



## Consultation on the New Digital Education Action Plan

### EFAD contribution on Film Education

4 September 2020

#### Summary

With this contribution, EFAD would like to insist on the cultural, critical and creative value of film literacy for children and students in their formal and non-formal education environments and the need to fully integrate it into digital education solutions at European and national level.

The COVID 19 situation has highlighted the potential of online learning. Film educational platforms hosting film, learning materials and creative technologies have proven their worth for formal education as well as informal debate and exchange between students and their teachers in spite of the loss of physical meeting opportunities. A future strategy for Film Education should be based on strengthening the volume of European film catalogues with quality fiction and documentary films representing a broad bandwidth in terms of subjects and age groups. The recent experiences also point out the need for creating a long term sustainable network and platform for exchange of ideas, pedagogical methods and best practices across film educators and teachers.

#### About EFAD

[EFAD](#) (European Film Agency Directors association) is the voice of national European Film Agencies, bringing together the national film and audiovisual agencies across Europe. The 35 EFAD members are government or government-associated public bodies, in charge of national funding for the audiovisual sector and with the responsibility to advise or regulate on all aspects of audiovisual policies. Most of them support Film Education initiatives and are in charge of building national strategies for Film Education.

Within the [EFAD Film Education Working Group](#)<sup>1</sup> chaired by the Danish Film Institute and British Film Institute, members responsible for film education in their respective countries exchange on policies, strategies and best practice in order to emphasise the relevance and impact of Film Education for children and young people. They also participate in EU funded projects such as the [European Framework for Film Education](#)<sup>2</sup>, [CinED](#)<sup>3</sup>, [European Film Factory](#)<sup>4</sup>.

#### What is Film Education?

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<sup>1</sup> <https://europeanfilmagencies.eu/members-partners/working-groups/film-education>

<sup>2</sup> <https://www2.bfi.org.uk/screening-literacy-film-education-europe>

<sup>3</sup> <https://www.cined.eu/fr>

<sup>4</sup> <https://www.europeanfilmfactory.eu/>

Film is a powerful medium to get in touch with feelings, ideas, cultures, identities, science and social developments that otherwise are hard-to-understand. Film Education creates an open space for dialogue and reflection on topics that are difficult to share in formal education or other contexts.

Film Education has a triple purpose:

1. Cultural: film, *as art and culture* - integrating many other forms of artistic expression such as literature, visual arts, music and theatre - is a fundamental resource for society as a whole and for education in particular in the 21<sup>st</sup> century;
2. Critical: Film Education encompasses *critical understanding* of the language or “grammar” of film - the cinematographic expression, the storytelling, the images, the sound, the editing, characters and the effects - as a crucial part of education. Film analysis - understanding the intentions and creative choices of the film creators and getting into film genres, as well as the heritage and the artifacts of film - is just as important as watching and discussing the theme of the work. In this sense, film as art and expression that need careful attention in education just as literature and written language have had in the last century and still have today;
3. Creative: The *creative component* of Film Education is key to understanding the potential of storytelling through moving images and a way to understand the power of reaching out to other people through film.

A large variety of Film Education initiatives have been developed in the European countries, in or outside the classroom:

- Screenings in theaters;
- Pedagogical materials (booklet, games) and training for teachers<sup>5</sup>;
- Exchange with creators (ex.: directors, screen writers, photographers, editors);
- Creative workshops (practicing the art of film making);
- Festivals for children and young people;
- Online streaming via platforms allowing access to films and pedagogical materials.

The lock-down associated with the closure of schools, universities, training institutions and cinemas due to the **COVID-19 crisis** has accelerated the need to develop online activities related to Film Education. EFAD members have transformed physical activities into online ones: Organization of on-line masterclasses with film makers (ex. *Cinéastes en classe* in Belgium), strengthened access to European films online, setting up new online tools<sup>6</sup> or improving online platforms for Film Education for pre-school, school and high school children and youth in terms of volume, quality and outreach<sup>7</sup>.

### The needs at European and national level

<sup>5</sup> BFI and its partners its partners from DFI, Cinémathèque Française and Vision Kino has developed an online course for educators working in the film or media education but also for policymakers, cinema and festival workers, archive educators, strategic bodies and agents who are looking for good practice and good examples of international film education. It has been funded by the MEDIA programme and is available for free here: <https://www.futurelearn.com/courses/film-education-a-user-s-guide/1>

<sup>6</sup> Examples of online platforms developed to facilitate online access to films:

- In Italy: <https://dafilms.com/program/759-films-for-italy>
  - In Latvia : <https://www.filmas.lv/>
  - In Estonia : <https://www.netikino.ee/>
  - In Belgium “le cinéma belge à la maison”: <https://lecinemabelgealamaison.be/>
  - In Spain, the ICAA created the ‘Espacio COVID-19’, a repository of general information for the industry and for the public with links to online activities ran by the Filmoteca Española: <http://www.culturaydeporte.gob.es/cultura/areas/cine/espacio-covid-19.html>
- Moreover, the educational platform ‘Platino Educa’ has proved to be very successful among teachers: <https://www.platinoeduca.com>

<sup>7</sup> Ex.: *Filmcentralen* in Denmark

In Europe, the rich possibilities offered by film need to be stimulated and developed– in school, after school, and beyond school seizing in particular the opportunities of digital solutions. A **European strategy for Film Education 2020-2027** should be elaborated at EU level, including priority actions such as:

- **Ambitious and coordinated EU funding programmes integrating Film Education projects** (MEDIA, Digital Europe, Horizon Europe...) with a more long-term focus;
- A better integration of Film Education into **media literacy activities**;
- **Preservation and Digitization of European film heritage**;
- **Teachers' training** using online resources and supporting the full range of Film Education professionals, internationally as well as nationally and locally (ex.: MOOC);
- **Efficient digital solutions** for both BtoB and scholars, setting up of an **European Online platforms for Film Education** allowing students to access the diversity of European and world cinema in a copyright-compliant context;
- Setting up a European Network for Film Education for **exchanging best practices** and organizing high level international events:
  - with a view of building International communit(ies) of practitioners, particularly for those emerging 'lead practitioners' with the capacity, knowledge and wisdom to develop new models of practice, new arguments, and new ideas ;
  - to disseminate experiences in the copyright field about licensing models that are manageable, transparent and affordable at national and pan European level, in the framework of the implementation of the new Copyright Directive.

## Contact

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