office receipts of 6 billion euros. These receipts are generated by some 1,000 new films produced a year (the figure increasing from 918 in 2005 to 1,311 in 2011). Of the 8 million jobs that depend on the culture industry in the EU, a good proportion is associated with film. Maintaining the vitality of this economically significant industry will be a challenge over the years to come. From this point of view, film education also answers to an economic need, being an absolutely essential provision, the structural means of securing the cultural exception. Millions of young European citizens need this education if we are to bolster the European cinema of tomorrow, increasing the number of jobs that it provides, defending its commercial potential and beneficial economic impact, promoting it abroad – that is, supporting it as an industry based on cultural diversity.

[GRAPHIQUE]

1,311 feature films produced 962 million viewers 6.41 billion euros in box-office

The European film industry (EU27) in 2011

As children spend more time in front of a screen, watching or playing, than they do at school, it seems logical enough that the most important mission of the school, and what parents expect of it, would be

⁵ *Sedentary lifestyles and too much screen affect children's wellbeing*, Public Health England, 28 August 2013

⁶ The figures given here come from the 2013 annual report of the European Audiovisual Observatory

to communicate a body of essential knowledge about such subjects as the mother tongue, mathematics, science and modern languages, in order to produce the responsible and well-informed citizens of tomorrow. The school, as a site of objectivity and of democratised knowledge, would thus find itself opposed to the space of private life, where much of personal culture is today acquired via a screen. The idea that the encounter with a work should take place in a private, affective context, among family or friends, is comforted by the subjectivist conception of art, which, it has to be said, remains very prevalent in the different countries of Europe. Discovering a film, a work of art, would then be a personal and subjective experience: one encounters a film, gets up close against it, weighs it up, one makes it one's own, in a relationship that depends on an individual taste, a private sensibility that cannot be interfered with by any third party. From this evidently debatable point of view, the idea of film education, of a structured introduction to cinema, seems irrelevant, something superadded to a relationship to the image that is already very strong.

It seems to us, on the contrary, that it is more than ever necessary to develop coherent film education strategies across Europe. One has long taken for granted the distinction between the school, on the one hand, as the place where serious knowledge is inculcated, and private space on the other – the cinema, the home – where film is consumed when and if one likes. But the failure to teach the artistic dimension of film, disparities in access to film connected to the unequal distribution of human, economic and geographical capital among families, the lack of familiarity with the cinematic heritage of the different European states, and above all the decreasing interest in film on the part of teachers across Europe, all these call for urgent consideration of education in film as an art, an education made as easily accessible as possible to all future citizens of the countries of the European Union.

2 Film Education Rather Than Media Education

For the younger generation today, images of every kind are instantly accessible, usable and transmissible. It is important to stress that most of these images are not represented by film, but by TV programmes and series, or by the viewing of video-sharing sites. Boundaries in the digital age are more porous, more permeable, and creativity is not confined to the traditional system of film production: many professional and amateur films, often inventive, are made then put on line and freely shared. The development of the Internet is often understood as a threat by film-lovers, but it should be seen as an enormous asset in the way it promotes the accessibility and distribution of images. It has helped to demythologise and to simplify the creation of images and it is too valuable a tool and too much a part of young people's lives not to play a major role in any film education programme: we shall see, furthermore, that many existing film education initiatives have recourse to an online presence in order to make their work visible. Similarly, the democratising influence of television has brought familiarity with high quality images resulting from the development of new kinds of creativity, notably in the field of TV series. Borrowing more and more from the codes of cinema in *mise-en-scène* and narrative, and often making use of well-known directors and actors, they have reached a level of quality and invention that rightly captivates the younger generation, notably the teenagers to whom they are often more especially addressed, nourishing a new interest in the moving image.

Yet it seems essential to recall, at the risk of belabouring the obvious, that unlike the other audiovisual media, cinema is above all an art – a recent art, but one with an already immensely rich past of which young people are very often unaware; an art in every sense, that reveals an individual eye, in this being opposed to the vast majority of images with which children are flooded from the youngest age. More than an element of the general culture, a bond between citizens, a subject of conversation or debate, cinema is (in the same way as music, literature, the fine and applied arts) a medium characterised by its artistic aspect – in brief, by its direction.

Very much at ease with digital technologies, young people are already familiar with audiovisual works broadcast on TV or available on the Internet, whose aesthetic, narrative and rhythmic codes they have quickly learnt. The need for film education, for a pedagogical support in the encounter with cinematic works therefore seems to us to be all the more necessary, such support offering access to an art and its history, to a way of seeing that will later allow the development of a different, more mature and more experienced way of looking at non-cinematic images. While it may well be worthwhile promoting media education (the analysis of TV news reporting, for example), it would seem preferable to prioritise film education (in documentary, animation, or fiction), as film education is, in a way, the essential precondition of any education in the audiovisual image, of all learning how to watch.

Like every art, film has its own language, its vocabulary, its rhetoric. Encountered here and there, in fragments, in a newspaper film review, for example, it isn't easy for a schoolchild to grasp, seemingly being reserved to initiates, to practitioners. The school has a duty to transmit the basic ideas that would enable the appropriation of this language: not only that necessary to film analysis, the terms designating the key camera movements, lighting, camerawork, genre, form and structure, etc. – but also the vocabulary of the industry, of production, distribution and exhibition, with their distinctive needs and component activities.

Furthermore, cinema, as an art, naturally leads to the consideration of important themes, metaphysical, existential or historical. Film's contribution here is vast and can easily be exploited by teachers to cast a different light on knowledge. To the rational or scientific point of view of the philosopher, the historian, the sociologist or the economist can be added that of the artist filmmaker, more ambivalent, more radical. This is a perspective that schools have already adopted: as we shall see, in Europe film is often used in history, literature, civics or modern language lessons, as a spur to reflection on matters beyond film itself. Schools can also give children an idea of the complexity of historical or contemporary problems through the contrasting treatment of the same subject by different filmmakers, the diversity of artistic points of view, the variety of filmic genres deployed.

But if cinema is an art, it is so because it can bring more than a more sophisticated reading of other, non-cinematic images, more than the rhetorical or thematic applications rehearsed above. As they have to do with human emotion, cinematic works are not "immediately digestible and reducible to simple and ideologically correct ideas", as Alain Bergala remarks in his *L'hypothèse cinéma*,⁷ a book published in 2002 that only seems to grow more perceptive with time. Although the requirements of reason and objectivity prevail in the school context, it has to be possible to teach film, considered as a sensual, living, contingent experience. Beyond an understanding of the world round about one, an awareness of moral issues, a familiarity with history, the school cannot ignore the psychological, affective, sensual aspect of film as a work of art. Film thrills, enlivens, provokes tears and love; it cannot be otherwise for the child, who can't be exclusively concerned with the rational appropriation of established knowledge, but must be unsettled, questioned, moved. As Bergala notes lucidly in his essay: 'What blazes is life and the presence of the people and things that belong to it. And what if we were to speak more, in our teaching, of this life that blazes out or doesn't in a shot, rather than always talking about a 'grammar' of images that has never existed and of the 'big themes' that are suffocating film?'

⁷ Alain Bergala, *L'hypothèse cinéma: Petit traité de transmission du cinéma à l'école et ailleurs* (Paris: Cahiers du cinéma, 2002)

3 The School: The Decisive Actor

The school is not the only place where film education can happen: all over Europe there are many initiatives outside the school context that introduce children to watching and making films. Yet the school is a key site, the only institution whose goal is to make knowledge and understanding available to all.

a/ In school time...

Alain Bergala considers precisely this essential point: ‘Is it the school’s job to do this work [film education]? Is it well-placed to do it? There can only be one answer: the school, as it functions today, is not cut out for the job, but at the same time it is today, for the majority of children, the only place where this encounter with art can take place. The school, then, has to do it, even if this means disturbing somewhat its habits and ways of thinking.’

The school has to engage the curiosity of children whose families may be unfamiliar with cinema, who go and see few or no films, for lack of money or lack of interest. We shall see that leisure centres, film clubs, voluntary associations and festivals are doing valuable work and coming up with original initiatives. They do however present barriers to entry, competitions, selection processes or subscriptions that make them inaccessible to some children. Carrying out film education through the public institution that is the school guarantees that it will reach an entire age cohort, especially in the European Union, which according to World Bank figures for 2011 has a schooling rate of 97.6% at primary level and 92.2% at secondary. Film education should extend through the years of school education, which generally begins at the age of 3 in the countries of the EU, ending at the age of 18. Each age group should enjoy a film education adapted to its age, its abilities, its needs and its preferences, so creating a continuity of progress, a continuity often absent in European countries.

The school must be a place of encounter with film. In proposing the study of a film, a work of art, the school is not – as is commonly thought – imposing a taste, an idea or an intellectual reflection that would be better communicated simply by watching. The school takes the first step: it is the institution that invites the child to look at the film, to attend to it, a preliminary to any encounter. This cannot take place without an effort, a reaching out, an engagement on the part of the children, who must put themselves in an open frame of mind if they are to take in the work they see before them, devoting enough attention and concentration to it so as to be able to analyse what a film has to say, to understand its aesthetics. Certain demanding films, of great artistic value, would never have any chance of being seen and appreciated by children if they were not shown at school. Everyone can remember a film that has touched them, influenced them, to which they had at first been resistant because the rhythm, the argument and the aesthetic seemed all so many obstacles, obstacles that had to be confronted by making an effort of thought or open-mindedness.

Like some of the linguistic, technical or scientific knowledge imparted in lessons, there is in film education a core of knowledge about cinema that cannot be done without. This varies with time and place. It represents the basic cinematic culture necessary for decoding references encountered in the family, in the language, in the public life of the country. This artistic knowledge, both theoretical and practical, forms a foundation the school has a responsibility to transmit. Given this, the student will be able to form connections between one film and another, to understand a film in relation to the films that preceded it. A film education provided to children from the earliest years strengthens cinematic

culture and facilitates the making of such connections. ‘Without these connections, there may be a series of emotional impacts which, in isolation, will never form a culture, but a patchwork of orphan films,’ writes Bergala. The school can use appropriate pedagogic tools to develop this basic foundation while still leaving plenty of room for the relationship, for shared subjectivity, between adult and child, teacher and learner,.

Beyond the universal provision of these basic elements, there has also to be a dialogue in which every child can express a taste, an enthusiasm for one film or another, in praising, critiquing, inviting others to look at it a different way. It is worth giving some emphasis here to the exercise of taste, which, in Valéry’s words ‘is made of a thousand distastes’ and cannot be universal, governed by any science or doxa. To put it another way, and to head off any ill-aimed criticism, if a film’s message is clear, it is very likely because there is little art in it. As the critic Jean Collet says: ‘there is no message in art,’⁸ and the school, paradoxically, can and must be the place where this taste is developed. Cinema has the great virtue of confronting us with otherness, not just of form but of practice: it presents us with other images, other rhythms, other sounds, hitherto unfamiliar, but also, of course, other relationships, whether familial, social, educational or amorous, and it is this infinite diversity that makes for its wealth.

Finally, the education systems of Europe (despite their very diversity) are under a duty to create an environment favourable to the development of talent by giving pupils the opportunity to make films: to produce, to direct, to shoot, to act. The wherewithal for filming is now universally available, owned by or accessible to many children, in the form of mobile phones, tablets, computers, digital cameras or camcorders, and many children film instinctively, from a very young age. Nonetheless, *mise en scène*, camera angle and cutting by no means come naturally to all. The school must take advantage of this democratisation of image-making tools to support the development of creativity and to help form future filmmakers, actors, editors, writers etc.

b/ ...and at the cinema, ideally

The development of school-based film education should not, ideally, displace the importance of the cinema: teachers and pupils have every interest in watching films there. Going to a cinema,⁹ especially in Europe, has many advantages: first of all, it marks a departure from the school context, signalling that this is a very particular experience. The technical reproduction of sound and image, today for the most part digital, is obviously of vastly better quality, and the theatre also ensures a certain comfort and ambience that enhances the viewer’s openness to the experience.

Above all, watching a film in the cinema is an experience that impresses itself on the memory: sitting in the dark, eyes raised to the screen (unlike most other circumstances, where it is looked down at) and looking up at something higher and bigger than ourselves, the film cannot help but mark us, registering both as a personal memory and as “the shared emotion of the darkened room”, in the words of Iranian filmmaker Abbas Kiarostami. Created in the early 20th century, the cinema is also a sacred space where others have gone before us, and have experienced moments of intense feeling, drama or joy. ‘The darkened auditorium has often been compared to a temple, and it is true that cinephilia, even in the most secular circles, is imbued with great religiosity in its ceremonial. [...] No doubt that’s what is key to the practice. How do you watch films? From what position, from what personal angle? How do you organise a programme? How do you move as a group? How do you share this private diary of

⁸ Jean Collet, *Après le film: dialogue avec Philippe Roger* (Lyon: Editions Aléas, 1999)

⁹ There are today some 30,000 cinema screens in Europe (European Audiovisual Observatory, Strasbourg)

the eye in conversation, in correspondence, in writing?,' ask film critic and historian Antoine de Baecque and Thierry Frémaux, director of the Institut Lumière in Lyon and artistic director of the Cannes Festival.¹⁰ The school has therefore to transmit the passion that sends us to the cinema.

The school must therefore bring child and cinema together, offering – whenever possible, at the cinema – the first the opportunity to embrace the second, and so becoming Europe's film-loving cinema-goer of the future. At the same time, and as discussed earlier, the film education of today and tomorrow must make use of the new tools available to us and with which children and teenagers are already familiar: despite the great number of cinemas in Europe, not all the continent's schools can access them, either for the obvious geographical and financial reasons (travel costs can easily be a problem) or because of the increasing concentration of provision. This concentration finds expression in the development of multiplexes on the outskirts of big cities, on the one hand favouring the distribution of the American majors' productions and reducing the diversity of programming, and on the other, doing this to the detriment of city-centre cinemas, which over recent years have been closing at a remarkable rate in certain countries (notably in Eastern and Southern Europe), when these independents were by their very nature more interested in matters of film education. Given this disturbing development, the film education of the future will also have to rely on less conventional channels than the cinema, a matter taken up in the final recommendations of this study.

¹⁰ Antoine de Baecque and Thierry Frémaux, "La cinéphilie ou l'invention d'une culture", *Vingtième siècle* no. 46 (April-June 1995)

4 The Cinema, Cement of European Civic Identity

If the economic, monetary and democratic identity of Europe seems to have been defined, it is often still difficult to pin down its cultural identity, in either its similarities or its differences across borders. Like the other arts, cinema offers the young citizens of the European Union a mirror in which they can look at what makes them who they are, the environment in which they have their being, at what differentiates them and what brings them together. The introduction of a coherent approach to the teaching of film will open up new and unknown worlds of cinema for all, exposing them to the classics of the past and to the productions of today, and allowing them to judge the place of their national cinema in the European artistic context.

a/ The democratic emotions

It is essential to understand that democratising the teaching of an art like cinema will make for citizens the more enlightened for being moved by what the American philosopher Martha Nussbaum elegantly terms the “democratic emotions”. Professor in both the Law School and the Department of Philosophy at the University of Chicago and a specialist in moral philosophy, Martha Nussbaum is the author of some twenty works on education, justice, and gender inequality. Her work clearly draws on Plato, father of moral philosophy, and Jean-Jacques Rousseau, the thinker of ‘the first of all utilities, which is the art of forming men,’¹¹ but also on the philosophers Johann Heinrich Pestalozzi and John Dewey, major contributors both to modern educational thinking.

Together with Amartya Sen, winner of the Nobel Prize for Economics in 1998, Martha Nussbaum is one of the key theorists of what is called the “capability approach” to individual well-being and economic development. As opposed to the utilitarian approach that simply distinguishes between those who possess economic capital and those who do not, Sen and Nussbaum distinguish between those who possess “capabilities” – by which they mean real opportunities to do or to be, to live to an advanced age, to participate in political life, to realise oneself, to obtain medical care, to read and write – and those who do not, thus emphasizing that economic and cultural inequalities are not an inevitability but call for correction in a universalist spirit.

It was in the same spirit, concerned to go beyond a way of thinking based only on economic considerations, that in 2010 Nussbaum elaborated the notion of “not for profit” in her book of the same title.¹² There she notes that today’s education system, taking fright at economic weakness, at endless “crisis”, has tended to prioritise the teaching of technical subjects and the production of capable technicians and technologists in order to deal with economic difficulties and their consequences.

These technical subjects are increasingly overshadowing the arts and humanities, notes Nussbaum, supported in this by Drew Gilpin Faust, president of Harvard University, who is cited discussing the financial pressure from certain donors who would prefer to see arts subjects downgraded in

¹¹ Rousseau, *Emile ou De l'éducation*, 1762

¹² Martha Nussbaum, *Not for profit – Why democracy needs the humanities* (Princeton, NJ: Princeton University Press, 2010).

importance in the Harvard programme. It is however the arts and the humanities that develop the “democratic emotions”, says Nussbaum, emotions indispensable to the formation of humane and responsible citizens. The humanities, she says, are ‘a tool of democracy, producing citizens capable of advancing their society, identifying and criticizing injustice, and maintaining a lively public life.’ Nussbaum confronts the question of utility, but in line with the work she has done with Amartya Sen, her answer goes beyond reference only to the economy and its imperatives. ‘To education for economic growth, intended primarily to endow pupils with those capabilities that will allow them to operate in a world of globalised economic competition, Nussbaum opposes education for democracy and equality. Democracy demands of its citizens participation, open-mindedness and independence of mind, qualities that can only be developed through the acquisition of capacities for sympathy and critique. But these capacities are precisely those developed by the arts and the humanities, or more precisely by a certain practice of the humanities: not the transmission of the contents of a culture, but a perfectionist intellectual practice that develops the emotions through the diversity and intensity of experience. Education for growth undermines the very conditions of operation of our democratic societies. Education for democracy improves us by exposing us to difference.’¹³

b/ The narrative imagination

Nussbaum writes in her book: ‘All over the world, programs in arts and the humanities, at all levels, are being cut away, in favour of the cultivation of the technical. [...] But educators for economic growth will do more than ignore the arts. They will fear them. For a cultivated and developed sympathy is a particularly dangerous enemy of obtuseness, and moral obtuseness is necessary to carry out programmes of economic development that ignore inequality.’ To favour only technical subjects is, for her, to endanger the formation of the enlightened citizens of the future. It results in a society in which standardised, rigorous knowledge triumphs over sensibility, difference, singularity and human vulnerability. Nussbaum observes that the democratic emotions are fostered by all the arts, by music as much as by literature, by film as much as by live cinema. She goes on: ‘Citizens cannot relate well to the complex world around them by factual knowledge and logic alone. The third ability of the citizen, closely related to the first two, is what we can call the narrative imagination. This means the ability to think what it might be like to be in the shoes of a person different from oneself, to be an intelligent reader of that person’s story, to understand the emotions and wishes and desires that someone so placed might have.’

As has been noted by film critic and historian Carole Desbarats,¹⁴ what is at issue here is the crucial notion of empathy, the ability to look at the world through the eyes of another, to increase one’s understanding of the world by adopting a new perspective. Where could this idea of empathy be of more evident relevance than in the European Union, whose democratic project is less than forty years old and whose citizens share values and aspirations even as they live different languages, cultures and experiences? From this point of view, there is much to be said for fiction, which often offers the best way of acceding to a certain truth. ‘Fiction in the broadest sense,’ writes Desbarats, ‘when it takes on the task of the interpretation of the real, allows one to shift one’s point of view, and sometimes to discover a new one.’ For a young German to discover the riches of Romanian cinema, or a young Latvian those of the French, not only broadens their cinematic horizons but also helps them discover the world about them, that is, to stand in the shoes of the other, to become a more moral and more attentive person, to become a citizen of Europe. In this sense, arts and culture education cannot be a secondary matter, it cannot be sacrificed for the sake of technical subjects, because it is a necessary element of any education, one whose absence could only lead to crucial defects in the formation of the European citizens of the future.

¹³ Sandra Laugier, “À propos de Martha Nussbaum, *Les Émotions démocratiques*”, *Raison Publique*, 7 January 2012. A shorter version of this article was published in *Le Monde* of 22 September 2011

¹⁴ Carole Desbarats, “L’éducation artistique et les émotions démocratiques”, *Esprit*, December 2012, pp. 35-46

It is therefore necessary to promote – and this from the earliest age, and not waiting until adolescence, as is too often the case in Europe – the development of openness to the world and a sense of belonging to the community that is the European Union. A commitment to the development of a coordinated and effective film education will find expression in artistic collaborations between both pupils and teachers. From the encounters that will result from the new strategies adopted, we may realistically hope for a better understanding not only of European cinema but of European identity in general. The unifying capacity of art is crucial, drawing and binding together the young people who in the future will have to decide on the continuation of the European democratic project. One may expect, or at least hope, of film education that it will prompt or amplify the development of democratic feeling among children and teenagers and dispose them to become citizens of Europe. In other words, there cannot be a viable European project without a European imagination, and for this we need to invent shared representations, shared dreams, and cinema, the popular art par excellence, is no doubt the best tool available to us to achieve this goal.

II
A Recent Account of
European Film Education

1 Significant European Initiatives and Their Limits

In July 2011, the European Commission published an invitation to tender for a European-scale Experts' Study on film literacy in Europe, covering the whole of the European Economic Area (whose 30 member states comprise all the states of the European Union, except Croatia, with the addition of Iceland, Norway and Liechtenstein). The tender was won by a consortium of UK and European partners led by the British Film Institute (BFI), and the study was published in early 2013. The work was carried out by Mark Reid (BFI), Andrew Burn (London University Institute of Education) and Ian Wall (Film Education).

The study involved the drawing-up of a comprehensive inventory of existing film and moving image education initiatives in the designated geographical area. Following the publication of the report, and as will be discussed in greater detail later on (in section II-2), the European Commission launched, under the aegis of the Media sub-programme of the Creative Europe programme for 2014-2020, a call for proposals 'providing mechanisms to improve cooperation between film education initiatives in Europe,' involving at least three partners from at least three countries of different languages.

The British Film Institute's report is a valuable piece of research that gives a very detailed if not exhaustive overview of existing film education provision, at school and elsewhere. What becomes clear in reading it is the multiplicity of initiatives, a multiplicity observed as well within each of the 30 countries studied. There is no effort of coordination among these: each country seeks to innovate for itself, and examples of European partnership remain the exception.

a/ Philosophy, actors, priorities

The authors of the report developed their own definition of film literacy, slightly different from that first proposed by the European Commission. For them, the measure of film education had to be understood as 'The level of understanding of a film, the ability to be conscious and curious in the choice of films; the competence to critically watch a film and to analyse its content, cinematography and technical aspects; and the ability to manipulate its language and technical resources in creative moving image production.' On the basis of this definition, they draw attention to two different conceptions of film education. The first, drawing on the notion of human rights, sees film literacy as a social and cultural good to which everyone is entitled, in the name of education and universal values, while the second more commercial conception sees it as an instrumental means of stimulating interest in film and so growing the audience and supporting the industry. The BFI study notes that the first, more ambitious and altruistic notion prevails in all 30 countries studied. It is taken for granted in Europe that the development of arts and cultural education is underpinned by the desire for the dissemination of knowledge among an enlightened citizenry. It seems to us, nonetheless, that these two conceptions are in reality complementary, and must even presuppose each other, and should not therefore be seen as contradictory.

Using a series of questionnaires delivered by the online survey tool Survey Monkey, the British Film Institute succeeded in identifying a plethora of initiatives, supported by many different kinds of agency. The school remains a key actor, with the greatest impact of the dissemination of knowledge

about cinema, schooling rates being high in all the countries studied. The report analyses existing national educational strategies at primary and secondary level (the first comprising pupils of 5-11 years of age, the second those older than 11).

Of the school, the authors remark that ‘The strongest models of provision are those with national strategies jointly devised/endorsed by both Culture and Education ministries, with strong industry support.’ They cite as examples Northern Ireland and the Scandinavian countries. But other agencies make valuable contributions that complement school-based strategies or make up for their shortcomings. Among these are the national agencies supporting the film industry, other institutions such as national film theatres, and numerous festivals and voluntary associations. In order to identify, for each country, the skills that pupils were expected to acquire from their film education, the authors of the BFI report circulated a questionnaire among their research partners, whose results were as follows:

- Among those skills which were sometimes rated important but which were not highly ranked was a better understanding of popular cinema.
- Among the middle-ranking categories, generally rated as important but not very highly ranked, were “social and civic education, wider viewing, enjoyment, understanding of national and European film heritage, and access to world cinema.”
- Finally, among those capacities seen as most important and given the highest priority in the curriculum one finds ‘the development of film language and film-making skills, [...] the understanding of film as an art form, critical viewing, and other categories referring to the critical understanding and analysis of film texts.’

And the report concludes: ‘What is salient overall is the highest priority placed on understanding and appreciating film as an art form, when compared to other instrumental purposes behind film education.’

b/ Three categories of provision

The BFI report gives a detailed account of initiatives that can be broken down into three categories: activities undertaken as part of the school curriculum, that is, in class during school time; activities after school, organized at school after school hours; and finally, activities outside school, whether physical or digital.

It will be noted that this categorisation has no direct implications for funding: public or semi-public funding, often by means of grants to organizers, may be provided in all three categories.

- Most common in the countries studied was film education **within the school curriculum**, such activities always being funded by the public authorities. It is striking to note, however, that despite the universalism of the school’s mission to disseminate knowledge, how few pupils are involved in the film education so provided: only some 10%. The scale of provision has grown in recent years, but the numbers reached have hardly increased.

Within the school curriculum one finds three main models:

- **Film education integrated into other subjects**, which is the most frequent arrangement. It is the subjects of civic education (as in Portugal) or modern languages (United Kingdom, Germany, Ireland) that most often resort to film as a teaching aid. France has its “Ecole et

cinéma”, “Collège au cinéma” and “Lycéens et apprentis au cinéma” programmes, which reach some 10.5% of the French school population each year. It should be noted, however, that in these film is primarily taught for its own sake, the ideal situation, and not necessarily as aiding the teaching of another subject

- **Film education as a subject in its own right, provided as an option.** Courses of this kind have been developed, usually for the last years of secondary education, in Finland, Hungary and France (there notably for the *baccalauréat cinéma*). A free online audiovisual education module exists in Ireland.
- **Film education provided by specialist establishments.** Denmark in particular has established several publicly funded establishments of this type, which take an occupational approach. The Zwolle high school in the Netherlands is a pioneer in the field.

Two particular cases stand out in reading the report, two more ambitious and original projects aimed at younger pupils: Greece has set aside two hours a week for compulsory arts education, while in 2007 Slovenia’s Animated Film Association launched a programme to encourage pupils to learn how to make their own animated films, in small groups, as part of their lessons.

- By after school is meant those activities that take place at the school, that crucial site, but after school hours and without any kind of obligation. There are a number of such initiatives in Europe, but they are fewer in number than either in-school or out-of-school activities. They often involve the organization of workshops, seminars, screenings.

From the BFI report one might cite Film ABC, which organises film seminars and workshops in Austrian schools, for both pupils and teachers, after school hours; the association Passeurs d’Images in France, which organises screenings, training courses, discussions and workshops for pupils, especially those in Education Action Zones (Zone d’Education Prioritaire - ZEP), who do not have easy and spontaneous access to cinema; the public Crème Fraîche programme in Luxembourg which offers scenario-writing workshops that have sometimes led to the production of successful films. Finally, we may note that the one bilateral partnership mentioned in the report concerns after-school activities, the joint development of a documentary-production workshop for pupils by Greece and Turkey.

- **The third category is that of film education provided outside school**, out of school hours. It is clear from the report that this is the category in which one finds the greatest number of initiatives, but it is important to remember that these are initiatives that involve but a small number of children and young adults, during their leisure time. One notes that the emphasis often falls on film practice, rather than on theory, criticism or language.

One may distinguish four major kinds of activity within this category:

- **The encouragement of children’s participation in national festivals.** This participation takes different forms. At Amsterdam’s Cinekid Festival, post-screening workshops are organised with professional support, leading to the production of a short film. The Barcelona International Film Festival screens shorts that children have produced earlier with their

teachers; the very well-regarded Giffoni Film Festival at Salerno in Italy has three juries – 3-5 years of age, 6-18, and 18 and over – to select its shorts. In Poland, the New Horizons Film Festival organizes outreach in 26 cities, offering monthly film screenings right through the school year.

- **The organisation of competitions, to stimulate creativity.** Festivals have developed this idea in Ireland (the Fresh Film Festival in Limerick), Norway (the Amandus Festival for Young Filmmakers), Slovenia (the Videomanija festival for 15-20 year olds). In Sweden, the November Film Festival has chosen a multi-level competition, with a first regional competition giving winning films an opportunity to try their luck at the annual national festival.

- **More original and punctual interventions:** the report mentions a summer camp on the theme of film-making for 10-16 year olds in the Czech Republic, as well as the mobile cinema projects Kinobuss in Estonia and Roadmovie in Switzerland, intended to make film screenings and workshops available to all inhabitants, including those who normally have difficulty in getting to a cinema.

- **The use of the Internet.** There are two kinds of Internet film education sites: the first, intended for teachers and parents, offer educational materials, while the second, intended for children themselves, generally take the form of a forum for sharing their films and discussing their likes and dislikes. The Dutch site Moviezone.nl serves both publics, while Keelamo.fi in Finland and Sphinx.de in Germany are forums for children and young people.

c/ The Few Transnational Initiatives

The report's authors devote a specific section to three established and fruitful transnational initiatives.

- *“Le Cinéma, cent ans de jeunesse”*, a programme established in 1995 by the Cinémathèque Française, which covers several thousand pupils between the ages of 7 and 18 in France, Spain, Italy, Germany, the United Kingdom, Austria, Belgium, Brazil and Cuba, supported by their teachers and cinema professionals. Every year the Cinémathèque proposes a theme (light, colour; the long take this year), and in connection with this theme pupils are encouraged to view a selection of key films and to make films themselves, from eight to ten minutes in length.

- *The DocNext Network* is a programme run by the Amsterdam-based European Cultural Foundation that brings together six film organisations in five different countries: Poland, the United Kingdom, the Netherlands, Spain and Turkey. Its aims are to develop among young people the desire to view and to make cinematic art. On the one hand, the DocNext Network has created a collection of films made by children and young people, available for free on line, and on the other it organizes events, activities and workshops in the five countries concerned.

- **Europa Cinemas**, established by France's CNC and the EU's Media sub-programme in 1992, is a network of cinemas that mainly programme European film. Initially developed in Europe,

the network today extends around the world, covering 3,200 screens, 1,180 cinemas and 680 cities. The network provides an annual grant to each cinema, 20% of the grant being conditional on its regularly hosting one or more educational initiatives.

d/ Constraints that must be lifted

- Despite the fact that film education is expanding rapidly, with both private actors and public authorities involved, these activities face **four major constraints**.
 - The first is the continuing difficulty of making film education available to all. If the school is the institution best placed for this, it hardly succeeds in communicating the artistic dimension to any great number, because it either uses film in support of other subjects, or offers film education as an optional subject that is never taken up by more than 10% of those who could.
 - The second constraint identified by the authors is the lack of statistics. While there may be many initiatives, no proper overall picture is possible without reliable figures for participation, modes of operation and effectiveness.
 - The third constraint relates to the training of teachers, which is inadequate in this field. If certain pedagogical tools are sometimes available, such as textbooks, brochures or Internet resources, the teaching body seems everywhere to have difficulty in managing film education, a subject for which in-service training is not provided.
 - Finally, the funding of projects remains a difficult matter. The authors note that in general, 80% of funding is provided by public authorities, whether at national, regional or local level. Nonetheless, spending on film education remains low and there is an important problem of coherence as between national and regional funding, or as between the different programmes of ministries of education on the one hand and of culture on the other. Funding tends for the most part to be ad hoc, favouring particular initiatives rather than general principles of universal provision.
- The authors conclude their report with **14 recommendations** which in their view would improve the effectiveness of existing film education projects and assist in their evaluation. These are of four kinds:
 - **Relating to training.** The report suggests that a film education component be included within initial teacher education programmes, so that teachers are in a position to effectively teach film as an art form later. In addition, the authors recommend that ‘Consideration...be given to supporting education programmes for both families and for wider adult communities,’ so that the artistic dimension of film be recognised and appreciated by all.
 - **Relating to the development of pedagogical tools.** The report recommends that the European Commission establishes a Film Literacy Advisory Group (FLAG) to support the

coordination of activities by Member States. Further measures would include the creation of a “translation fund” and a “European resource bank” that would make exemplary educational materials available online in multiple languages.

- **Relating to the funding of film education.** The report proposes that the European commission should develop “models of funding” to guide Member-States in the organisation of funding for film education. ‘The European Commission should sponsor research into levels of funding for media education and film education, in order to provide guidance on minimum provision, models of joint funding, and strategies for effective direction of financial resources,’ say the authors.

- **Relating to the development of film education statistics.** The authors propose that data on existing key programmes, on spending and on assessment be provided to the European Commission to help ensure the effectiveness of its future support to Member-States.

2 A First Approach to the Development of a European Policy

a/ The absence hitherto of specific European funding for film education

The European Commission has for a long time supported all involved in audiovisual sector, including film: creators, producers, distributors, cinema operators, festivals, local governments etc. The European Union's work in the cultural field "complements" national initiatives "and adds a different dimension", the Commission's philosophy being that "goals are best achieved when organizations at different levels combine efforts".¹⁵ The European Union has supported the cultural sector on the one hand through its Culture programme, with 400 million euros in funding for the period 2007-2013, and on the other through the Media programme, with 755 million euros in funding for the same period. In 2011, in addition, the Media Mundus programme was established specifically to strengthen relations between the European audiovisual industry and filmmakers in non-European countries. Since 2007, then, the European Union has offered financial support to transnational projects bringing together at least three organizations from at least three different countries, to the circulation and translation of works of every kind, to the training of 1,800 professionals each year, and the development of networks between actors in the European cultural sector.

Since 1 January 2014, the Culture, Media and Media Mundus programmes have been brought together under the new Creative Europe programme, which runs until 2020. Creative Europe's budget – 1.46 billion euros over the whole period, an increase of 9% over the period 2007–2013 – will enable support to be given to 300,000 artists and professionals and provide direct support to more than 1,000 European films and 2,500 cinemas. The European Union has proved itself to be a valuable complement in the domain of cultural policy, supporting the 8.5 million Europeans who work in the sector, and has succeeded in acting effectively in support of creativity and access to cultural diversity.

For the audiovisual sector, including film, the Media programme has a budget of 818.7 euros to 2020,¹⁶ 56% of the total Creative Europe budget. It includes different and complementary kinds of grant to support training, independent production, market access, festivals, distribution, cinema operators, the video market and new activities, among these, for the first time, being film education.

b/ Recent European provision for film education remains limited

Arts and culture education is a recent concern within the national educational systems of the European Union. Certain countries are more committed to its development than others, but all seem to deal with it without any real coordination with their neighbours, despite the existence of occasional partnerships.

- Following the delivery of the BFI report, the Creative Europe (2014–2020) programme has taken on board, in part, this question of coordination, with a call for proposals at least half of which is

¹⁵ Quotes are from "Celebrating Cultural Diversity in Europe", a document published by the European Commission in June 2013, available at http://europa.eu/pol/pdf/flipbook/en/culture_audiovisual_en.pdf

¹⁶ The figures are those of Creative Europe, in *Focus* 356, November 2013

clearly devoted to film education. This is the first time that specific budgetary provision has been made for film education and audience development at the European Union level – **1.9 million euros** in 2014, to be distributed among some twenty selected projects – an incontestable advance.

- With the new Audience Development programme, the Media programme seeks to promote the development of cinematic culture and to stimulate public interest in cinematic and other audio-visual works, including those of the past, especially among young people. Funding may be applied for by any organization (companies, non-profits, voluntary associations, charities, foundations, local and regional governments...) based in one of the countries participating in the Media programme and more than 50% owned (if relevant) by citizens of those countries. Support is available for **two kinds of activity**:
 - Collaborative **film education projects** involving partners from at least three different Media countries and three different languages, as well as a significant proportion of European films.
 - **Audience development projects** such as the programming on various distribution platforms of successful European films (a minimum of 10 films from 5 Media countries) together with the organisation of promotional events in at least 5 territories so as to generate word-of-mouth buzz. Projects must include a high proportion of non-national films.

Activities must start between 1 July 2014 and 30 June 2015 and will last 12 months at the most. Proposals are evaluated by independent experts, and important criteria are the diversity of the geographical origins of the works and more especially the inclusion of works from countries with less developed film industries. Proposals must demonstrate complementarity with other projects. Results will be announced within four to five months of the closing date for applications (28 March 2014) and grants will cover up to **60%** of eligible costs.

- > In addition to this 1 million euros of new financial support for film education, attention must be drawn in particular to the crucial support offered to cinema operators by the Europa Cinemas network, jointly funded by Creative Europe and by France's CNC, whose mission is to promote the distribution and exhibition of European films in 33 European countries (554 cities in total) and elsewhere. The organisation covers 923 cinemas, 615 of these being in the European Union. Europa Cinemas offers grant aid to cinemas to enable them to prioritise the programming of European films and to undertake activities for children and young people. 20% of the grant is conditional upon the organisation of film education activities. The maximum grant varies between 3,000 euros (for a cinema with one screen) and 5,000 euros (for a theatre with five screens or more). A grid permits the objective evaluation of the activities provided for children and young people in relation to criteria both quantitative – the number of films, of screenings, the frequency of activity – and qualitative: diversity, provision of mediation, use of social networks, operator commitment. The support offered by Europa Cinemas is valued by cinema operators and bears fruit in making European cinema available to younger audiences. Nearly 3 million children and young people (2,958,159 to be exact) aged between 3 and 25 thus attended screenings organised by network members, with almost 1 million euros thus being spent of film education. It should be noted that this last figure represents an increase of over 6% as compared to 2012, funding having risen by almost 75,000 euros.

- Finally, it should also be pointed out that support to festivals is also conditional on activities directed to children and young people and that part of the budget dedicated to festivals (3.5 million euros in 2014) also represents support for film education. In 2014, this programme will support 80 festivals whose programming must be markedly European (with a minimum of at least 15 countries represented, as opposed to 10 before), and applicants must not only demonstrate that they have an audience development strategy for before, during and after the event, but also offer audiovisual education activities.

Despite the existence of these new subsidies and these greater European efforts in support of film education via cinemas and festivals, their impact must not be exaggerated. In allocating a budget of some million euros to film education in 2014, Creative Europe has taken a first, essential step, but one that naturally can hardly be compared to the budgets allocated for that same year to distribution (33.45 million euros – the “major priority”) or to independent production (31.8 million euros) (see diagram below).

Financial support from the Media Programme, 2014 (in millions of euros)

[GRAPHIQUE]

Production indépendante = Independent production

Distribution cinématographique = Film distribution

Formation = Training

Accès au marché = Market access

Aide aux festivals = Support to festivals

Exploitation = Cinema operation

Marché de la vidéo = Video market

Fond de coproduction = Coproduction fund

Éducation au cinéma et

développement des publics = Film education and audience development

It is imperative, therefore, that funding for film education be maintained and increased in the future. The European Union owes it to itself to make film education one of the key components of the MEDIA programme, whose overall effectiveness could only be reinforced as a result, for in addition to increasing knowledge of and interest in cinema, film education not only **encourages the circulation of European films but also creates tomorrow's audience for the European Union's cinemas and video-on-demand** – in other words, gives concrete and durable expression to the European cultural exception.

III
Strengthening
Film Education
in Europe

In the light of the two preceding sections, which have firstly highlighted the urgent necessity of a European film education policy from the economic, artistic and civic points of view, and secondly outlined the current European provision in the field, the section that follows identifies examples of good practice in film education that evidence a European dimension and the recommendations that might be made to effectively strengthen European film education policy.

1 Good Practice in Europe: Models to Inspire New Impetus

The first part of this section thus details some **fifty initiatives** in France and elsewhere in Europe that have a European dimension (in terms of the films exhibited or the partnerships mobilised) that have already proved their worth and therefore have lessons to offer. **The project-by-project inventory that appears** in Annexes 1 and 2 of the present report, makes no claim to be exhaustive, being mainly confined to initiatives and projects aimed at children and young people of between 3 and 18 years of age. Although many on these projects with a European dimension are organised by country, particular attention has been paid to bi-national or transnational projects.

To compile this list, more than a **hundred people** from **22 different countries of the EU** (see Annex 3) were consulted between February and April 2014. Working directly or indirectly in the film education sector, these included the directors of national film centres in Europe, cultural counsellors and audiovisual attachés in the French diplomatic service (and the Institut Français) in Europe, representatives of the European Commission, and also, of course, those themselves involved in running projects in the different countries (institutions, television stations, festival directors, film exhibitors' associations, filmmakers, etc.).

Analysis of the fifty or so existing initiatives, taking place in school time or after, reveals **six different and complementary ways of doing film education**:

- **Screenings**, of course, often at the cinema, which often also serve the teaching of foreign languages;
- then there are **practical workshops** in which children and young people produce films, as writers, animation artists, actors, editors, etc.;
- and **film events specifically aimed at the young**, such as the children's festivals, competitions, and film prizes that have proliferated over the last few years;
- there are **training courses** established for teachers, cinema operators and community workers so that they can communicate film culture to children;

- the exponentially **growing use of new media for film education;**
- and finally the growing practice of **twinning** (between organisations, cities and regions in Europe) for the purpose of film education activities.

a/ Screenings in school time

The usefulness of screenings as a way of enabling children to connect with films is beyond question. As has already been indicated, the viewing of a film at a cinema is a crucial element in film education.

France has been a pioneer in the field, establishing the “Ecole et cinéma” (1994), “Collège au cinéma” (1989) and “Lycéens et apprentis au cinéma” (1993) programmes and has, rightly, opted to make the **cinema film a pedagogical tool in its own right**, at every level of education. Programmes on the French model have been developed elsewhere in Europe: in Germany (see Annex, p. 70), Denmark, Austria, Greece and Portugal, and very recently and remarkably in Spain (since the passage in 2014 of legislation integrating film education into the school curriculum). The films, shown when appropriate in the original language with sub-titles, are systematically accompanied by educational materials that support a more in-depth treatment in class, before and after the screening (see Annex, p. 56).

Though they are much more frequently resorted to in history or literature classes, films can be made use of **in all subjects**, depending on theme and genre. The Estonian education system is exemplary in this respect, prescribing film as a resource in all subjects, whether historical, social, artistic or technical.

In addition, films screened in school time are often offered by cinémathèques, which take advantage of the prescribed selections in programming. For French schools abroad, the Institut Français has created the online platform IF Cinéma: many films have in this way been made available online so they can be screened and used in class.

Finally, a recent tendency has been the use of screenings in school time to *support the learning of foreign languages*. The Institut Français thus supports the *Cinéfête* scheme in Germany, *Next* in Romania, and *Cinéma Français au Collège et au Lycée* in Poland. In the same way, the United Kingdom organizes a *British Schools Film Festival* in Germany each year, and Belgium has a *Festival du Film Français* in Flanders, with screenings in school time. In Paris the association *Cinélangues*, supported by the Goethe and Cervantès institutes, coordinates a remarkable programme of school screenings that succeeds in teaching about film as well as supporting the acquisition of the German, Italian, Spanish and Portuguese languages (see Annex, p. 57).

b/ Practical workshops

An interest in promoting the practice of film-making can be seen in the very great number of projects in Europe offering practical workshops, for the most part outside school time. They often involve the making of a short film, from the first idea for a scenario to the final cut. Relying on the voluntary commitment of the children and young people involved, and sometimes requiring a financial contribution, such workshops, when they exist, today reach far fewer children than screenings in school time and must therefore seek to become more widely accessible.

Many **cinematic institutions** offer workshops: cinémathèques of course, but also institutes and voluntary associations, such as the *Institut Lumière* in Lyon, *Os Filhos de Lumière* in Lisbon, or *A Bao A Qu* in Catalonia (see Annex, pp. 58, 71 and 72).

Exhibitions are more and more frequently accompanied by workshops allowing children to explore a theme or the work of a particular director. The Pier Paolo Pasolini exhibition, which travelled from Paris to Barcelona, Rome and Berlin, is one such (see Annex, p. 64). Filmmaker Michel Gondry's *Amateur Film Factory* project, which has already run in New York, Sao Paulo, Paris and Moscow, gives everyone, whatever their age, the opportunity to make a film, as part of a group, in only three hours (see Annex, p. 63).

Most notably, **transnational initiatives** with a more highly developed European dimension allow children and young people from different countries to work together on the making of a film. "*Le Cinéma, cent ans de jeunesse*", an exemplary initiative launched in 1995 and coordinated by the Cinémathèque Française, brings together children and young people from France, Spain, Italy, Germany, the United Kingdom, Austria, Belgium, Brazil and Cuba (see Annex, p. 80). Financially supported by UNESCO, the Borders project has 17 participating countries (see Annex, p. 84). Bilaterally, the British organization *Manifesta* and the French *Tribudom* collaborated in 2008 and 2010, and the schools of Moita in Portugal and Bordils in Catalonia have established a partnership for the organization of practical workshops.

c/ Cinematic events

Numerous cinematic events organized outside school, such as generalist film festival, are enjoying remarkable attendance figures, benefitting from the festive spirit that young people find attractive.

There have been **children's film festivals** since some years, and they have grown rapidly in numbers through the 2000s. In France the *Tout-Petits-Cinéma* festival at the Forum des Images attracts 8,000 every year; *Mon Premier Festival*, for children of 3 and upward, draws 20,000. In Europe, the list is long: *CinéKid* in Amsterdam, *Lucas* in Frankfurt, *Buster* in Copenhagen, the *Festival du Film Adolescent* at Charleroi in Belgium, *Videomanija* in Slovenia, the *Gijón* festival in Spain. All offer film programmes appropriate to each age group and film-making workshops. Some incorporate a competition to which children and young people may submit their films (see Annex, p. 61 et 62).

More symbolically, **young people's prizes** have been established, often in the context of these festivals, giving the young audience an opportunity to indicate its preferences in the wake of the screenings. In France, the *Prix Jean Renoir* allows French high school pupils in France and abroad to view eight films released that year and to decide between them (see Annex, p. 60).

At the European level, the *European Film Awards* now feature a Young Audience Award each year, three films in competition are ranked by the young people of 17 European cities. Although they are rare, such awards assist young people in developing their taste in film and encourage their writing about the cinema.

d/ Training

Provision for the **training** of teachers, cinema operators and communicators so that they can communicate film culture to children is obviously decisive for the development of film education. If there seems a cruel lack of such training in nearly all European countries, by reason of the lack of either interest or resources on the part of ministries responsible for education, it has to be said that there are interesting initiatives being taken in the field of training and these must obviously be intensified.

With regard to **the training of teachers**, one can of course mention the work being done in France as part of the three national programmes of film education for pupils (*Ecole, Collège et Lycéens au Cinéma*), in Germany (*SchulKino Wochen*) and now in Spain, as well as that of the Portuguese association *Os Filhos de Lumiere*, which offers its *Filmar* programme to teachers and other educators in that country. **For cinema operators**, France's Association Française des Cinémas d'Art et d'Essai (AFCAE) organizes two days of colloquia and training workshops every year, while *Europa Cinemas*, in collaboration with the *Cineteca di Bologna* in Italy, endeavours to develop an awareness of questions of film education among European cinema operators (see Annex, p. 65).

Similarly, in 2005 the Kyrnéa association created the *YEFF !* (Young European Film Forum for Cultural Diversity), now involving some ten organisations across Europe, which organises regular, bi-annual exchanges between **different actors in the sector** (Milan, 2013; Berlin, 2015). Together with the Estonian organisation *Kinobuss*, *Kyrnéa* also organises two-day European training events for workers in the adult-education sector (funded under the Grundtvig programme). More unusually, Swiss-based *La Lanterne Magique* has produced a series of educational shorts by European filmmakers (Ursula Meier, Noémie Lvovsky, Jean-Stéphane Bron, Mathieu Amalric, Wim Wenders, etc.) intended for teachers and parents as much as for pupils, each focusing on a theme in film-making (documentary, melodrama, the scenario, and more), available. These are also available outside the country.

e/ Use of the new media

The exponential growth of film education projects that make use of new media has seen the development of innovative practices combining film tradition and modernity. If all the projects

identified elsewhere have each naturally enough created a website of their own, there are various types of sites that seem to us to be worthy of more particular attention:

- **educational websites** aimed at teachers or pupils – *www.zerodeconduite.net* in France (see Annex, p. 59) , the German film portal *www.kinofenster.de* (see Annex, p. 70), the highly educational and instructive Swiss site *www.magic-lantern.org*, and the *still-being-developed* *www.enfants-de-cinema.com* in France.

- **blogs and platforms for the sharing of films and other work** by children and young people, such as the French site that features film criticism written by high-pupils in the context of the Prix Jean Renoir, *www.eduscol.education/prix-jean-renoir-des-lyceens*; the Portuguese site for sharing short films, *www.bordilmoitas.org*; the Scottish *www.understandingcinema.wordpress.com*; the French site of the “Cinéma 100 ans de jeunesse” programme, *www.blog.cinematheque.fr*.

- and of course **platforms allowing the viewing of feature films** themselves: the Belgian *www.laplateforme.be*, which allows teachers to view any documentary produced within the Fédération de Wallonie-Bruxelles; *www.ifcinema.institutfrançais.com*, which offers an impressive catalogue of 3,500 films for free viewing via French cultural institutions abroad (see Annex, p. 79); the Danish Film Institute’s free streaming service *www.filmcentralen.dk*, which offers schools 1,300 shorts and documentaries; and also the digital video library of TV station Arte, which in collaboration with the Universciné platform offers more than 1,250 films to be viewed at cultural institutions such as multi-media libraries, *www.mediatheque-numerique*. Along the same lines, one may also note the existence, since 2011, of online film festivals such as *www.myfrenchfilmfestival.com*, which makes films (and accompanying educational materials) available in different languages across the whole of Europe, such festivals enjoying growing success.

- Finally, it is worth noting projects of a somewhat different kind, the **online annotated database** of European films suitable for younger audiences available on video-on-demand (notably at *www.eurovod.com*), the work of the team responsible for the Festival Européen des Arcs (see Annex, p. 76), and the service at *www.zerodeconduite.net* that allows the booking of school screenings at cinemas, an illustration of how the Internet can be used by cinemas in the context of film education (see Annex, p. 59) .

f/ Twinning

There is, too, the growing practice of twinning (between organizations, cities or region in Europe) for the purpose of film education activities. If this approach will naturally become more popular given the resources made available as a result of the call for proposals issued by Creative Europe’s Media programme in Spring 2014, there are already a number of isolated projects based on bi-lateral or multinational partnerships:

- There are **twinnings between associations** for the organisation of workshops on film-making or on particular film techniques, as instanced by the exemplary work done by *Manifesta* of London, *Vende Se* film of Lisbon and *Tribudom* of Paris, with filmmaker Claude Mouriéras

leading workshops for teenagers of all three countries (see Annex, p. 76). There are the European Borders Film Sessions, which brings together several European organisations (the Wajda School, Warsaw, and the Lodz Film University in Poland, Sapientia University in Romania, Salamanca University in Spain, together with several European cinemas) for screenings and for film-making by teenagers. Finally, one might mention Franco-German collaboration, notably the work of the association *Ariana*, which last April launched a competition on the theme of *combating discrimination through the visual image*, or that of *Kyrnéa*, which in 2013, together with *Ciné-tandem* and in partnership with the Office Franco-Allemand pour la Jeunesse, offered film and language courses for young French and Germans (see Annex, p. 77).

- And finally, one must note the **unusual collaboration between the cities** of Annecy in France and Vicenza in Italy, for example (see Annex, p. 85), in which children work together across borders on the making of short films, and **between European regions**, in the case of the *Kinema* project jointly organized by the Haute-Normandie Region of France and the Federal State of Lower-Saxony in Germany, which allows German pupils to discover French films, and vice versa, supported by a wealth of educational material (see Annexe, p. 71).

In the light of the examples of good practice identified above, it would seem desirable to make a number of recommendations that might give some impetus, at the European, national and local levels, to the development of a truly European film education policy.

2 Recommendations

The present report makes **the ten following recommendations, attempting to combine ambitious proposals with concrete solutions, assuming above all the political will to construct among young people a new relationship to cinema.**

1/ Create a European Foundation for Film Education

Given the dual vision of film education, a social and cultural good to which every child ought to be entitled, but one that is at the same time the means, in the longer term, of increasing the audience for film in Europe and thus supporting the continued development of the European film industry; given too the low level of budgetary resources available at the European, national and local levels, the report suggests **the creation of a European Foundation for Film Education**, whose mission would be to bring together not only public actors (European Commission, the European Film Agency Directors – EFAD – network, European regions) but also private actors operating in the sector (by compulsion if necessary) or having a civic interest in it (major European industrial groups, such as Airbus or Arianespace, and those involved in media, IT and cinema: Internet providers, tablet manufacturers, video platforms such as YouTube). The funds thus obtained would be managed by a board of trustees and an artistic committee made up of professionals from the sector, so giving both legitimacy and flexibility to the funding of film education projects having a European dimension.

This European Foundation for Film Education could be modelled on the French *fonds de dotation* or endowment, an innovative sponsorship tool created by Article 140 of Law No. 2008-776 of 4 August 2008 that combines the advantages of the traditional not-for-profit *association loi de 1901* and those of the private foundation, without their disadvantages. Enjoying legal personality, a *fonds de dotation* (of which there exist more than 1,500 in France today, many of them devoted to art education, like L'Art à l'Enfance or the Initiative pour le Partage Culturel – In Pact) involves the irrevocable endowment of money or property to be used for the benefit of the public at large. It solicits private financial contributions, which it may add to the endowment or spend on the achievement of its aims. It can carry out activities to this end itself, or fund another non-for-profit organization to do so. The *fonds de dotation* benefits in France from the same tax treatment as does arts sponsorship.

In this connection, it is worth recalling that in February 2012 the European Commission put forward an outline proposal for European Foundation status. The aim of these proposals is to facilitate the more effective conduct of cross-border activities in the public interest across the EU. **Draft regulations** adopted by the European Commission on 8 February 2012 and amended by a resolution of the European Parliament of 2 July 2013 are intended give effect to such status. Promoted by Internal Market Commissioner Michel Barnier, it would, he says, “reduce costs and uncertainty” faced by foundations operating in more than one European country. A European Foundation could be established by setting one up from scratch, by converting a national foundation into a European Foundation, or through the merger of national foundations. Foundations benefitting from this status would have to demonstrate a **public benefit purpose** and **cross-border dimension** while possessing minimum founding assets of **25,000 euros**. Finally, the tax treatment of these European Foundations

would be **determined by Member States**, and would thus be governed by national law, donors to European Foundations being entitled to the same tax benefits as if they were donating to a foundation established in their own Member State. The present report finds that the creation of a European Foundation exclusively devoted to film education would represent an excellent application of this new model.

2/ Create a video platform to make European films available to children and young people

Marking International Children's Day, on 6 June 2013 the European Audiovisual Observatory, part of the Strasbourg-based Council of Europe, published the latest figures on children's TV in Europe. According to the Observatory's MAVISE database, there were more than 280 children's TV stations in the European Union, and around 320 in Europe as a whole. Of these, 157 stations belonged to only 3 American groups (Time Warner, the Walt Disney Company and Viacom) and only 21 children's TV stations belonged to public broadcasting systems.

The Observatory noted the strong growth of the children's TV market between 1985 and 2013 (stations opened, stations closed, total stations available), most of this taking place between 2006 and 2010 with the expansion of the Disney, Cartoon Network, Nickelodeon and Boomerang brands throughout Europe. At the same time, there are few public TV stations for children: KIKA (Austria and Germany), KETNET, La Trois (Belgium), DR Ramasjang (Denmark), Clan TVE (Spain), Gulli (France), CBBC (United Kingdom), RAI Yoyo (Italy) and SVBT in Sweden.

Certain national stations are very widely available through Europe, such as the German Super RTL (in 19 European countries) and KIKA (17 countries), the French Tiji (in 7 countries) and the Italian RAI Gulp (7 countries). The most important pan-European brands are Disney (63 stations), Nickelodeon (44), Cartoon Network (29) and Boomerang (21); they each have many stations and a great number of language versions throughout Europe. It is these stations that belong to the major American media groups, Time Warner, the Walt Disney Company and Viacom. As for their popularity among children, the Disney Channel has the number one spot in Bulgaria, the Czech Republic, Hungary, Poland, Romania and Slovenia, taking second place in Denmark, Spain, the United Kingdom, Portugal and Sweden. The Nickelodeon channels attract good audiences in Austria, Belgium, Greece, Ireland and the Netherlands. Other significant pan-European brands include Baby TV, Duck TV, Kidsco and JimJam. It is no surprise that the TV stations most likely to appear on free DTTV networks in Europe are those of the public broadcasters, notably the public children's TV stations of Belgium, Denmark, France, Germany, Ireland, Italy, Spain, Sweden and the United Kingdom. Some private stations are also available for free in Germany, Spain, Italy and the United Kingdom. On pay DTTV networks (similar to cable and satellite) a large range of private TV stations for children is available, in 14 countries in total (Belgium, Croatia, Cyprus, Denmark, Estonia, Finland, Hungary, Italy, Lithuania, Latvia, Malta, the "Former Yugoslav Republic of Macedonia", the Netherlands and Sweden).

Since May 2013 the MAVISE database has also covered video-on-demand services. At the national level, there are several audio- and video-on-demand services for children offered by cable operators such as Belgacom, Telenet and UPC (which form part of Liberty Global), Numericable and Zon, as well as by operators such as Canal+ in Poland. Most other services are delivered by traditional broadcasters, including public broadcasters in Denmark, Germany, Ireland, Italy, the Netherlands and the United Kingdom. At the Europe-wide level, the most important operators, such as Disney,

Nickelodeon, JimJam, Boomerang and Cartoon Network, all have numerous on-demand services aimed at different European countries, most being registered in the United Kingdom.

Given this worrying picture of the children's TV stations and on-demand services for children available through the set-top box, a picture that demonstrates the standardization of programming to the detriment of European cinematic works, it is clear that it is absolutely necessary to adopt a European policy favourable to the **creation of a platform offering young people access to European film (and also to programmes on cinema), both via traditional television stations and the set-top box that has today largely penetrated Europe, and eventually also through the so-called "over the top" channels such as Apple TV and Google Chromecast.**

3/ The large-scale development of film education activities combining artistic and linguistic approaches

To increase the numbers becoming acquainted with European cinema through screenings at the cinema during school time, such programmes today reaching no more than 10% of an age cohort at best, and also to encourage the learning of foreign languages through film, it would seem desirable to **organise and to greatly expand the provision of film education combining the artistic and linguistic approaches.** Following on from the work done in Germany by the *Cinefête* project and in France by the *Cinélangues* association, both described in the Annex, and which have their counterparts in other European countries, it seems to us essential to generalise this kind of experience, often organised, but in merely punctual fashion, by film-loving teachers of foreign languages.

These projects play a mediating role between schools and cinemas. Their essential goal is to facilitate the integration of film into the teaching of European languages by offering language teachers a tailored programme and adopting an approach to film that is also cultural and linguistic. Thanks to the accompanying high-quality teaching materials, these programmes for schools offer an introduction to contemporary European cinema, immersing secondary school pupils in the diverse realities of the countries whose language they are learning (English, French, German, Italian, Portuguese, Spanish and more). They allow real work on language supported by the materials provided to language teachers for each of the films (dialogue extracts, teaching paths, sub-titling and dubbing workshops, film-critique assignments to be done in the foreign language, etc.). The Creative Europe programme and the EU's youth programmes and Erasmus for All programme must join forces to include in the next appeal (and afterward) proposals specific lines that would promote this triple approach (cinematic, cultural and linguistic), all the more as the low cost of such initiatives (some 5,000 euros per year for 5,000 pupils in Paris, in 2013 for instance) makes this a very useful but inexpensive form of provision.

According to a recent Eurobarometer study of European citizens' opinion about multilingualism and language learning (June 2012), initiated by the European Commission, almost nine out of ten citizens of the Union believe that it is very useful to be able to speak one or more foreign languages, and 98% think that the ability to speak foreign languages will be advantageous to their children's future. Yet at the same time, another study by the European Commission, the first European survey of linguistic skills, shows that there is still a long way to go from dream to reality: language tests administered to teenagers from 14 European countries showed that only 42% were competent in their first foreign language, and scarcely 25% in a second. A significant percentage of these young people, 14% in the case of the first foreign language, and 35% in the case of the second, had not even reached the level of "basic user".

Ten years after the Barcelona Declaration of 2002, in which the European heads of state and of government called for the teaching of at least two foreign languages from a very early age, Europeans are largely aware of the advantages of multilingualism. Almost three-quarters of them (72%) support it as a goal and 77% think that it ought to be made a political priority. More than half of all Europeans (53%) use a foreign language in the course of their work and 45% think they got a better job in their own country thanks to their linguistic skills.

Yet the percentage of Europeans claiming to be able to communicate in a foreign language has fallen slightly, from 56% to 54%, and the proportion of pupils who are competent speakers of their first foreign language varies between 82% in Malta and Sweden (where English is the most popular foreign language) and only 14% in France (for English) and 9% in Britain (for French). One of the most striking changes since 2005 is that passive competence in written and oral understanding has improved, thanks to the Internet. The percentage of Europeans making regular use of a foreign language while using the Internet, on social networks for example, has risen 10 points, from 26% to 36%. Given this latest data on language use and viewing across Europe, it seems urgently necessary to **fund structured, general programmes of film education, ideally cinema-based, that encourage the acquisition of foreign languages, such funding to be made available at the European, national and local levels.**

4/ Establish a highly selective digital library of 20 European films, old and new, for use throughout Europe in school time, both at cinemas (DCP) and at school (via an accompanying video-on-demand site)

Following the example of several European countries' in-school film education provision, as mentioned above and described in the Annexes, it might be desirable to form an initially modest library of some twenty European films, both old and new, selected in the light of the diversity of the children and young people for whom it is intended: there would be works appropriate to every age-group, from 3 to 18, in terms of both their themes and their artistic ambitions

Europe's national film centres (represented by the EAFD) and the Creative Europe Media programme could jointly select and fund the library, then add one or two works each year (both shorts and feature films). This library – for which non-commercial rights would be acquired in respect of exhibition in schools (via a platform developed for the purpose), while exhibition in cinemas would be on normal commercial terms – would be subtitled in several European languages and accompanied by multilingual educational materials, available on line via the site proposed below. Such provision could usefully be complemented by local, national or European assistance for the purchase of video-projectors (which have now fallen in price) by schools distant from a suitable cinema.

5/ Develop training in film education for teachers, cinema operators and community workers, especially through the creation of a European film education web site, at European and national levels

We have noted the growing number of web sites related to film education, some being chiefly addressed to teachers and parents (such as the still-being-developed www.enfants-de-cinema.com; the site lekinetoscope.fr, developed by France's Agence du Court-Métrage; the annotated database of the

Festival Européen des Arcs; and *zerodeconduite.net* - see Annex, pp. 59 and 76), and others that enable children and young people to discuss cinema and to share their own films (such as *Keelamo* in Finland, *Cinekid* in the Netherlands and *Sphinx* in Germany).

Nonetheless, it would seem that in general the Internet is clearly being under-exploited for the purpose of film education. This is why it seems to us desirable to create a Europe-wide film-education site offering educational materials, together with not films in their entirety, for obvious rights reasons, but relevant extracts (of unquestionable educational purpose), so that teachers and pupils can make use of these materials at home or in class. Such materials could be made available in several European languages. The French schemes alone ("*Ecole au cinéma*," "*Collège au cinéma*" and "*Lycéens au cinéma*") have generated 230 education packs on as many films, and it would be easy and inexpensive to have these translated into a number of European languages (English, German, Italian, Spanish, Portuguese, Dutch, etc.) and have them downloadable for free from the site, as well as, with the permission of the rights-holders, sub-titles for the corresponding film extracts.

An educational web site of this kind could also offer lessons in video film-making from leading European directors, giving teachers and pupils free online access to valuable advice. The site could also host a series of shorts, like those produced by Swiss-based La Lanterne Magique (see Annex, p. 81), in which filmmakers offer children and young people across Europe an introduction to different film genres (Jean-Stéphane Bron, Ursula Meier, Noémie Lvovsky, Mathieu Amalric, Alain Bergala, Wim Wenders, etc.).

6/ Make European funding for distribution and exhibition more conditional on film education activities

Given the substantial growth in the volume of educational materials generated, in collaboration with distributors, by a good number of European actors (among them *Cinélangues*, *zérodeconduite.net* and others), it would seem desirable to encourage or even to oblige distributors (those whose films would have a potential audience among people) to become more fully involved in this work.

Given that Creative Europe's new Media programme rightly gives priority to film distribution, with a budget of 33.45 million euros for the year 2014, it might be appropriate to make the funding under the Cinema Selective scheme (the others being the Cinema Automatic scheme and a Sales Agents' scheme) conditional on the development of educational materials.

The Selective scheme is intended to encourage groups of European distributors to invest in the distribution and promotion of non-national European films by assisting with the costs of publicity and promotion and the production and circulation of copies. It has a budget of 8 million euros for 2014. The goal is to encourage Europe-wide distribution campaigns, to ensure the effectiveness of distributor groups in reaching a larger audience and to ensure a wider geographical distribution of cinema films. Given that in the context of this support particular attention is already required to be paid to films for children and young people (excluding animation), it would seem to be useful to take a more decisive step in making this Selective support **conditional on the development of education packs** (generally an inexpensive undertaking) which could then be made available in several European languages; these could also have a linguistic dimension in supporting the acquisition of a European foreign language.

Finally, Creative Europe's new Media programme continues its support for the Europa Cinemas network, supporting in addition – with a budget of 1.5 millions for 2014 – the formation of a network among cinemas programming European films. In the light of the work done by the cinema operators of Europa Cinemas and the unusual experiments in film education detailed in the Annexe at p. 87 (Studio des Ursulines in Paris, Moviemiento in Berlin, Kinodvor in Ljubljana, etc.), **it might be appropriate to make this support for networking among European operators conditional on the development of innovative initiatives directed to children and young people, and also to increase the amount of grant earmarked for such initiatives within the funding provided by Europa Cinemas (20% of the grant: 3,000 – 5,000 euros maximum, today), which is significant but could be increased.**

7/ Encourage twinning between associations, cities and regions in Europe around the themes of film and film education

In addition to Creative Europe's Media sub-programme, there are two other European programmes that in our opinion could help support bi-national or multinational twinning around film education, punctual examples of which already exist and have been described above.

- On the one hand, the European Council has now adopted the **Erasmus +** programme (2004-2020) for education, training, youth and sport. With a budget of more than 14 billion euros over the next seven years, the Erasmus + education programme will allow 5 million young people to study, to train and to engage in voluntary service abroad. *Erasmus +* offers integrated and simplified access to seven existing programmes in the education, training and youth sectors, through three Key Actions: mobility, cooperation, and support for policy reform. Accorded a budget head of its own and 1.4 billion euros across the whole period (i.e. 10% of the total programme budget) the *Youth* element of the *Erasmus +* programme is exclusively concerned with non-formal and informal learning, taking over the main elements of *Youth in Action* and introducing new opportunities for partnerships. As part of Key Action 1 *Erasmus +* promotes travel by young people (for periods of 5 to 21 days, with a maximum of 60 participants aged between 13 and 30) for the purpose of learning and acquiring skills in another country. The Erasmus + programme, then, seems to represent an appropriate source of support for relevant non-school film education provision.

- And on the other hand there is the new **Europe for Citizens** programme (2014-2020) adopted by the European Council on 14 April 2014, with a budget of 186 million euros for the period. In the service of its overall goal of bringing the European Union closer to its citizens, the programme pursues the following major objectives: firstly, to contribute to citizens' understanding of the EU, its history and diversity, and to foster European citizenship and improve conditions for civic and democratic participation at EU level. To achieve these aims, the programme is intended to encourage citizens to participate in the democratic life of the EU by promoting intercultural dialogue, debate, reflection and encounter around questions of historical memory and also of the history and identity of the EU. Given the markedly civic dimension of film education, as highlighted by the thinking of philosopher Martha Nussbaum in Part I of this report, it seems to us desirable that film education initiatives be able to benefit from financial support under this programme. Finally, having regard to the existence of 100,000 local authorities in Europe, and the 6,200 twinnings in which French local authorities are involved (more than 2,000 with communities in Germany, around 1,000 in the United Kingdom, 900 in Italy, 500 in Spain, 300 in Belgium, 200 in Romania and in Portugal), it might be possible by giving greater publicity to the possibilities of the European programmes

above to encourage the inclusion of film and film education in twinning arrangements between European organisations, cities and regions.

8/ Establish an online Festival of European Film for children

Given the geographical or financial difficulties that some young people may have, as we have seen, in visiting a cinema either in school time or afterwards, it seems clear that film education must also make use of the Internet.

Based on the experience of the French online film festival, *MyFrenchFilmFestival.com*, established by UniFrance Films in 2011 – whose most recent edition, lasting one month (17 January – 17 February 2014), saw 4 million viewings of films available across the world in 13 different languages – it would seem useful to establish a European online festival specifically for young people. This would involve the selection of shorts and feature films that could be offered on a turnkey basis to several European video-on-demand platforms, such as for example the *EuroVoD* network, established in 2010, which brings together independent European VoD platforms specialising in Art House films and independent productions. With members in 14 countries (e.g. Universciné in France and Belgium, Lekino.ch in Switzerland, Filmin.es in Spain, Goodmovies.de in Germany, Netcinema.bg in Bulgaria...), the network has a potential European audience of 385 million.

An online festival for young people (which would cost some 300,000 euros a year, a considerable part of which could be funded, as in the case of the French festival, by private-sector partners) would of course gain in visibility if offered on more mainstream platforms such as iTunes, a partner to the *MyFrenchFilmFestival.com* in 80 territories, which might very well be interested in carrying such an offering aimed at the younger audience in Europe. Finally, the model could be pay-for-access, with a proportionate payment to rights-holders; or free access with a fixed lump-sum advance payment to rights-holders, whatever might be the numbers; or a combination of the two, as in the case of the French online film festival.

9/ To establish a proper European Film Prize for secondary pupils

Since 2012, the *European Film Academy* has organised an annual competition for the Young Audience Award. This takes place on Young Audience Film Day, the first Sunday in May, when a number of European cities host simultaneous screenings of a selection of three films for an audience of 12-14 year olds. At the end of the screening, the audience votes and the results are transmitted to the Academy's awards ceremony, where the prize is presented to the winning director, the whole affair being streamed live on the Academy's web site. This year, the films in competition are Martin Miehe-Renard's *The Contest* (Denmark), Dave Schram's *Regret!* (Netherlands) and Lea Schmidbauer and Kristina Magdalena Henn's *Windstorm* (Germany). The films are screened in 17 cities: Aalborg (Denmark), Barcelona (Spain), Belgrade (Serbia), Bratislava (Slovakia), Budapest (Hungary), Cluj-Napoca (Romania), Erfurt (Germany), Izola (Slovenia), London (United Kingdom), Prizren (Kosovo), Riga (Latvia), Sofia (Bulgaria), Stockholm (Sweden), Tbilisi (Georgia), Tel-Aviv (Israel), Valletta (Malta) and Wrocław (Poland).

While this initiative, which enjoys the advantages of a European dimension and digital instantaneity, has the merit of actually existing, it would seem to us desirable to develop it further along the lines of France's Prix Jean Renoir des Lycéens, organised by the French ministry of education in collaboration

with the CNC and the Fédération Nationale des Cinémas Français (see Annex, p. 60). For such a Prize to have real meaning, it would have come at the end of a year-round exercise allowing the cinema screening – in collaboration with Europa Cinémas, the Confédération Internationale des Cinémas d'Art et d'Essai (CICAE – The International Confederation of Art House cinemas) and the Union Internationale des Cinémas (UNIC – The International Union of Cinemas) of at least 5 films, thus constituting a real and effective educational tool. Furthermore, the films selected should reflect Europe's cultural wealth and diversity by including the must-see films of the current year, prize-winners at the major European film festivals (Cannes, Berlin, San Sebastian, Locarno...). The Prize could also, like the Prix Jean Renoir, support a film criticism competition for secondary school pupils that would be judged by a jury of journalists of standing, as a means of honing pupils' critical sense. Finally, it would seem desirable that at least one city in each country of the European Union should participate and that the Prize be given greater publicity and a larger prize-fund as a way of encouraging distributors to take note of the Prize and to make efforts in consequence to widely promote the winning film (as happens in France with the high-school pupils' literary prize, the Goncourt des Lycéens).

10/ To make film education a regular feature of the European Capital of Culture programme

The European City of Culture programme was established by a decision of the Council of Ministers on 13 June 1985, on the initiative of Melina Mercouri, then the Greek minister of culture, and Jack Lang, her French counterpart. Two years later, Athens became the first European City of Culture. "City" became "Capital" in **1999**, bringing with it even greater honour for the city awarded the title. The aim of the programme, according to the European Commission, is to highlight the richness and diversity of cultures in Europe, to celebrate the cultural features Europeans share, and to increase European citizens' sense of belonging to a common cultural area. More prosaically, it offers the cities so honoured an opportunity to promote their cultural heritage and continuing cultural dynamism through the organization of dozens of exhibitions, festivals and other events, while benefitting from the media coverage that comes with European recognition and funding. Since **2011**, two cities in two different countries have been designated European capitals of culture each year: Marseille in France and Kosice in Slovakia for 2013, Riga in Latvia and Umea in Sweden for 2014. Since 1985, more than 40 cities have been awarded the title.

Given the report published by Marseille-Provence 2013, which records 9 million visitors to the events organised within this framework in 2013, it would seem to us desirable that the organisation of art education projects in general and film education projects in particular should figure among the compulsory obligations of European capitals of culture. It is surprising, indeed, to see how cinema is generally under-represented among the activities proposed each year, even though a **number of existing initiatives with an educational dimension** (special programmes of European films, film exhibitions, film-making workshops along the lines of the Amateur Film Factory that Michel Gondry has taken to several European cities – see Annex, p. 63) **are of a kind to make a systematic, structural contribution to the strengthening film education and raising its media profile, right across Europe, right through the year.**

Annex 1

Good Practice in Europe that Could Set an Example: France

1 France: in School-Time

“Ecole et Cinéma”, “Collège au Cinéma” and “Lycéens et Apprentis au Cinéma”

“Ecole et Cinéma” (“*Schools and Film*”), “Collège au Cinéma” (“*Secondary School Goes to the Cinema*”) and “Lycéens et Apprentis au Cinéma” (“*High School Students & Apprentices in Film*”) are film education programs, introduced by the French National Education Ministry, with funding from the CNC. They have made it possible for screenings of films of all genres - classics and contemporary - aimed specifically at certain age ranges, to be organized in cinemas. Educational information packs have been specially designed for each film.

The “Ecole et Cinéma” program arranges screenings for children from the last year of kindergarten to the final year of primary school (5-10 years old). With support from local authorities, the scheme is coordinated at national level by the *Enfants De Cinéma* (Children Of Cinema) not-for-profit association. This body is also responsible for creating educational information packs and evaluating the scheme. For 2013-2014, the program includes films such as: Charlie Chaplin’s *The Gold Rush* (1925), *Little Fugitive* by Morris Engel, Ruth Orkin & Ray Ashley (1953), *Peter & the Wolf* by Suzie Templeton (2006), *Ponyo* by Hayao Miyazaki (2008) and Céline Sciamma’s *Tomboy* (2011).

The “Collège au Cinéma” program is coordinated by the CNC, with funding from regional government, Regional Directorates of Cultural Affairs (DRAC), local authorities and school inspectorates. The majority of the films are from the Art House category, either French or European in origin, or films from rarely shown genres. Included for 2013-2014 are the following: *Frankenstein* by James Whale (1931), Alfred Hitchcock’s *Rear Window* (1954), *L’enfance nue* by Maurice Pialat (1968), *This is England* by Shane Meadows (2007), *Looking for Eric* by Ken Loach (2009), *Dancing Dreams* by Anne Linsel & Rainer Hoffmann (2010) and *The Kid with a Bike* by the Dardenne brothers (2011).

For the program “Lycéens et Apprentis au Cinéma”, most of the films involved are being shown in their original version with French subtitles, or are originally French or European, and from the Art House category. The scheme is co-coordinated at regional level. This year’s works include: *Some Like it Hot* by Billy Wilder (1959), *À Bout de Souffle (Breathless)* by Jean-Luc Godard (1960), *Blow-up* by Michelangelo Antonioni (1966), *Les Demoiselles de Rochefort* by Jacques Demy (1967), Stanley Kubrick’s *The Shining* (1980), *Todo Sobre Mi Madre (All About My Mother)* by Pedro Almodóvar (1998), *Elephant* by Gus van Sant (2003), *2046* by Wong Kar-Wai (2004), and *Le Petit Lieutenant* by Xavier Beauvois (2005).

Based on teachers giving their time for free and screenings in cinemas, these schemes form the major initiative in French schools. The demanding and diverse films chosen, plus the quality of the educational information packs and the extent of the scheme have made it a success: 94 *départements* and 26 regions have taken part in the programs. Furthermore, the programs have emphasized the artistic dimension of the films studied. Each year, around 700,000 primary school children, 450,000 secondary school and 280,000 sixth form students and apprentices see at least one film in a cinema thanks to one of these programs. In total, approximately 10.5% of French school children are affected by this scheme every year.

Without looking at this from a purely numerical point of view, it is possible to see how these programs could develop in a way that would enable a greater percentage of children of a certain age group to benefit from them, with the European aspect developed further. Furthermore, pooling resources, translation into several languages and circulation of the educational information packs - whose excellent quality should be stressed - could be desirable at European level.

Cinélangues

Cinélangues is a not-for-profit association based in Paris and set up in July 2009. Its aim is to develop a linguistic and artistic approach to film in the school and university environment, and in particular to develop the use of film in the teaching of foreign languages. *Cinélangues*, based at the *Académie de Paris*, considers its role to be complementary to the existing National education schemes, such as “Collège au cinéma” and “Lycéens et apprentis au cinéma”.

Funded by the City of Paris and associated with the Cervantès and Goethe Institutes in Paris, the association offers a quarterly program of recent, foreign-language films, which are shown in class. Included among the films scheduled for 2013-2014 are: *Blanca Nieves* by Pablo Berger, *Cesare deve morire* by Paolo and Vittorio Taviani, *Oh Boy* by Jan Ole Gerster and *Hannah Arendt* by Margarethe von Trotta. The program is arranged by theme, each quarter, with educational materials specially designed for teachers, using tools for analysis and excerpts of dialogues from each film. *Cinélangues* also arranges other events, from film premiers and translation competitions, to subtitling and dubbing workshops for children.

Initially, *Cinélangues* mainly promoted films in Italian, Portuguese and Spanish, but has successfully been able to develop its work in German. The films in Latin languages are screened at the *Nouveau Latina*, cinema in the 4th *arrondissement*, whilst the German language films are shown at *Studio des Ursulines*, in the 5th *arrondissement*. In 2013, the *7 Parnassiens*, in the 14th *arrondissement* and the *5 Caumartin*, in the 9th *arrondissement*, joined the scheme. All these cinemas are part of the Art House cinema network and between them enable some 5,000 students (70% of whom are from state-run schools in Paris) to see and discover films in foreign languages.

Beyond providing an education in traditional film shown in cinemas, this scheme has the key benefit of giving structure to the initiatives of teachers of European languages and promoting language learning. The subtitling and dubbing workshops, as well as foreign language criticism, are both extremely educational and fun and could set a great example. Finally, it is worth noting that the distributors involved are especially interested in the educational and linguistic materials to the point where they would like to include them as extras to DVDs.

A similar initiative exists in Belgium: *la Semaine du Film Français* (French Film Week) in Flanders organizes a program of 9 recent French or French-language films, shown once a month to classes. All the films are shown in French, with Dutch subtitles.

The Cinémathèque Française in Paris

In terms of education, the *Cinémathèque Française* provides film education programs for both teachers and students. For teachers, the *Cinémathèque's* educational department is in partnership with the education authorities in the Paris area and runs training courses, mainly for secondary school and sixth form teachers. From time to time, national or international-scale training courses are organized, with the help of other partners: in particular the *Direction Générale de l'Enseignement Scolaire* (Directorate for School Education) and the *Agence pour l'Enseignement Français à l'Etranger* (Agency for French Education Abroad).

The courses offered are based on various *Cinémathèque* programs and draw on existing National Education curriculum initiatives (including “Collège au cinéma”, “Lycéens et apprentis au cinéma” and the History of Art course) and *Cinémathèque* exhibitions. In 2013, the *Cinémathèque* ran 44 days of training, involving 2,160 teachers on one or two day courses.

Additionally, the *Cinémathèque Française* regularly organizes temporary exhibitions at its Paris home, dedicated to one film or filmmaker: Jacques Tati in 2009, Tim Burton in 2012, Jacques Demy and Pier Paolo Pasolini in 2013. To mark the exhibition dedicated to Pier Paolo Pasolini, entitled “*Pasolini Roma*”, the *Cinémathèque's* education department developed a project aimed at young audiences, called “*Views filmed in the style of Pasolini*”, as part of the European Commission's cultural program. The project, aimed at students, first began in Paris and Barcelona, where the exhibition was curated at the Centro de Cultura Contemporania. It then travelled to the *Palazzo delle Esposizioni* in Rome from 15th April to 20th July 2014, before it moves to the Martin Gropius Bau in Berlin, in 2015. The project, which draws inspiration from Pasolini's films, aims to question the connection between the centres of the cities where the students live and their outskirts. After visiting the exhibition, the young students watch Pasolini's first film, *Accatone* (1961), then work in groups under the supervision of a professional, to make their own film of around 8 minutes in length. The film must tell a story that describes “*a vision that is both documentary and artistic in style, about two cities connected by a journey*”. All the classes that took part in the “*Views filmed in the style of Pasolini*” project met at the *Cinémathèque* to present their films. The films made by the students from Barcelona were also screened, as well as Pasolini's second film: *Mamma Roma* (1962). In the next stage of the project, the *Cinémathèque* is aiming to put the films made by the students – including those from Rome and Berlin too - online.

The Institut Lumière in Lyon

The *Institut Lumière*, founded in Lyon in 1982, offers a number of film education initiatives in school hours, aimed at supporting teachers. In particular, the Institute runs three workshops:

- A workshop exploring the language of film-making, guiding students through the vocabulary used in cinematography. The specialist fields covered include editing, camera movements, scripting, etc; the ideas being illustrated with excerpts from films, often animations. The *Institut Lumière* offers the workshop to students of all levels. It lasts 90 minutes and cost €4 per student.
- A beginners' guide to making a video, pairing each child with a professional on a shoot: clapperboard operator, sound recordist, director of photography, etc. The filmed results are then shown to the students, allowing them to grasp the reality of how films are made. At the end of the workshop, the teacher can take the film made by the children, to study later in class.

The workshop is for children aged up to 12 years and lasts half a day.

- A workshop in the form of a lesson, entitled “*Viewer school*”. The lesson aims to show children the basics of screenwriting, using clips from films. The teacher focuses on the key

ideas of editing, framing, shooting, mixing, lighting, decor, character, costume, dialogue, narration, etc. “*Viewer school*” is aimed at secondary school and sixth forms in the *Rhône-Alpes* area, in the form of two 2-hour sessions, held at the school itself.

The Institut Lumière also offers classes the opportunity to visit its premises, either in the hall of the *Hangar du Premier Film* (First Film Studio), or in the *Villa Lumière*, to watch films. It caters for students of all ages. Teachers can also suggest films they are interested in seeing. The *Institut Lumière* brings the classes together with students from the Film and Television Masters course at the *Université Lumière Lyon II*: the students produce educational materials for the teachers and present films to the students at the Institut. In total, all these activities together in 2013 included 800 classes or almost 26,000 students.

Out of school, the *Institut Louis Lumière* also holds an annual festival in October, which includes a special session for youngsters called “*My Festival*”. Set up in 2010, the session has so far hosted three French films: *Le Roi et l'oiseau* (*The King and the Mockingbird*) by Paul Grimault and Jacques Prévert, *La Guerre des Boutons* (*War of the Buttons*) by Yves Robert and *Belle et Sébastien* by Nicolas Vanier; plus one American work: *E.T. the Extra-Terrestrial* by Steven Spielberg. In 2013, the Lumière festival has planned a course based on the films of Charlie Chaplin.

Zérodeconduite.net

Zérodeconduite.net is a website devoted to education about film, aimed at teachers and launched in 2006. It is currently entirely self-funding.

The aim of the site is to organize screenings in cinemas to which teachers can take their classes, whether as part of the “*Ecole et cinéma*”, “*Collège au cinéma*” and “*Lycéens et apprentis au cinéma*” programs or at their own initiative. The site’s creators noted that “it is still very complicated today for a teacher to take students to see a film that interests them”. “*To organize a screening for children, teachers need to have time (to get permission from authorities and parents, raise the budget for the trip and manage their own schedule) and information: will the film be shown in their town? In which cinema? In French or the original version? How much longer is it on for? And this information is almost never available or accessible when they need it.*” They also point out that cinemas are showing shorter and shorter films, very little information is available about their content and that little effort is made by distributors to encourage teachers to use films as educational materials. They note that teachers frequently prefer “*to wait for the DVD*” which, although it gives access to the same information, nevertheless prevents the children enjoying the important experience of the cinema.

To encourage and support teachers, Zérodeconduite.net takes the form of:

- A tool for sharing educational materials: over 1,000 articles and 300 teaching packs are available, produced by teachers, for teachers and their students. This tool for sharing has been developed thanks to past and present partnerships with newspaper *Le Monde* and *France Télévisions*, as well as the National Education Ministry as part of its *Cinélycée.fr* initiative (2009-2012) and the Jean Renoir High School Students’ Prize (2012).
- A “teachers’ club” that offers special services to members. 29,000 have currently signed up in France. They have access to exclusive teaching materials and can obtain information on upcoming events (premiers, “chances to meet”, etc.). The “teachers’ club” *described as a “fledgling social network”*, looks set to extend and provide a wealth of services.
- An online DVD store, launched in 2010, offering a choice of around 200 titles complete with editorial content and chosen by a committee of teachers. In 2013, 7,000 DVDs were sold.

- A list of existing initiatives linking the site with distributors. Since 2005, Zérodeconduite.net has in fact set up around sixty “school operations”. By partnering distributors of films whose artistic content seems ideal to be dealt with in school time, the site promotes these films among its subscribing teachers and facilitates the organization of events around them (screenings, premiers, debates, meetings, etc.). Recently, Zérodeconduite.net has developed partnerships covering *La Cour de Babel* by Julie Bertuccelli, *Dancing in Jaffa* by Hilla Medalia, *Comment j'ai détesté les maths* by Olivier Peyon, *Hannah Arendt* by Margarethe von Trotta, *No* by Pablo Larraín and *La Religieuse* by Guillaume Nicloux.

In the coming years, Zérodeconduite.net is hoping to develop the site, in part through a partnership with the *Centre National de Documentation Pédagogique* (National Centre for Educational Documentation), which would allow it to greatly broaden the educational tools it offers (in terms of files, articles, packs, etc). The site could also, in the future, incorporate new tools:

- A facility for booking screenings for school children: each teacher would have access to a directory of 800 cinemas in France. The site would supply all important information such as cost, times, cinema capacity, contact details, etc. An interface would allow a quote to be produced immediately, a screening request to be sent and payment to be made by official transfer. School booking requests would be visible on the site, creating an incentive for the most welcoming cinemas.
- “Zérodeconduite Pro” tool for cinema operators, enabling them to update their page and schedule.
- A location-based social network – a sort of “virtual teachers’ lounge” – where teachers can exchange views and discoveries, favourites, tools, their experiences and can suggest projects to their colleagues.

The Jean Renoir High School Students’ Prize

Each year, the French National Education Ministry organises the Prix Jean Renoir High School Students’ Prize, in partnership with the CNC and the *Fédération Nationale des Cinémas Français* (French National Cinema Federation) and with funding from the *Fondation Auchan* and the *Centre National de Documentation Pédagogique*. The prize has three aims: to engage sixth form students in the process of choosing a film; to increase their awareness of contemporary film-making; and to develop their critical sense. The procedure is as follows:

- At the start of the academic year, each academy puts forward two contrasting classes, from two sixth forms that are enrolled on the “*High School Students in Film*” scheme.
- The Direction Générale de l’Enseignement Scolaire (Directorate of School Education) chooses one of the classes per academy to be on the jury for the Jean Renoir Prize.
- The classes taking part must then watch the eight nominated films in cinemas, during the course of the academic year. Each class must then publish at least one review of one of the films viewed on the Jean Renoir High School Students’ Prize blog.
- The vote takes place at the end of the year and a ceremony is held where the winner collects their prize.

As well as sixth forms from each academy in France, some French *lycées* abroad also take part in the prize: for the current 2013-2014 session, classes from sixth forms in Johannesburg, London, Brussels, Santiago, Shanghai, Bogota, Madrid, San Francisco, Washington and Antananarivo have been selected. The 8 films selected this year are: *Vandal* by Hélier Cisterne; *Le médecin de famille* by Lucia Puenzo; *Les garçons et Guillaume, à table!* by Guillaume Gallienne; *Rêves d’or* by Diego Quemada-Diez; *Lunchbox* by Ritesh Batra; *Ida* by Pawel Pawlikowski; *La Cour de Babel* by Julie Bertuccelli and *La Belle vie* by Jean Denizot.

A prize for criticism has now been established. It is awarded for the best film review by sixth form students and published during the year on the blog – which can be read at: www.eduscol.education.fr/prix-jean-renoir-des-lyceens/films/. The jury for the criticism prize is made up of professional film critics: in 2012-2013 it featured Thierry Méranger, N.T Bihn, Alain Riou, Frédéric Strauss and Jacky Goldberg.

The Jean Renoir prize project, which was inspired in France by the Goncourt High School Students' Prize for contemporary literature, could serve as a model for the establishment of a similar award at European level. The prize could bring together participating sixth forms from the 28 Member States, selected by a committee. The students would then be tasked with viewing several European films released that year and to award the prize to the work which, in their eyes, was the strongest and most innovative.

2 France: Out of School

Mon Premier Festival (My First Festival) in Paris

Mon Premier Festival was set up in 2005 as an initiative by the Paris Mayor's office and is co-ordinated by the not-for-profit association *Enfances au Cinéma*. It is a festival for young children between 2 and 12 years old, which lasts one week each November in Paris, involving around ten cinemas from the Paris Art House network and the *Forum des Images*, during the autumn school holidays. The festival includes children who attend leisure centres over the holidays.

The aim of the festival is to “open the eyes and arouse the curiosity of the youngest children toward the “7th art”, outside the school environment, through a fun and educational approach to cinema, at a single price of €4 per session”.

The schedule for *Mon Premier Festival* is impressively full:

- It showcases a selection of films, staging premiers and then entering them for two prizes: the *Prix du Public*, awarded by the festival audience and the *Prix du Jury*, awarded by a jury of children aged 8 to 10. At last year's event, from 23rd to 29th October 2013, 16 films were premiered. Le Prix du Public was awarded to *L'Apprenti Père Noël et le flocon magique* by Luc Vinciguerra. The Prix du Jury went to *Little Lord Fauntleroy* by Jack Gold.
- The festival also presents a themed selection, in 2013 under the title, “*Why not?*” made up of films that have already been released and can be seen – or seen again – on the big screen. Last year's event included classics of film and animation: *The Jungle Book*, *Beauty and the Beast*, *Chicken Run*, *The Kid* and *Billy Elliot*, as well as recent films such as *Tomboy* by Céline Sciamma, *Ernest et Célestine* by Benjamin Renner, Vincent Patar and Stéphane Aubier and Wes Anderson's *Moonrise Kingdom*.
- There are film-concerts, where live musicians accompany screenings of classic or contemporary silent films. 7 different film-concerts were staged in 2013.
- Tributes are organized: in 2013, 7 films by Jacques Tati were shown as a tribute.
- “Animated sessions” are organised: a workshop takes place after the screening including meeting the team behind the films, reading stories, percussion effects, model-making, drawing, fun-trails, puppets, acting, discussions, etc.
- Each year it showcases film-making from a specific location and in 2013, Quebec was featured, although usually the focus is on European countries.

Attendance at *Mon Premier Festival* has increased significantly: it multiplied fourfold between the initial event in 2005 and the eighth in 2013, which welcomed over 22,000 spectators. Sponsorship by film-industry personalities such as Sara Forestier, Alain Chabat, Guillaume Canet, Karin Viard, Marina Foïs, Ludivine Sagnier and Julie Gayet has played a part in its growth and popularity.

In 2008, *Mon Premier Festival* acted as a model for an equivalent festival in Barcelona: “*El Meu Primer Festival*” is now in its sixth year. It has the same eclectic programming, the same inclusion of the very young and a jury that awards two prizes each year. This successful formula shows that it is a festival that could easily be replicated across Europe and act as a model to ensure its success is exported to other European cities. Many festivals for children have developed or blossomed over recent years across the European Union. These include the Zlin International Festival of Film for Children and Young People in the Czech Republic, which was set up in 1961, and now brings together 300 films from 50 different countries and 95,000 spectators each year; The International Youth Film Festival in Gijon in Spain, started in 1963 as an initiative of the **Gijón town hall**; in Germany, the **Lucas** International Festival for Children’s Film has been running since 1974 in Frankfurt; lastly, the **Cinékid** Festival, created in 1986 in Amsterdam is worth mentioning; this is a festival for both film and television that draws nearly 50,000 spectators each October. In Sweden, the Stockholm Junior Film Festival is aimed at 6-19 year-olds and shows around fifty films each year.

The Tout-Petits Cinéma Festival at the Forum des Images in Paris

The *Forum des Images* set up the *Tout-Petits Cinéma* festival (“Tiny-tots Film Festival”) in 2008, an event that takes place for a week each year during the school vacation in February. It is aimed at a very young audience, from 18 months to 4 years old. It describes itself as ‘*a gentle introduction to the enchantment of the cinema, accompanied by live artists.*’ The aim is to familiarize the very youngest with cinemas, which children can find intimidating because of their size and darkness.

- The festival cleverly combines film and live shows to make it as accessible as possible. The latest event, which took place between 15th and 23rd February 2014, attracted 8,000 spectators and included screenings in the form of, “*film-concerts*” or “*film-singing*”. Singers and musicians accompanied screenings of short and medium-length animated films. These initiatives were specially created for the festival. This year, the 9 films selected for the *Tout-Petits Cinéma* festival came from nationalities as diverse as American, French, Chinese, Czech, and British. Screenings cost €2.50 per child and their adult companions go free.
- Three workshops are also staged during the festival: “*Animating Little Images*”, “*Animate Your Toy*” and “*Little Soundtrack Creation*”. These offer, respectively, the opportunity to make little visual games, to produce a short animated film using a toy, and a first experience of the importance of sound in film-making. Prices range from 6 to €12 for each workshop.

Although this initiative remains relatively isolated and groundbreaking in Europe, its success and unimpeachable artistic credentials (choice of short films and short screenings, musical accompaniment, low-lighting in cinemas) will encourage its development and spread across Europe in the form of co-productions with other festivals. Although it goes without saying that very young children should be exposed to the cinema in very carefully-controlled conditions, that is exactly what they get here and it makes an exemplary model for educating young people about film.

Michel Gondry’s Amateur Film Factory

The Amateur Film Factory is a project French filmmaker Michel Gondry has been developing since 2008. It takes the form of a workshop open to the general public, in a film studio, hosted within a cultural centre or museum. Although not specifically aimed at a young audience, it can be used as a quick and open way of introducing young people to the industry. The inspiration comes from Michel Gondry’s film *Be Kind, Rewind!* (2008) in which Jack Black and Mos Def make films “*from A to Z in record time*”.

The workshop is open to everyone, regardless of age, and runs in groups of 5-15 people. “No training is needed; the aim is simply to have fun making your own film”. All the equipment is provided to ensure the film gets made. This happens in 3 stages over 3 hours: the group begins by collectively appointing a cameraperson, who will operate the camera, then they decide on the genre, characters and plot of the film; next, they work on the action in the film, scene by scene, before choosing the sets

and costumes. The studio in which the workshop takes place has several standard settings: a forest, a car, wasteland, a café, a kitchen, a bedroom, a subway, etc. Finally, the group begins shooting the film, on a “*tourné-monté*” basis: edited on the fly while shooting in the chronological order of the plot. At the end of the workshop, all the participants view the film and take away a copy on DVD. The Amateur Film Factory also keeps a copy, to add to its video club collection. All the films made are freely available to watch on the big screen.

The Amateur Film Factory has been highly successful in every location it has been held. The factory originated at Deitch Projects in New York, in March 2008, then travelled to Sao Paulo in 2008, the Pompidou Centre in Paris in 2011, before heading to Johannesburg, Rotterdam and Moscow in 2012. In 2015, it moves to Berlin, then Prague and Amsterdam. The Factory opens on average for a month and a half, during which time 300 films are made, by around 5,000 participants. There are also tens of thousands of people, who come and look out of curiosity, without taking part in a shoot.

The Amateur Film Factory is also available to institutions – the workshop requires 400 - 500 square metres of space and costs vary between 100,000 and 250,000 Euros, depending on the location.

A permanent home for *The Amateur Film Factory* will open shortly in France, at Aubervilliers, in an old match factory. The acquisition of this old manufacturing site will lead to the development of a 3-hectare urban project in the neighbourhood. “*The factory is not a film school, it’s just an attraction. You can do it with family, with friends on a school trip and you can have fun for three hours. Plus, as a bonus, you actually create something together. First and foremost, the Amateur Film Factory will offer a space for the people living in the neighbourhood to use themselves, then, by word of mouth, it will attract others, visitors welcomed from other cities or other countries*”, explains Michel Gondry. Some of the reasons for locating the Factory at Aubervilliers include:

- Stimulating municipal cultural policy, with the aim of developing social integration, mutual support and involvement at local level.
- Cultural democracy, enabling local people from diverse backgrounds to make their own films.
- Promoting film-making and providing opportunities to budding future directors.
- Showcasing amateur artistic talent.

The Amateur Film Factory is run by a team made up of a coordinator, a stage manager, a mediator, guest speakers (covering communication, the web, accountancy, etc) and volunteers. One of the tasks of the teams is to establish partnerships with local, regional and European charitable organizations, film schools, etc.

The Amateur Film Factory is an initiative which has already proved itself in terms of attendance and satisfaction among participants, and from this point of view, it has huge potential; bringing the opportunity to practice film-making to populations in Europe who have never had the chance before. The project’s mobility and arrival in new cultural facilities across the European Union is clearly desirable. Development more closely connected with the European dynamic could also be considered, turning the initiative into a regular feature in European Capitals of Culture, the next ones being: Mons and Plzen in 2015, San Sebastián and Wrocław in 2016 and Aarhus and Paphos in 2017...

La Cinémathèque Française in Paris

La Cinémathèque Française offers several out of school projects for youngsters:

- “*The Alternative Film Club*”: every Wednesday, 4.30-7.00pm, youngsters aged between 15 and 20 get together to watch film screenings, discuss them among themselves and with industry professionals, keep up with what’s happening at the Cinémathèque, try their hand at programming, learn how to keep a film-lover’s blog, etc. In 2013-2014, film-club guests have included actor Michel Piccoli, filmmaker Yann Gonzalez and directors of photography

Caroline Champetier and Diane Baratier. Membership for a full academic year costs €120 per person. 50 youngsters are currently enrolled.

- The Cinémathèque also runs workshops every weekend. “*Minikino*” for 3-6 year-olds, “*Kinokids*” for 6-10 year-olds and “*Maxikino*” for 11-13 year-olds are currently run over a half day period. Other courses are organized over the school holidays.

- the *Cinémathèque Française* also regularly organizes temporary exhibitions at its Paris premises dedicated to a film or filmmaker. There are reduced ticket prices for individual moviegoers under 18 years of age as well as for guided tours and groups, who follow a set trail. Attendance among young people under 26 for exhibitions run by the Cinémathèque Française varies depending on the theme: 5,700 came for the exhibition on Pier Paolo Pasolini (from October 16 2013 to January 6 2014) and exceeded 130,000 – more than one third of total admissions – for the event looking back on Tim Burton’s career (March 7 – August 5 2012). The growing success of film-related exhibitions has encouraged the development of themes or subjects that are accessible to a young audience, whether in or out of school-time. This has turned exhibitions into a new way to enrich and increase education about film across Europe, through co-produced exhibitions (such as the one dedicated to Pier Paolo Pasolini) with help from Spain and Italy and supported by European funding.

The Royal Belgian Cinémathèque (*Cinematek*) and the *Service de Culture Cinématographique* not-for-profit association (SCC) together organize comparable events in Belgium. Practical workshops, educational materials and screenings of original versions with subtitles are adapted to suit all ages, drawing on a collection of some 66,000 titles. For 2014-2015, special events on the theme of the centenary of World War I (1914-1918) have been scheduled: films made between 1910 and the 1930s in a number of European countries, as well as propaganda films from the era and current work will be shown to mark the occasion.

L'Association Française des Cinémas d'Art & d'Essai

The French Art House Cinemas Association (AFCAE), established in 1955, represented 1,084 independent cinemas in 2013, or around 2,400 screens. Deeply embedded throughout France and involved in cultural and film life through its challenging and diverse programming, it unites around twenty regional and departmental associations into a network that is often held up as an example internationally. Through its network of cinemas, it is involved in the “Ecole et cinéma”, “Collège au cinéma” and “Lycéens et apprentis au cinéma” schools’ schemes.

Out of school, the AFCAE has developed three main educational projects:

- In 1975, it established the “*Jeune Public*” (“*Young Audience*”) label: a group of around thirty established personalities began labelling their films aimed at young people ahead of their release. The label was an immediate incentive for operators to show the films. Furthermore, for each “*Young Audience*” film, the AFCAE produced additional materials: documents about the film, catalogue cards and articles in the *Courrier de l'Art et Essai* (*Art House Journal*). In 2013, 15 new films received the “*Young Audience*” label, raising the number in the catalogue to 500, mainly European, titles.

- Every year, it releases promotional materials for certain films aimed at a very young audience, as part of the “*Ma p'tite cinémathèque*” (“*My Little Cinémathèque*”) collection. The documents that supplement the screening are aimed directly at the children themselves, using a fun layout and wording. The “*Ma p'tite cinémathèque*” collection has proved popular with cinemas in the AFCAE network, which use it to attract very young audiences.

- The association discusses the effectiveness and difficulties with these schemes, during its annual “*Young Audience*” Art House meeting. This event includes round table discussions,

conferences, workshops, screenings of new or unusual films, and brings together 300 educational and film industry professionals each year.

AFCAE has plans to develop its activities further:

- It is hoped to put the “Young Audience” catalogue online, with the creation of a search engine that will retrieve information about the films, based on criteria such as age, genre, nationality, director, etc.

- AFCAE also wishes to give a more European dimension to its activities, beginning the task of translating its catalogue. It rightly points out that these tasks “*require us to seek new financial and human resources if they are to be achieved*”.

Annex 2

Good Practice in Europe that Could Set an Example: the Rest of Europe

Europe boasts a wealth of initiatives in terms of film education. Taking the form of screenings, workshops or festivals, a variety of projects already exist or are in development, both in and out of school.

1 Europe: in School-Time

Many schemes similar to “Ecole et cinéma”, “Collège au cinéma” and “Lycéens et apprentis au cinéma”

Through their success over many years, the French schemes “*Ecole et cinéma*”, “*Collège au cinéma*” and “*Lycéens et apprentis au cinéma*”, have inspired many other European countries. Despite its economic difficulties, credit should be given to Spain which, in 2013, passed a new law – *the law for the improvement of educational quality* – which includes new requirements concerning education about film and television. Film will henceforth be used more as a teaching aid at primary and secondary school level. A similar scheme to the one in France also exists in Denmark – “*Med skolen i biografen*” (“School takes you to the cinema”) – affecting some 250,000 pupils aged 6 to 18.

In Austria, in 2002, the Film Museum (equivalent to a *Cinémathèque*) launched its “*Film School*”, free for interested classes aged 7 to 18 years.

In Greece, “*Proti ora cinéma*”, launched in 2007, is funded by the Greek National Centre for Cinema. This is aimed at classes run by interested teachers in any subject. Each term, primary schoolchildren can see a landmark film in the history of cinema; college students see one Greek film per term; and sixth form students see one French film every term. Currently covering 80 schools - 45 in Athens and 35 in Thessaloniki – the school will be extended for the next academic year to Patras, Ioannina and Crete.

In Portugal, to make up for the lack of a publically funded scheme (due to a lack of finance), the not-for-profit association “*Os Filhos de Lumière*” has been running its own scheme similar to “*Ecole et cinéma*” since 2012.

In Croatia, “*Schools in the Cinema*” is a project run since 2010 by the Croatian Film Association and the City of Rijeka, but only covers the cinemas in this city. 7,000 children attended a screening last year.

Projects for Training Teachers

Training teachers is an obvious driver of film education. Adults supervising projects that use film as a means of education and that introduce the artistic dimension of cinema, must be given the maximum possible resources, knowledge and advice on the subject. Several European countries are seeking to develop training for teachers in this field, although courses are often not compulsory and not run regularly.

The Austrian Film Museum runs its 4-day Summer School every year, aimed at interested teachers. It focuses on how film can be employed as an educational aid. DVDs are also distributed, which can be re-used in class.

In Lithuania, the “*Cinema at my school*” program brings together teachers from 240 Lithuanian educational establishments, providing an opportunity to discuss and learn improving their ability to teach about film. Emphasis is placed on film criticism.

In Spain, the not-for-profit association *A Bao A Qu* offers training for volunteer teachers through its “*Cinema en Curs*” program. Since it was founded in 2004, it has provided educational courses in

teaching about film to nearly 1,000 teachers and educators. “*Cinema en Curs* considers training teachers to be strategic and central” and expresses regret at how little it is provided.

The Comenius Cultural Exchange Program Funds “Bordils-Moita”

“*Bordils-Moita*” is an innovative project that was launched in 2012 and runs until 2014. It is a partnership between the Portuguese not-for-profit association “*Os Filhos de Lumière*” and its Catalan counterpart *A Bao a Qu*, linking the José Afonso-Alhos Vedros school in Moita, near Lisbon, with the Bordils school in Catalonia in Spain. The partnership was formed as part of the European Comenius Regio program, which funds it.

The two associations are also participating in the *Cinémathèque Française* program “*Le Cinéma, cent ans de jeunesse*”, (*Cinema – One Hundred Years Young*) celebrating the centenary of the birth of cinema. This took the form of an “*exchange of culture, film and television*”, with a view to “*exploring and building European heritage through creative film and television*”.

The project brings together schools as one class, made up of children from 3 to 13 years old. The students talk to their counterparts of the same age and some of them get to travel and meet their foreign contemporaries. Throughout the year, all the classes have a chance to explore each other’s region through the blog provided at www.bordilsmoita.org, where they post photographs and films they have made, plus sound clips and words, helping to develop the documentary aspect further. The project ends with an exhibition in both cities, film screenings and the publishing of a book, showcasing the work achieved.

This innovative scheme has already been established as a European project and stands out as a model for collaboration and education about artistic creation. Although here, film education is not a priority, it is not difficult to foresee similar cultural exchanges between schools in the future, where film-making is a central part of the project.

“Cinema en Curs” by the A Bao A Qu Association

A Bao A Qu is a Catalan not-for-profit association, founded in 2004. It develops all kinds of initiatives under the title “*Cinema en Curs*”. Two priority aims stood out from the moment the association was formed: “*generating active discovery of film by children and young people*” and “*exploring the educational potential of watching and making films at all levels within schools*”.

Originally started in Catalonia, the initiative has progressively spread to Galicia, Madrid, Argentina and Chile. “*Cinema en Curs*” is aimed at children from 3-18 years. The initiative focuses on three main areas of development:

- Workshops during school time, run jointly by teachers and film industry professionals, over several (from 3 to 8) months. The association provides educational materials and teaching methods to the adults supervising the workshops. Three themes are offered: Fiction, Documentary, and Films for the youngest age group (3 - 9 years).
- The association provides clips from films to be used in class and from time to time shows screenings in cinemas. All films are shown in their original version with subtitles.
- Finally, the association has provided training workshops for teachers since it began. Since 2004, more than 1,000 teachers and educators have benefited from this training.

Since it was set up, 20,000 pupils, over 300 teachers and 205 schools have taken part in “*Cinema en Curs*”. For 2013-2014, 47 schools are participating.

The association has made known its increasing financial problems, due in particular to Spain’s recent economic difficulties. Although since 2011, the organization has been funded by the ICAA – the

Film Institute attached to the Spanish Ministry of Culture – the organizers now find themselves in debt, only succeeding in securing 60% of the required annual budget, estimated at 150,000 Euros.

A *Bao A Qu* has demonstrated great commitment and strength of will, determined to keep the school environment as a priority, to enable the greatest possible number of children to have access to film education. The association is also actively involved in the Comenius Bordils-Moita project and the *Cinémathèque Française*'s "*Le Cinéma, cent ans de jeunesse*" initiative.

Vision Kino GmbH

Vision Kino GmbH is a German institution, officially recognized as being in the public interest, which brings together the public and private sectors at federal and regional level. It was designed to be "*a network for pooling resources on education about images and the media*". The institution supports projects both in and out of school. It is funded by Federal Government, the FFA (*Filmförderungsanstalt*, the German equivalent of the CNC), the German *Cinémathèque* and several regional associations.

It develops and supports a whole series of initiatives:

- *SchulKino Wochen*: equivalent to the French "Ecole et cinéma", "Collège au cinéma" and "Lycéens et apprentis au cinéma" projects. Special screenings are put on for all pupils, but only during one week of the year. Educational materials are produced. In 2012-2013, all 16 German *Länder* took part, enabling 685,000 teachers and pupils to attend a film screening.
- *FilmTipps*: The institution sends out recommendations to either teachers or parents for films to be used in class, along with specially-produced educational resources. This currently reaches 12,000 subscribers.
- The *kinofenster.de* portal which is a collection of all kinds of texts about the art of film-making: 2,500 film reviews, 630 interviews and articles plus links leading to 1,700 references.
- The "*Kinder machen Kurzfilm!*" project, which is currently established in schools in Berlin and Schwedt, in Brandenburg. 300 primary school students are involved in making a short film as a group, from the first plot ideas to the final cut.
- The DVD "*Film (er)leben!*", released at the end of March 2014. This DVD contains clips from 9 different films (documentaries, fiction, and animation), aimed at children from 6 to 12 years old, and supplied with educational materials for teachers.

Vision Kino GmbH is one of the only European institutions in existence, specially set up to co-ordinate initiatives on film education. This means it offers better distribution of financial support, better-managed projects and acts as an important intermediary between teachers and parents. An institution like this, dedicated to film education, clearly seems like an excellent example to inspire other European nations.

Kinema: a Partnership Between Upper-Normandy and Lower-Saxony

The *Kinema* project was launched in 2003 as a partnership between the French region of Upper Normandy and the German *Land* of Lower Saxony. It is now recognized at European level, being part of the Comenius "*Words in images*" partnership (2013-2015). Each year, 6 classes of children from France meet their German counterparts and work on one German and one French language film. There are several stages to the project:

- Teachers are first offered a three-day training course, run by a film-industry professional, and held in November. In 2013 it took place on the fringe of the Brunswick International Film Festival.
- In December and January, all the pupils attend screenings of German and French films.

- In the month of February, an initial “*dialogue*” is set up between the two classes over the Internet. Discussions and exercises are organized, centring on the films chosen, and which can be viewed on the *Kinema* site.
- In March, the children get the chance to meet the director of the partner-country film in order to ask him about his work, usually in the director’s mother tongue.
- Each class then elects 4 ambassadors, who meet alternately in Germany and France. Over three days, they get the chance to get to know each other and to take part together in workshops about 2 films that they view: this might involve writing a short screenplay or directing an extra scene...
- In addition, in 2008 the *Kinema Jury Prize* was introduced. A number of the pupils involved in the project – both French and German – together award the prize to a film they choose. In 2013, the jury, chaired by director Gordian Maugg, gave the award to *Suzanne* by Katell Quillévé.

The films selected for 2013-2014 are *Grigris* by Mahamat-Saleh Haroun and *Im Schatten* by Thomas Arslan. Past films selected include: *With a Friend like Harry* by Dominik Moll, *De l'autre côté* by Fatih Akin, *I Killed My Mother* by Xavier Dolan, *Barbara* by Christian Petzold and *Le Havre* by Aki Kaurismäki.

2 Europe: Out of School

“*Os Filhos de Lumière*” in Lisbon

The not-for-profit association “*Os Filhos de Lumière*” was set up in 2000 by a group of Portuguese film-makers, who felt a desire to develop film education activities, with emphasis on the sensitive aspects of the art. The association is aimed at everyone and seeks to give children aged from 6 until they leave school their first experience. It is worth emphasizing how dynamic and intelligent the actions introduced are, largely compensating for the lack of public sector involvement in the field of film education. Due to difficult economic circumstances, Portuguese Ministries were forced to cut some programs.

“*Os Filhos de Lumière*” offers numerous out of school workshops:

- For children and teenagers there is the “*O Primeiro Olhar*” program (“*The first look*”), set up in 2001, enabling young people to make a short documentary or fictional film about their city or neighbourhood. This workshop is an excellent resource for teaching both theoretical and practical aspects. The resulting films are then shown on the big screen at the association’s premises.
- For adults, teachers and educators, the “*Filmar*” (“*To Film*”) program was also set up in 2001 and takes the form of discussions and analysis of landmark films throughout the history of cinema, followed by making a short film.
- For young cinema and film students, the “*Acção*” (“*Action*”) program enables them to become familiar with, and operate, a camera.

Since 2006, “*Os Filhos de Lumière*” has also been involved with *Cinémathèque Française*’s “*Le Cinéma, cent ans de jeunesse*”, project and since 2012, with the Comenius cultural exchange linking Moita in Portugal with the Bordils school in Catalonia in Spain. Details of both projects can be found elsewhere in this document.

Finally, “*Os Filhos de Lumière*” began a schools’ project in 2013; despite the efforts of the public authorities, screenings in school time and in cinemas are no longer funded. Since the start of the 2012 academic year, the association has funded “*A Escola no Cinema*” (“*School goes to the Cinema*”), similar to the French “*Ecole et cinéma*” program. A film is screened once a term in a

cinema, then worked on in class: the schedule includes Yasujiro Ozu's *Ohayo*, Manoel de Oliveira's *Aniki Bobo* and *Les Demoiselles de Rochefort* by Jacques Demy.

Through the quality of the projects it offers and its dynamism, "*Os Filhos de Lumière*" has proven itself extremely effective, providing supplementary in-school and out-of-school activities and taking part in projects on an international scale.

The Cinéfête Association Developed by the Institut Français in Germany

The German branch of the *Institut Français* has developed a travelling festival of French language cinema; called *Cinéfête*, it is now in its 14th year. The aim of *Cinéfête* is not only to allow people to discover what is artistically unique to French, Belgian, Swiss and Quebecois cinema, but also to broaden the influence of the French language and enable young Germans to study it, or at least give them a desire to do so. 120 cinemas in 100 different German towns are *Cinéfête* partners and host screenings of the scheduled films throughout the festival. Currently to be found on the list are: *Dans la maison* by François Ozon, *Le Gamin au vélo* by the Dardenne brothers, *Tomboy* by Céline Sciamma, *Mon pire cauchemar* by Anne Fontaine and *Les Emotifs anonymes* by Jean-Pierre Amérys.

All the films are screened in the original French-language version, with German subtitles. Each film is recommended for the age group that best suits it (up to level 7 corresponds to sixth grade, up to level 10 is comparable to tenth grade and up to level 13 is the equivalent of twelfth grade). Educational materials are produced by the festival to support students through screenings, as well as a short glossary of film-industry terms that help them acquire the key terms relating to the camera, light and editing, etc., in both French and German.

In total, over 120,000 German pupils take part each year in *Cinéfête* and see at least one of the French-language films on offer. *Cinéfête* is funded by the *Institut Français*, in collaboration with the French Embassy and the German cinema chain *Arbeitsgemeinschaft Kino - Gilde deutscher Filmkunstcinema*.

Other *Instituts Français* are also seeking to develop film education programs in support of French language teaching. The *Institut Français* in Croatia funds the making of short films by students at the French *lycées*, to give them a first taste of film-making. A competition is run, and those sixth form students chosen on the strength of their screenplay, get to discover all the stages in the process of making a film, up to the final cut, on the theme "Amazing ways to learn French". They are supervised by a professional from the industry.

Buster, the International Festival of Childhood and Youth in Copenhagen

Buster is an annual international film festival for children and youth, which takes place every September in Copenhagen in Denmark. The festival is aimed at both schools and families, showcasing films that are "*entertaining, funny, moving, educational, scary and more*". More than 130 films – full length, shorts and documentaries – are chosen each year for the 11-day festival, which hosts around 300 events, including screenings and workshops. The festival subsidizes the admission price of 15 Danish Krone (2 Euros) for each screening.

For the Buster festival, priority selection is given to those films "that have not had the opportunity to be shown in Danish cinemas", because of distribution problems. The chosen films "open a door on different cultures and take the audience on a faraway voyage with incredible stories told by film-makers from all over the world". Premiers are also held. For the organizers, the educational aspect is central, seeking to introduce the youngest audiences to cinema, to develop their taste and understanding.

Buster also offers many practical and digital workshops covering every stage in the production of a film; the organizers firmly believe that *“the best way to learn something is to do it”*. The available activities get more diverse every year: they now cover 3D animation, film music, sound effects, working with actors, directing, etc.

Buster includes in its schedule the best films from the Oregon competition, held nationally each year for films made by young people under 20. In 2013, 36,000 spectators attended Buster: children, teenagers, parents and teams of educators.

The Charleroi International Festival of Teenage Film-makers

The first international festival of teenage film-makers (*Festival International du Cinéma d'Auteur Adolescent - FICAA*) was held on February 21 and 22, 2014. The Festival is defined as a *“cross-sector project”* by the organizers; behind the initiative is the *“CTJado”* (Teenage Day-care Treatment Centre) at Charleroi's Vincent Van Gogh teaching hospital, but it is accessible *“to all teenagers between 12 and 18 years old, as individuals or groups from any teenage care sector (mental health, youth assistance, schools, cultural or charitable), on their own or accompanied”*. The Festival's two main objectives are the promotion of young people's cultural expression and a reflection on teenage life, especially the *“relationship of young people to (cyber) imagery and society”*.

The Festival revolves around the organization of a competition: any teenager can submit a film; made independently or as a group. The same person or group can submit more than one piece of work. The competition is divided into 5 categories: fiction / documentary / animation and *machinima* (animated films made using clips from video games) / music video / pocket films (made using a pocket camcorder or smartphone). To be eligible, films must have been made between 2011 and 2013 and be no longer than 15 minutes (2 minutes for pocket films). The best will be selected by a committee, whose aim is to showcase their artistic content and ensure they meet the set criteria. The young participants in this first festival had the choice between *“A look at society”* and *“A look at myself”*.

All the selected films were then screened at the Festival, which took place over two days at three cultural centres in the city of Charleroi, in Belgium. 103 different films made by 603 teenagers were shown at this first edition of the festival. The participants came from Brussels, Southern Belgium, France, Mali and Burundi. In total, 7 prizes were awarded for the best films, including the FICAA d'Or, which was accompanied by a €1,000 prize. Meanwhile, the FICAA offered workshops, screenings, master-classes and debates on the theme of adolescence.

A similar festival takes place in Slovenia: Videomanija, which is held each year for 15-20 year-olds. It includes a competition that is open to work by young people, with the winners decided by a jury of three film-industry professionals. First prize is for the winning film to be screened in traditional cinemas. These festivals are open to entries from any nationality. However, it would not be surprising if the Festival was to develop a European strand, perhaps through a new category, aimed at European diversity.

The Polish “French Cinema in Secondary School and Sixth Form” Program

The *Institut Français* in Poland has recently set up a program called *“French Cinema in Secondary School and Sixth Form”*, enabling young students the chance to see contemporary French cinema, introducing them to film analysis, providing them with an artistic resource to help them learn French and to inspire them to get involved in film-making, with the idea that *“The image of the French language will be modernized through the development of cultural practice”*. The program uses the *Institut Français'* online platform, *IF Cinéma*, and draws on the *Zielona Góra* French language short film festival.

“*French Cinema in Secondary School and Sixth Form*” is aimed at schools with a bilingual French curriculum and French language classes. In 2013, around twenty teachers from 10 schools were selected to eventually comprise a network of educators who can develop the project throughout Poland. The French *Lycée* in Warsaw offered teachers three courses – film analysis, making short films and film-making culture – to enable them to acquire the basic knowledge required to bring the program to life.

For 2013-2014, 4 French films have been selected: *Tout ce qui brille* by Géraldine Nakache and Hervé Mimran; *Le chat du Rabbin* by Joann Sfar; *38 témoins* by Lucas Belvaux and *Le tableau* by Jean-François Laguionie. These four films, which are available on the *IF Cinéma* platform, are shown in school, during school hours, in a specially-equipped room to ensure “*ideal conditions*” for viewing.

French language teachers can also draw on other film-making resources; the *Institut Français* in Poland is also a partner of the Warsaw Animated Film Festival (held each October), the online *MyFrenchFilmFestival* run by UniFrance Films (every January) and the Warsaw, Wroclaw and Krakow Festival of French Film (in May). These festivals are a great source of French films that are very relevant for teaching the language.

For 2014-2015, the *Institut Français* in Poland has announced a number of ambitions:

- To develop a joint project with the Czech Republic: Czech teachers will attend a training course in Warsaw. For 2015-2016, it is hoped to run a joint schedule and training courses, not only with the Czech Republic, but also with Germany and Slovakia.
- To find new partners of all types: festivals, film schools and associations. The Trouville festival, the Warsaw and Lodz schools, and the festivals at Wroclaw and Gdansk are all being considered as possible future partners.
- To find new sources of funding, especially from the European Commission (Creative Europe) and the Orange Poland Foundation.

Project for an Online Directory of European Films with Editorial Content Aimed at Young People

The Les Arcs European Film Festival has been organized annually by the *Révélation Culturelles* association, since 2009. It takes place in the Bourg-Saint-Maurice - Les Arcs ski resort each December. Its principle aim is to “*promote European cinema in all its richness and diversity*”. Some 15,000 spectators attended the 2013 event. The festival has already introduced a number of film education projects, as well as workshops and conferences, and a schools program dedicated to discovering European films.

The organizers, “*convinced that the major challenge facing European cinema is a question of distribution, circulation and audience encouragement*”, are seeking to implement an innovative online directory project for European films, featuring editorial content and that will appeal to young people.

The directory will take the form of a “*social network for European cinema*”; a portal endorsed by partner festivals, with content from both the festivals and users, and - most importantly - linking to sites supplying films that are aimed at young people on a video-on-demand basis (like the Eurovod network). This portal for information on European films will provide school students and teachers with recommendations, notes, shared educational documents, areas for debate and reviews and training courses for teachers. All educational documents posted will automatically be translated into all the languages of the countries involved with the project. This social network will be accessible on the Internet, so it could be used both in and out of school, freely, by students with an access code issued by their school. It would operate in a similar way to existing national Internet portal sites: *Allociné* in France, *FilmStart.de* in Germany, *ScreenRush* in the UK, *SensaCine* in Spain, etc. But

here, the social network aspect will be more evident; providing information about close contacts (students, fellow pupils, etc) will be an important element.

Partner festivals will be committed to making regular updates to the platform, taking care to choose and label the films “*not only for their artistic qualities, originality and worldview, but also their commercial potential*” as well as noting the prizes they have won. At this stage, partner festivals under consideration are those in Lecce in Italy, Gothenburg in Sweden, Karlovy Vary in the Czech Republic, Thessaloniki in Greece, Sarajevo in Bosnia-Herzegovina, the *CinéKid* festival in Amsterdam, the International Festival of Transylvania in Romania and the New Horizons festival in Wroclaw in Poland. The *Révélations Culturelles* association is also keen to build links with “*natural partners at national level*”, such as the Regional Directorates of Cultural Affairs (DRAC), academic inspectorates and the *Kyrnéa* International Association. Finally, European funding would seem to be a natural fit for such an unusual project.

Manifesta in London & the Tribudom Collective in Paris

Manifesta is a not-for-profit company based in London, looking to develop projects focusing on cultural diversity and using artistic and cultural media in the fight against racism and social exclusion. It is seeking to work both in the UK and in Europe, by building partnerships. The *Tribudom* Collective has been working in the north-east of Paris and surrounding suburbs since 2002 in so-called “sensitive” neighbourhoods. Started by filmmaker Claude Mouriéras, it brings together directors, technicians, visual artists, musicians and photographers, who want to raise awareness of creative film-making with an audience that is often disengaged.

Initiated by *Manifesta*, a partnership with *Tribudom* was built for two one-off events, in 2008 and 2010. The first, entitled “*Belonging*” brought *Manifesta* and *Tribudom* together with *Vende Se film*, located in Lisbon. The project took place in 2008, in the form of a week-long practical, film-making workshop for youngsters aged 15-19, from deprived neighbourhoods, and for whom gaining access to artistic and cultural materials was difficult. Each participant made a 1-3 minute video, on the theme of cultural belonging, supervised by video filmmakers and industry professionals. The resulting short films were then posted online. Each collective organized the workshop in their own spaces: the British youngsters in London, their French counterparts in Paris and the young Portuguese in Lisbon. All the participants also got the opportunity to meet up and discuss their work at an international 2-day meeting, organized in the *Cité Nationale de l’Histoire de l’Immigration* (Museum of the History of Immigration) in Paris. *Manifesta*, as the originator of the project, was responsible for raising the funding.

The second joint project between *Manifesta* and *Tribudom*, “*Breaking into the museum*”, took place in 2010. the same audience was chosen – 15-19-year-olds from deprived neighbourhoods - with its traditionally limited access to cultural resources. As with “*Belonging*”, it took the form of a film-making workshop. The project consisted of “*bringing young people from deprived neighbourhoods into the museums in their cities*”. The Museum of London and the *Musée Carnavalet* in Paris partnered the project. After visiting these museums, the youngsters each made a short film about one work from the permanent collections, although this time there insufficient room in the budget for an international meeting. This project was a co-production between *Manifesta* and the *Tribudom* Collective, with some of the funding for the French side coming from *Label Paris Europe*.

Kyrnéa International

The not-for-profit association *Kyrnéa/Passeurs d’images* has produced many initiatives since 1999 with the aim of developing joint out-of-school film education projects. In 1999, *Kyrnéa* launched the REJI (International Encounters Between Young People and Images); a major event aimed at young Europeans, and the first notable initiative in its field. 300 participants attended from all over Europe. 150 films were screened and many workshops and conferences were held. REJI was held for a second time in 2008. Since then, *Kyrnéa* has continued to form partnerships:

- Beginning in 2005, *Kyrnéa* set up the bi-annual *YEFF!* (Young European Film Forum for Cultural Diversity) in partnership with the RAA (a private-sector German Regional film education agency). Through this scheme, *Kyrnéa* and the RAA managed to stimulate interest in a European network. *YEFF!* took place in Berlin in 2005, Paris in 2007 and 2008, Gothenburg in 2009, Ljubljana in 2011 and Milan in 2013. It will next be held in Brussels in 2015. *YEFF!* creates a point of contact between European young people and those involved in film education. It offers film production workshops where groups bond through common interests, not nationality. The youngsters taking part find out about every stage in film production from the screenplay to the final cut. The films are then distributed on DVD.
- Starting in 2013, *Kyrnéa* set up “*Ciné-Tandem*” in partnership with the OFAJ (Franco-German Office for Youth) and German not-for-profit associations P.L.I.B. and Kijufi. The scheme is an artistic and linguistic course for 9 young Germans and 9 of their French counterparts, taking place in Berlin then in Marseille, between August 10 and 25, 2013.
- In September 2013, *Kyrnéa* formed a partnership with Estonian film-making association *Kinobuss NGO*, to launch the “*Grundtvig*” European project. This is a two-day training course aimed at social workers, introducing them to the moving image and cultural diversity.

These partnership-based initiatives should go from strength to strength, giving real substance to a genuine European film education network, regularly enabling teachers, event organizers and young people to share their experiences.

ARIANA Association Tendering for Projects

ARIANA is a not-for-profit association in France, promoting open-mindedness and the fight to prevent youth crime, discrimination and prejudice among young people from age 8 to 18 years old. With the benefit of a wealth of European experience (especially Franco-German) in artistic education, ARIANA launched a competition for young people last April on the theme “*Fighting discrimination in image*”. The association intends to lead a Europe-wide campaign through a competition to produce 2-minute videos. The competition is open to secondary school, sixth form and university students.

The criteria will be drawn up by a steering committee of film industry and digital arts professionals and those involved in image education. A jury will be appointed to award prizes in each participating country. A European jury will then decide the winner from the finalists. The winner will be given the opportunity to make a European video “*with the help of professional equipment and major artistes*”.

An official prize-giving ceremony will be held and the best videos will be put online. ARIANA hopes that in the future, the scheme “*could be held each year, growing in intensity and spreading further across Europe*”. This type of initiative could attract European funding as it highlights the European dimension, using a fun competition as a springboard to stimulate creativity in young people. In addition, opening the competition to school and university students targets a major section of keen young Europeans.

3 The Best National and Transnational Projects

The projects described below, which include everything from screenings and practical workshops to Internet platforms, integrate perfectly with the European or transnational dimension. Very often, those involved demonstrate remarkable willpower, working equally in the in and out-of-school environments. Finally, these schemes often combine theory and practice and harness the power of face-to-face meetings, as well as digital tools. These are clearly only examples and it goes without saying that there are other initiatives equally deserving of recognition.

IF Cinéma, the Institut Français' Platform

IF Cinéma is an Internet platform used by the *Institut Français*, which offers worldwide non-commercial video on demand. Access to *IF Cinéma* is exclusively for the French cultural network abroad, including the *Instituts*, the *Alliance Française* network, the *Service de Coopération et d'Action Culturelle Français* (SCAC) and others. Users can download films from the platform and show them on a non-commercial basis.

The *IF Cinéma* catalogue is very varied; there are comedies, comedy-dramas, dramas, thrillers, action films, animations, historical films, documentaries and filmed live shows. The *IF Cinéma* offers 5 collections: Contemporary French Cinema, Great French Classics, World Cinema, Youth and Shorts. There are also themed temporary collections that have recently included cookery; a focus on figures such as Vincent Macaigne or Michel Ocelot; Women In Film and Images of France. In total, *IF Cinéma* has a catalogue of over 3,500 films, including some that feature in the “Ecole et cinéma”, “Collège au cinéma” and “Lycéens et apprentis au cinéma” programs. Subtitles are available in several languages: English, Spanish, German, Arabic, Russian and Hebrew. Each film is accompanied by a presentation or synopsis, credits and technical information. Once a film has been downloaded, it can be viewed an unlimited number of times over a month. A meeting of *IF Cinéma*'s managers on October 22nd 2013 suggested a number of possible areas for the scheme's future development:

- The *Institut Français* would like to develop a turnkey solution on the platform for French High Schools abroad, teachers of French as a Foreign Language and the *Alliances Françaises* network.
- It is also considering putting educational documents online via the platform for teachers abroad, providing them with tools to support screening films. The meeting decided that any future educational materials would need to be translated into English and Spanish.

A new agreement, signed in 2014 by the CNC and the *Institut Français*, brought into being a new collection on film education, entitled “*Education au cinéma - Institut Français/CNC*”. This is a joint selection of films used in the “*Collège au cinéma*” and “*Lycéens et apprentis au cinéma*” programs, to which the *Institut Français* has already acquired or is considering acquiring the broadcast rights. These will then be offered to the *Instituts Français* around the world in their original version, with subtitles and accompanied by educational documentation supplied by the CNC. The *IF Cinéma* then showcases the selection and links to the CNC site for easy access to the educational materials. The first films selected at Secondary school level in 2014 include: *The secret of Kells* by Tomm Moore, *La Grande illusion* by Jean Renoir, *Le Havre* by Aki Kaurismäki, *Le Tableau* by Jean-François Laguionie, *Tomboy* by Céline Sciamma and *Zéro de conduite* by Jean Vigo. The High School level choices feature: *Entre nos mains* by Marina Otero, *La Cérémonie* by Claude Chabrol, *L'Exercice de l'Etat* by Pierre Schoeller, *French Cancan* by Jean Renoir, *Tous au Larzac* by Christian Rouaud and *Une bouteille à la mer* by Thierry Binisti.

“Le Cinéma, Cent Ans de Jeunesse”, a Cinémathèque Française Transnational Program

“Le Cinéma, cent ans de jeunesse”, (*Cinema – One Hundred Years Young*) is a program founded in 1995 by the Cinémathèque Française, initially open to French school students, offering them the opportunity to make a one-minute film, to be shown at the Cannes Festival each year.

Today, the program, which has Costa-Gavras as patron and Alain Bergala as artistic advisor, covers around 40 workshops in 11 different countries. Several thousand school students aged 7 to 18, take part in France, Spain, Italy, Germany, the UK, Austria, Belgium and even Brazil and Cuba, supervised by their teachers and professionals from the film industry. Each year, the Cinémathèque suggests a theme: light, colour, where reality belongs in fiction, or the sequence-shot, which is the theme for this year.

Based on this theme, the students start by watching a number of films for reference, then begin their introduction through short individual exercises. Only after this stage will they begin to work together to produce a film as a group, lasting between 8 and 10 minutes, which must follow a plot line and put across their point of view, touching on their everyday lives, experiences and concerns.

Throughout the entire period, a blog is open for the current year, at <http://blog.cinematheque.fr/100ans20132014/> - with contributions from all the participants. It enables them all to follow the progress of the various groups. Also, once the program comes to an end, the blog gives open access to the various short films that have been put online. In June, once the work is done, all 800 participants spend three days together at the *Cinémathèque Française* to watch the films and share their experiences.

The Cinémathèque also views the program as *“a space for discussion and learning”* for the teachers, who meet up three times over the academic year to discuss the program; first, a training day is offered at the start of the year and delivered at the Cinémathèque in Paris: the *“rules of play”* (production restrictions) are handed out and many clips are shown from landmark films connected with the theme. Next, a halfway update is organized in the spring, either at the Cinémathèque or at another participating organization. The third and final meeting is the closing ceremony in June, which is the highlight of the program.

The Cinémathèque has noted the gradual geographical extension of the program over the years. *“What we always find impressive”, notes the Cinémathèque, “both for us and the participants, is that their films offer a window on the world, in all its diversity of climate, light, language, rhythm and way of life. [...] they reveal unique faces and bodies, surprising settings, with classrooms and streets filmed in ways no director has done before”*.

With all the partners contributing to the annual worldwide budget of almost 250,000 Euros, *“Le Cinéma, cent ans de jeunesse”* stands out as a model for film education programs. Celebrating its twentieth anniversary next year, it is a visionary scheme, offering an approach that is both theoretical and practical, based on both watching and making films. The initiative has managed to become increasingly international, firstly extending from France to Europe, before reaching Latin America. It must be mentioned, however, that although the program is of very high quality, it only affects a few hundred young students from 7-18 years of age, and could, with no reduction in quality, be easily developed with a bigger organization and European funding.

To enable more young students to work with the same model as *“Le Cinéma, cent ans de jeunesse”*, the *Centre for the Moving Image* in Scotland has developed its own project; *“Understanding Cinema”*. 24 groups of students from primary to sixth form, make their own films in English and Gaelic, supervised by film-industry professionals. As the project develops, each group contributes to a blog where progress on the films is open for all to see: www.understandingcinema.wordpress.com. Once the projects have been finished in June, they are then shown at the *Edinburgh Film Festival*. One of the groups then goes on to take part at international level in *“Cinéma, cent ans de jeunesse”*

and shows their work in Paris. Funded by the Scottish Arts Council, the media and cultural industries, “*Understanding Cinema*” currently employs 8 people.

The Lanterne Magique

The “Lanterne Magique” association was founded in 1992, based in Neuchâtel in Switzerland. It has developed over the years and provides a very full and rich range of film education, both in and out of school time. It has gradually become established in cinemas, schools, festivals, on television and the Internet. It has also become increasingly international; currently *La Lanterne Magique* works with around twenty people in Switzerland and more than 1,000 around the world, including around a hundred clubs outside Switzerland. The ambition of all the *Lanterne Magique* initiatives is to offer young audiences – both children and teenagers – the resources to develop their critical approach to film creation and their love of film.

Within schools, the *Lanterne Magique* offers a variety of activities to introduce young students to film-making culture and to appreciate films critically:

- Film screenings are regularly organized for the youngest audiences. To suit them best, the association favours short films, selected for each age group.
- One-off workshops are organized: *the Lanterne Magique* gives the example of one that is organized in school, which teaches how to write a film review, or another that explains how to shoot your own film.
- Also on offer is “*Image by image*”, devoted to animated film. Following a brief introduction to the subject in class, the students attend a special screening in a cinema, which explains the broad outlines of the genre, image by image. After the screening, directors of animated films take questions.
- Finally, *the Lanterne Magique* is currently developing “*Découvrir le cinéma avec la Lanterne Magique*” (“*Discovering Film with The Magic Lantern*”), which takes the form of a course given by a speaker to classes in schools, tackling the history and aesthetics of film, and illustrated with numerous videos.

Out of school, *the Lanterne Magique* has a strong presence, proving itself both bold and effective:

- Throughout the world the Lanterne Magique has helped develop over 100 film clubs. The program, aimed at 6-12 year-olds spreads over a year; during this time, children get to see 9 films - at a rate of one per month – from 3 different eras of cinema history: silent films and *talkies*, colour and black and white. To prepare them for the screenings, the students receive the club’s illustrated journal which offers a first introduction; then, just before the film begins a “*fun and educational*” show takes place in the cinema. The screenings take place without parents present. Prices vary from club to club; in Switzerland, the membership card costs €30 per season, falling to €20 for a second child from the same family. In total, 40,000 children take part in Lanterne Magique film clubs worldwide, supervised by 1,000 volunteers.
- On the Internet, the Lanterne Magique has launched a variety of educational sites. They are designed to be “*an extension of the educational activities run by the clubs, enabling young viewers to extend and deepen their film knowledge*”. All the sites are free to access and are translated into between 5 and 7 languages.

CinéQuiz - at <http://quiz.lanterne-magique.org> – is a question and answer game on the subject of film history and technique. There are 3 levels: 4 years and over, 8 years and over and 12 years and over.

The Cat Who Wanted To Make A Movie - <http://le-chat.lanterne-magique.org> – is an animated series for 5 years upward, dealing with the production of a film, covering each stage.

- Lastly, *the Lanterne Magique* has chosen to use the medium of television to perfect its film education strategy. In 2007, it launched its first shows, in association with RTS (Radio Télévision Suisse), aimed at children, teenagers and their families. The weekly magazine, originally entitled “*Pop-corn*” and now

named “*Mission: Ciné*” takes the form of fictional investigations, performed by professional actors, and designed to unlock the secrets of film. The magazine is designed to develop the viewer’s critical outlook. 32 episodes were made in 2013, with 52 scheduled for 2014. Thanks to its growing audience, in 2014, RTS decided to broadcast “*Mission : Ciné*” on a daily basis.

The Lanterne Magique is currently developing a new project: “*Les Petites leçons de cinéma*” “*Little lessons in film*”, which takes the form of a collection of short films, aimed at children, parents and teachers and made available online from a website.

The project is the fruit of a collaboration with two production companies: Les Batelières Productions and Milos Films. Each short film posted online has a favoured theme, linked to a key film-making aspect, such as documentary, directing actors, sequence shots, melodrama, screenplay, etc. and is made by a well-known filmmaker. The filmmakers choose their own topics, the only restriction being that the film must be accessible to everyone aged 6 and over and there must be a voiceover, making it easier to dub into five languages – each will be available in French, German, English, Italian and Spanish.

Two pilot film lessons were made: one by Jean-Stéphane Bron on the theme of documentaries and another by Ursula Meier on directing actors. The first collection will include ten lessons in film, shortly to be completed by Mathieu Amalric’s contribution on sound and mixing, Alain Bergala on shots, Fulvio Bernasconi on viewpoint, Renato Berta on script and lighting, Valeria Bruni-Tedeschi on directing actors, Christian Frei on sound effects, Noémie Lvovsky on directing, Bettina Oberli on the creative process, Andrea Staka on film-making genres and a piece by Rebecca Zlotowski. Other filmmakers have said they are interested in the project and may contribute, including Wim Wenders, Robert Guédiguian, Otar Iosseliani, Nanni Moretti, Jean-Pierre & Luc Dardenne and Benoît Jacquot. *The Lanterne Magique*, Batelières Productions and Milos Films are committed to rapid and responsive production. A budget of €100,000 has been scheduled for each short film.

In order to insure the best possible awareness of the project, *the Lanterne Magique* is currently seeking a French distributor. Once the collection is fully developed, it is hoped that a cinema release might be possible plus publication of a DVD. The *Lanterne Magique* would like these short films to be screened at international festivals.

The Arte Digital Media Library

After developing a video-on-demand service in 2008, Arte decided to introduce a version for organizations, co-published with the VOD UniversCiné site. The service, which launched in April 2011, goes by the name of *Médiathèque numérique* and can be accessed at: www.mediatheque-numerique.com.

Arte and UniversCiné ask media libraries in France and abroad to become partners in order to be able to benefit from the service. The annual cost to a media library is around €20,000. Partner media libraries can then give their users free access to some 2,500 programs from the catalogues of Arte and UniversCiné: 50% films, 35% documentaries, 10% magazines and 5% shows. The service is accessible in the media libraries themselves and in the homes of users.

In February 2014, the project had around a hundred partner media libraries. Of these, 66 were municipal media libraries, 18 were *départemental* libraries, 3 were university libraries, plus the Radio France documentary centre and the Toulouse Cinémathèque. Thanks to these partners, the *Médiathèque numérique* is available in over 2,000 French communes. In May 2013, the *Médiathèque numérique* also launched internationally, in partnership with TV5MONDE. The project is currently being rolled out in around 30 establishments in 12 countries, including Germany, Argentina, Brazil, India, Romania and Tunisia.

The *Médiathèque Numérique* will soon be improved and enlarged to include the French National Library (Bibliothèque Nationale de France - BNF) collection, as it becomes a new partner. The BNF will add around 500,000 music tracks and 20,000 works of literature to the platform. The

improved Médiathèque numérique should be launched in the autumn of 2014. Arte is committed to testing the new set up in the Greater Region of Luxemburg/Sarre, as part of a cultural and artistic education pilot project, approved by the French Ministry of Culture and Communication and the German *Land* of Sarre. To mark the occasion, Arte has suggested that the media library should be a bilingual (French/German) site, including resources from the Arte catalogue and local creative output.

Meanwhile, a version of the media library specially designed for teachers is under development – called the Médiathèque de l'Enseignant (Teachers' Media Library) - with funding from the National Centre for Educational Documentation (Centre National de la Documentation Pédagogique - CNDP). Teachers will be able to access online not only the Arte and d'UniversCiné sites, but also the CNDP's selection. Its 300 - 500 full films will of course be included for educational purposes. Arte has made it clear that this version will, on the one hand “bring digital content into schools and modernize educational methods”, and – on the other – comply with copyright.

Arte's digital media library project is innovative in that it draws on existing media libraries, enabling organizations to offer their users a service that includes films and other cultural works at a reasonable cost. The keen interest among French media and conventional libraries proves that the service Arte is offering is attractive. The *Médiathèque numérique* ought to serve as a model or as encouragement for other services across Europe, bringing together a catalogue of European films from EU member states, which could be made available to all media and conventional libraries throughout Europe.

Borders

The *Borders* project was set up by the *Cinédié* association in Choisy-le-Roi, France, with funding from the Val-de-Marne Regional Council, the Ile-de-France Regional Cultural Affairs Directorate, the town of Choisy-le-Roi and the *Cinemas du Palais* cinemas in Créteil. It has brought together an impressive number of partners: the Gdansk Film Centre (Poland), the University of Film in Lodz (Poland), the University of Film in Sapientia (Romania), the Manaki Brothers Festival (Macedonia), Peace Flame House (Bosnia-Herzegovina), Queen's Film Theater (Ireland), Antirasistika Filmdagar in Gothenburg (Sweden), WienXtramedienzentrum in Vienna (Austria), ATRIUM in Berlin (Germany), Jameson Cinefest in Miskolc (Hungary), the Muranow Cinema in Warsaw (Poland), the Rialto Cinema in Poznan (Poland), the Cinesvandyck (Spain), the Rodrigo Fabrez High School (Spain), the Galluszentrum in Frankfurt (Germany) Wajda's School in Warsaw (Poland), Kinodvor Cinema Ljubljana (Slovenia), the DZMP (Slovenia), Mandragora films (Serbia), the Watershed Cinema in Bristol (UK), the Rencontres Association (France), NGO's Emmaüs-Synergie and Pluriels 94, MACVAL (France), the MJC (Youth and Cultural Centre) in Créteil, the Créteil Arts Centre, the Paul Bert vocational school at Maisons-Alfort (France) and the Branly vocational school in Créteil (France)...

The project seeks to bring together young Europeans from all backgrounds involved in film who are “seeking other culture”: “from this starting point came a film that was part fiction and part documentary on a specific theme, linked to the history of every country involved”.

In 2011, *Borders* launched its “Notebooks from Utopia” series, aimed at youngsters between 13 and 25 years of age: “a modern Odyssey, blending fiction and documentary, past-present-future, history-geopolitics-philosophy-science”. The pilot was filmed in Srebrenica in Bosnia-Herzegovina in 2011 and the first season in Belfast in Northern Ireland, Gdansk in Poland and Miskolc in Hungary in 2013. Shooting for the second season began in April 2014 in Salamanca in Spain, and is set to continue in Bosnia and Hungary throughout the summer and autumn. In order to prepare for the series and monitor its progress, the European *Borders* Film Sessions production workshop was set up.

Borders is unusual for combining in-school and out-of-school activities, as well as screenings in cinemas and practical workshops with a strongly-asserted European perspective:

- The *Borders-Notebooks from Utopia* cinema trail. The trail was tried out in Créteil, and is currently being developed in Spain and Poland. It consists of programming 15 to 20 European films from 10 - 15 different countries, shown to secondary school and sixth form students during school hours. The viewings extend into debate in cinemas and activities in class. For the Val-de-Marne experiment, more than 70 screenings took place, totalling 3,750 admissions.

- *The film laboratory*: outside school time, the laboratory offers 15 activities lasting 3 hours, supervised by film industry professionals and open to young volunteers.

- *Borders Film Education Works*: around twenty young people are chosen in class and trained for a first experience in professional film-making. In 2008, fifteen youngsters from the Val-de-Marne area, aged between 16 and 22, shot a film entitled *Pola Pola* in Smucka, a village in Bosnia-Herzegovina. They also produced reports on their host country.

- The *Un Notre Monde-Borders* festival in the Val-de-Marne, held each November, showcases the latest *Borders* projects, while the festival *La Tête Dans Les Étoiles* festival in March gives the young filmmakers a chance to meet their professional counterparts.

Bringing over 800 young Europeans together each year at an annual cost of around 20,000 Euros, the *Borders* project was chosen by UNESCO as part of its International Decade for the Promotion of a Culture of Peace and Non-Violence For the Children of the World. UNESCO also heralded it in June 2008 as a model international activity in the process for intergenerational and inter-community reconciliation.

Centre for the Moving Image at Annecy, T with the Italian City of Vicenza

The *Cité de l'Image en Mouvement* (CITIA), in Annecy, is an institution founded in 2000 with the ambition of becoming “a centre of excellence for training and education around the moving image”. It has developed initiatives for all age groups: primary, secondary and sixth form, getting students and teachers involved.

CITIA enables over 1,000 participants to work each year with the moving image – a concept which is broader than film, being more closely concerned with technical aspects of image creation. All CITIA projects aim to achieve “the goal of producing films that motivate children and their teachers”.

In 2002, CITIA launched “*Moving journeys*”, funded by the town of Annecy and based on the principle of partnerships with teachers. The “journeys” are divided into three stages: a classroom-based design stage is first used to create the sequence of the animation to be produced (teachers have online educational resources available for this). The production phase comes second: in the multimedia suite (comprising 18 computers with graphics tablets and animation software), the students and their teacher complete the practical production side during one, 4-day week. Finally, there is the viewing stage: CITIA publishes the resulting animations on DVD for the classes and screens the films in cinemas throughout the month of June, with parents invited. Between September 2002 and June 2013, 68 classes have made “*Moving journeys*”.

Since late 2013, “*Moving journeys*” has been part of an experiment involving Annecy and its twinning arrangement with the Italian town of Vicenza. The French and Italian students and teachers initially consulted by email about the storyboards, the search for locations and preparation for the shoot. Then, in April 2014, the French students headed to Vicenza, for shooting and editing. CITIA thought carefully about how best to roll out and extend this scheme and felt able to congratulate itself on a “very positive and encouraging” first attempt. CITIA is also involved in other relevant projects:

- “*Images of Secondary School Students*”, which was launched in 2003, follows a virtually identical pattern to “*Moving journeys*”. Several teachers are able to take part with the same class. Since it began, 67 secondary school classes have taken part in the project.

- “*Animage*”, which started in 2007, brings together teachers, primary school students and Information-Communication Masters students from the Université de Savoie. The scheme lasts for a year; following a training session and a visit to the CITIA exhibition, the teachers develop a pre-project with their pupils, which two students are then tasked with making. The production takes 4 months, with 3 sessions in class; a DVD is presented to the class at the end of the project. A dozen classes take part each year. By 2015, around 80 films should have been completed in this way. As part of the twinning with Vicenza, CITIA is hoping that this project will inspire a transnational initiative, not only with its Italian partner, but also others, including possible candidates from the UK and Lithuania.
- An experiment with a sixth form level project has been underway since 2010, based on an introduction to 3D animation and led by physical science teachers.

The scheme to build a joint film education project, linked to twinning arrangements between European cities, has never been tried before and seems to be an interesting possibility for Europe-wide development.

New Exhibiting Initiatives

Many cinema operators have made film education a priority, especially by aiming their program at a specific audience. A good example of this is the initiative by the *Studio des Ursulines* in Paris (under the Europa Cinémas banner), the first cinema chain in Paris (400 screens in total) entirely dedicated to programming for young audiences. Screenings are accompanied by debates and workshops and the organization gets involved in both in and out of school schemes, as well as youth film festivals. The *Movimiento* cinema in Berlin, which was awarded the 2012 Europa Cinemas Young Audience Prize, is also worth a mention. *Movimiento*, owned since 2007 by Wulf Sörgel and Iris Praefke, is a historic cinema in the Kreuzberg district of Berlin. Its new owners decided to orient their programming toward young audiences and they have so far organized:

- “*Schulkino Berlin*”: a catalogue of 70 films, chosen each year by the operators and offered to the schools of Berlin to encourage classes to come to the screenings. The films are classed according to age group and are accompanied by appropriate educational materials.
- “*Kinderkino Berlin*”: freely accessible screenings for children and young people, scheduled several times throughout the week and at the weekend.
- “*Spatzenkino*”, aimed at children aged between 3 and 5 years old. This is a program of short films, shown at *Movimiento* and supervised by a specially-trained teacher.
- “*Classroom at the cinema*”: this is the latest initiative, where the operators - keen to show foreign-language films and especially those in French, English and Spanish – screen a film in English and hold a debate afterwards, also in English.

The *Kinodvor* cinema in Ljubljana in Slovenia is a council-run cinema with 2 screens, one with 30 seats, the other with 200, which also gives films aimed at a young audience priority in its scheduling. Its “*Kinobalon*” program is entirely aimed at 3-14 year-olds, outside school time. It features many screenings at weekends, accompanied by educational activities such as debates, workshops, etc.

These operators have demonstrated a level of engagement that deserves recognition, taking a risk with new programming aimed at young audiences: European funding ought to be available to boost these initiatives, which are educating the moviegoers of tomorrow.

Annex 3
List of Participants and
Interviewees

Nuria Aidelman, Educational Co-ordination Manager, *Cinema en Curs* (Spain)

Eugène Andréansky, Executive Director of *Les Enfants de Cinéma* (France)

Alejandro Bachmann, Film Mediation Manager, *Österreichisches Film Museum* (Austria)

Julia Barbier, Head of European and International Affairs for *the Association des Maires de France - AMF* (France)

Bernard Bénoliel, Director for Cultural Action, *Cinémathèque Française* (France)

Alain Bergala, film critic, lecturer at Paris III and FEMIS, director, author of *L'Hypothèse Cinéma Petit Traité de Transmission du Cinéma à l'École et Ailleurs/Les Cahiers du Cinéma - 2002* (France)

Emilie Boucheteil, Audiovisual Attaché, *French Embassy* (Germany)

Daniel Bouillot, Training and Research Delegate, *CITIA Annecy* (France)

Nathalie Bourgeois, Director of Educational Services at the *Cinémathèque Française*, Head of the “Cinéma, 100 ans de Jeunesse” project (France)

Béatrice Boursier, Executive Director *Syndicat des Cinémas d'art, de Répertoire et Essai – SCARE* (France)

Patrick Brouiller, Chairman, *Association Française des Cinémas Art-et-Essai - AFCAE* (France)

Jeanne Brunfaut, Deputy Executive Director, *Service Général de l'Audiovisuel et des Multimédias*, Ministry for the French Community – Ministry for the Federation of Wallonia, Brussels (Belgium)

Benito Burgos Barrantos, Head of Unit at the General Directorate for Film & Visual Arts (Spain)

Maryse Cadepuis, Project Coordinator “*Hoy Vamos al Cine*” (Spain)

Guillaume Calop, General Secretary, *Festival de Cinéma Européen des Arcs* (France)

Fabrice Calzетtoni, Director for Action in Education, *Institut Lumière de Lyon* (France)

François Campana, Director, *Kyrnéa International* (France)

Henning Camre, Founder of Danish Film Institute and Director of Think Tank *On film and Film Policy* (Denmark)

Nathalie Chesnel, Director, *Europe Creative* (France)

Anne Cochard, Director for Creation, the Regions and Audiences, *CNC* (France)

Denis Darroy, Director, Upper Normandy Image Centre (France), twinned with Land of Lower-Saxony (Germany)

Olivier Demay, Research & Development Manager, Les Enfants de Cinéma (France)

Carole Desbarat, educator, essayist, former Chair of Les Enfants de cinéma, former Director of Studies at FEMIS and current Communication Director for the Ecole Normale Supérieure de Paris - Ulm (France)

Susanne Ding, national expert, Europe Creative (European Commission)

Peter Dinges, Director, Film Förderung Anstalt - FFA (Germany)

Ioana Dragomirescu, Head of Young Audience - Europa Cinémas

Pierre Drouot, Director-Bursar for Flanders Audiovisual Fund (Belgium)

Sarah Duwe, Head of SchuhKinoWochen, Vision Kino (Germany)

Emmanuel Ethis, Chair, High Council for Artistic & Cultural Education, Chair, Université d'Avignon et des Pays de Vaucluse (France)

Pierre-Yves Fleurantin, Director General, Festival de Cinéma Européen des Arcs (France)

Agathe de Foucher, Administrative General Secretary, Fédération Nationale des Cinémas Français (FCNF) (France)

Julia Galaski, Head of European Affairs, Union Internationale des Cinémas (UCI) Brussels (Belgium)

Teresa Garcia, Manager, Os filhos de Lumière, Lisbon (Portugal)

Paul Gerhardt, Director of Education, British Film Institute (UK)

Frédéric Germain, Education and Audiovisual Attaché, Institut Français, Zagreb (Croatia)

Philippe Germain, Executive Director, Agence du Court Métrage (France)

Caroline Ghienne, Head of VOD and New Projects, Development Department ARTE (France)

Michel Gomez, Executive Director, Mission Cinéma de la Ville de Paris (France)

Thomas Grand, Head of Audiovisual Mission, Institut Français, Bucharest (Romania)

Alessandra Guarino, Coordinator, *Centro Sperimentale di Cinematografia di Roma (Italy)*

Tina Hajon, Director for Operation, Development & Programming, *Croatian Audiovisual Centre, Zagreb (Croatia)*

Justine Henoschberg, Club Coordinator, *Lanterne Magique (France)*

Frédéric Henry, Manager, *Cinédié (France)*

Bettina Henzler, Lecturer & Researcher, Institute for Art & Education, University of Bremen (Germany)

Hrvoje Hribar, Director, *Croatian Audiovisual Centre (Croatia)*

Michael Jahn, Manager, *SchulKinoWochen (Germany)*

Elise Jalladeau, Audiovisual Co-operation Attaché, Institut Français(Greece)

Irina Kanousheva, Head of International Relations, Festivals & Promotion, *National Centre for Film (Bulgaria)*

Grigoris Karantinakis, Director General, Centre for Greek Film (Greece)

Jurgita Kazukauskaitė-Sarnickienė, Head of Education, *Lithuanian Film Centre (Lithuania)*

Xavier Kawa-Topor, Director, Abbaye de Fontevraud, Former Director for Action in Education, *Forum des Images (France)*

Nicola Kettlewood, Head of Education, *Centre For The Moving Image (Scotland)*

Didier Kriner, Executive Director, *Association des Cinémas de la Région Ile-de-France*

- *ACRIF (France)*

Patricia Kosir, Head of Film and Audiovisual Mission, *Institut Français(Slovenia)*

Pierre Labbé, Co-operation & Culture Advisor, Director, *Institut Français, Stockholm (Sweden)*

Bernard Lafon, Chair, Image Education Committee, *Fédération Nationale des Cinémas Français (FCNF) (France)*

Thomas Laigle, Educational Co-operation Attaché, *Institut Français, Warsaw (Poland)*

Frédéric Lavigne, Director for Action in Education, *Forum des Images (France)*

Renaud Laville, Executive Director, *Association Française Des Cinémas Art-et-Essai*

- *AFCAE (France)*

Pierre-Emmanuel Lecerf, Director, European & International Affairs, *CNC (France)*

Freddy Malonda, Film Culture Service, *Cinémathèque Royale de Belgique (Belgium)*

Anna Mitéran, Head of Audiovisual Mission, *Institut Français*, Prague (*Czech Republic*)

Odile Montaufray, Co-founder, *Cinélangues (France)*

Claude Mouriéras, filmmaker and Founder, *Tribudom (France)*

Valérie Mouroux, Director of Film, *Institut Français (France)*

Sannette Naeyé, Director, *Cinékid Festival*, Amsterdam (*Netherlands*)

Henrik-Bo Nielsen, Director General, *Danish Film Institute (Denmark)*

Bernard Paquetteau, Advisor on Cultural Action and Co-operation, *French Embassy (Estonia)*

Olivier Père, Director of Film, *ARTE (France)*

Nicolas Peyre, Cultural & Audiovisual Attaché, French Embassy (*Spain*)

Vital Philippot, Film & Education Agency: *Zéro de Conduite (France)*

Claude-Eric Poiroux, Director General, *Europa Cinémas (France - Germany)*

Catherine Proust, Executive Director, *Ariana (France)*

Hélène Raymondeau, Head of Cultural Broadcasting Department, *CNC (France)*

Mark Reid, Head of Film Education, *British Film Institute (UK)*

Thierry Robert, Cultural Advisor, Director, *Institut Français*, Denmark – *French Embassy*, (*Denmark*)

Tanguy Rosen, Chair, High Council for Media Education, *CESEM (Belgium)*

Ariane Rousselier, Manager, *Michel Gondry Amateur Film Factory*, (*France*)

Jan Runge, Director General, International Cinema Union (UCI), Brussels (*Belgium*)

Alasdair Satchel, Coordinator for Action in Education, *Centre For The Moving Image* (*Scotland*)

Marc-Olivier Sebbag, Executive Director, *Fédération Nationale des Cinémas Français* (FCNF) (*France*)

Susana de la Sierra Moron, Director General, *Instituto de la Cinematografía y de las Artes Audiovisuales* (ICAA) (*Spain*)

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